THE ETUDE
Music Magazine

January 1938

Price 25 Cents

Reference



his issue—FROM TYPIST TO PRIMA DONNA by Mme. Sigrid Onegin

U. OF I. LIBRARY

STUDIO STANDBYS OF COMPETENT TEACHERS

Result-Producing Piano Instruction Materials Always in Demand

—PRESSER SERVICE—

Makes Possible a Thorough Examination of the Merits of Each and Every One of These Educational Publications

✦ ✦ ✦

BEGINNER'S BOOK



SCHOOL FOR THE PIANO
Vol. 1
By Theodore Presser

The familiar "red book" that has started thousands of youngsters between 6 and 9 years of age on their pianistic careers. Begins with the very rudiments of music and brings the pupil, through a series of practical exercises and pleasing pieces, to the point where he is ready to begin work on the scales.

Price, $1.00

STUDENT'S BOOK

SCHOOL FOR THE PIANO—Vol. 2
By Theodore Presser

Follows the *Beginner's Book* and, interspersed in a collection of delightful piano pieces, it presents a thorough fundamental course in scale playing.

Price, $1.00

PLAYER'S BOOK

SCHOOL FOR THE PIANO—Vol. 3
By Theodore Presser

The final book of this series carries the student through the third grade with exercises and pieces selected from the best composers.

Price, $1.00

ADVENTURES IN MUSIC LAND

By Ella Ketterer



Ella Ketterer

The author is a practical teacher and in this work she presents a comprehensive, up-to-date first book for young piano beginners. Melody playing is featured and the student is taken through all the major keys, up to first efforts in scale playing.

Price, $1.00

ADVENTURES IN PIANO TECHNIC

By Ella Ketterer

26 short exercises, in all major and minor keys, up to 4 sharps and 4 flats, each presenting a specific technical problem for the young piano student to master. Each study is attractively titled.

Price, 75 cents

MUSIC PLAY FOR EVERY DAY

The Gateway to Piano Playing



This irresistible first piano book, for children from 5 to 8 years of age, starts out with a striking picture in colors, *The Fairyland of Music*. In an appealing manner the book then continues, delighting the juvenile imagination with illustrations, game-like procedures and charming little melodies. There also are "cut-out" pictures for the pupil to paste in the book. This clever combination of work and play is almost sure to maintain interest and induce practice.

Price, Complete, $1.25

Also Published in 4 Books for Convenience in Class Use—Price, 40c each

HAPPY DAYS IN MUSIC PLAY

Sequel to "Music Play for Every Day"



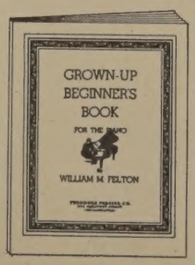
So rapid is the advancement of pupils in *Music Play for Every Day* that frequently youngsters of only 6 years are almost ready for second grade study. This book takes up the piano instruction of juveniles where its predecessor left off, and, with the same fascinating method of presentation, it carries the pupil well into the second grade.

Price, Complete, $1.25

Also Published in 4 Books for Convenience in Class Use—Price, 40c each

Instructors for Adult Students

GROWN-UP BEGINNER'S BOOK



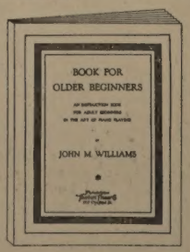
FOR THE PIANO
By William M. Felton

Everywhere, adults and young folk well along in their teens, are taking up the study of the piano. Here is a book that really leads such students towards a definite goal—not the digital dexterity of the virtuoso—but the ability to play the many fine compositions of intermediate grade with which everybody is familiar. Everything in the book is designed for the adult student—the music will appeal to the adult intelligence and the pieces are arranged for playing by fully matured hands. Keyboard illustrations assist in correlating the notes of the printed page with the keys of the piano.

Price, $1.00

BOOK FOR OLDER BEGINNERS

By John M. Williams



This book was created to serve older boys, and beginners around 14 years of age and beyond, when something different is required in piano instruction material than that found in juvenile instruction books. Many teachers use it for the first lessons of adult beginners. Probably one feature above all others that accounts for the success of *Book for Older Beginners* is the frequent introduction of pleasing, easy arrangements of old folk songs and favorite melodies.

Price, $1.00



John M. Williams

FIRST YEAR AT THE PIANO

By John M. Williams

Ideal for the piano beginner between the ages of 9 and 12 years. Both clefs are used from the start, Mr. Williams stressing particularly the "Middle C" approach. By the time the student has finished this book, the first scale work has been attempted, phrasing is understood and an excellent foundation for future progress has been laid.

Price, Complete, $1.00

Also Published in 4 Parts for Convenience in Class Teaching—Price, 35c each

SECOND YEAR AT THE PIANO

By John M. Williams

After completing the "first year" book of Mr. Williams few students need any urging to take up this instructor with its fine collection of tuneful pieces.

Price, $1.00

THIRD YEAR AT THE PIANO

By John M. Williams

Only published a short time, this work has become established with many teachers as the logical "follow-up" book to the two previously issued books in this series.

Price, $1.00

STANDARD GRADED COURSE OF STUDIES

FOR THE PIANO
Compiled by W. S. B. Mathews
10 Volumes
10 Grades



The original and, in spite of many imitators, still the most widely used course of piano instruction material. An able editorial staff constantly keeps this work up-to-date. A pupil can take up this course of study in any grade and faithful application to the work it prescribes will insure rapid but thorough advancement. The Latest Revised Edition of Volume One uses the "Middle C" approach.

Price, $1.00 each volume

ALL IN ONE

Melody—Rhythm—Harmony
By Robert Nolan Kerr

A splendid instructor for children 9 or 10 years of age beginning piano study. It is used successfully both in class and private instruction. Throughout the book it will be noted that the author makes frequent use of a talent for writing pleasing and tuneful piano pieces.

Price, $1.00

TECHNIC FOR BEGINNERS

By Anna Priscilla Risher

Teachers, with an eye trained to the future of talented pupils, early introduce this work as a preparation for the studies of Hanon, Philipp, etc.

Price, 75 cents

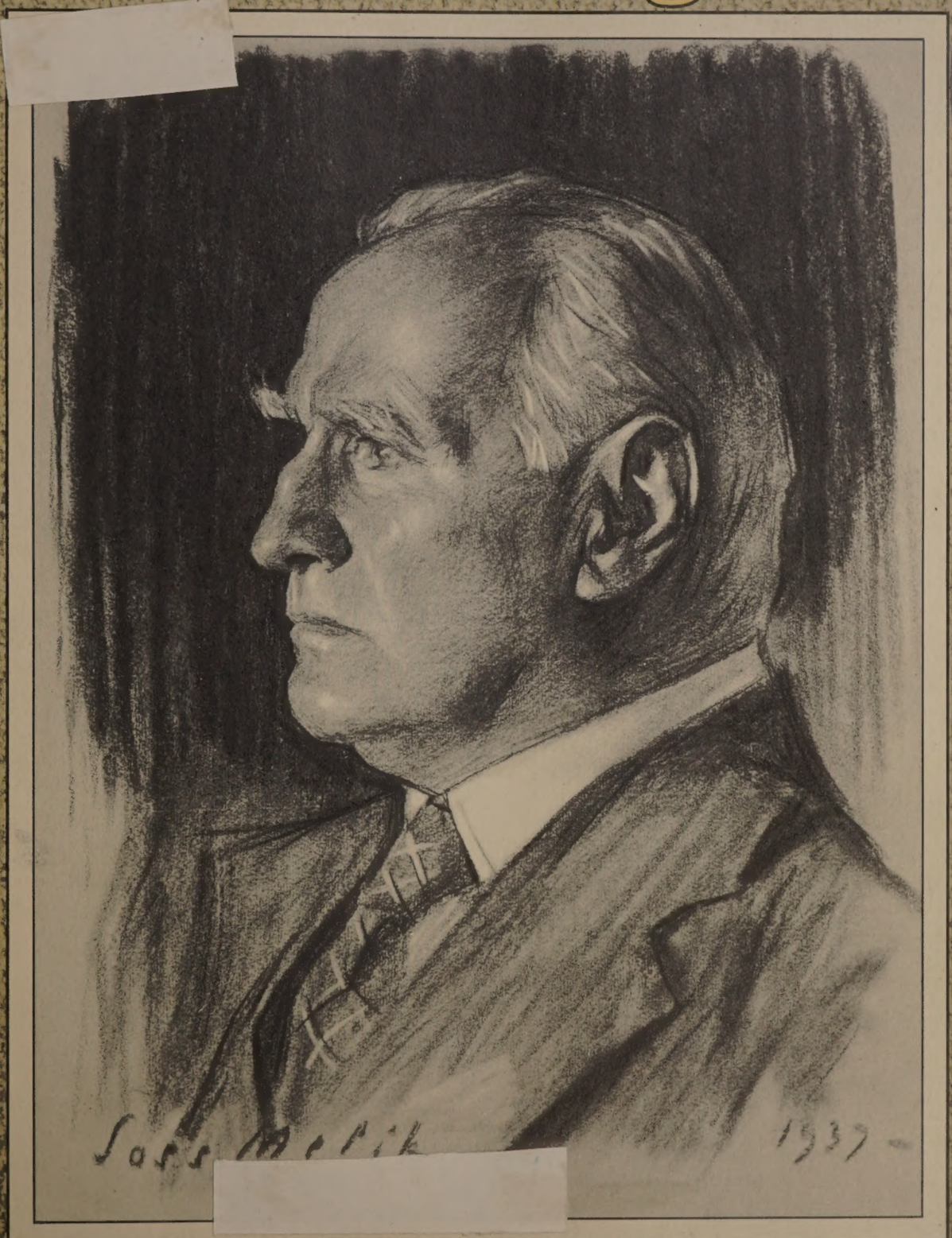
Theodore Presser Co.
EVERYTHING IN MUSIC PUBLICATIONS
1712 Chestnut Street, Philadelphia, Pa.

440560

1 1 39

THE ETUDE

Music Magazine



Dr. Walter Damrosch

The latest and favorite portrait of the Dean of American conductors, by the distinguished portraitist, Soss Melik. The original of this portrait is now in the private collection of Dr. Damrosch.

Permission for cover use expressly granted THE ETUDE by the artist. All Rights Reserved.

February 1938

Price 25 Cents



PIANO ENSEMBLE MUSIC

A TOUCH OF VARIETY THAT MAKES INTERESTING THE

Spring Recital or Commencement Program



PIANO DUETS

2 Players at 1 Piano

Cat. No.		Gr.	Pr.
25725	Woodland Songsters (Beer)	2	$0.40
25626	Little Brown Bunny (Hopkins)	1	.25
25703	My First Piece (Kerr)	1	.25
14902	Hungarian Concert Polka (Alföldy)	5	.60
18105	Salute to the Colors (Anthony)	3	.60
25509	Gipsies (Ketterer)	1	.30
30484	Minuet a l'Antico (Seeboeck)	5	.75
30317	Venetian Love Song (Nevin)	3½	.50
25649	A Little March (Wright)	1½	.25
14115	Les Sylphes (Bachmann)	3	.75
24247	The Camel Train. Descriptive Piece (Baines)	2½	.60
26602	On the Deep. A Nautical Frolic (Orem)	3	.40
30627	March of the Wee Folk (Gaynor)	2	.30
26536	Wing Foo (Burleigh)	2	.40
26238	Flight of the Bumblebee (Rimsky-Korsakov)	4	.60
14053	Menuet in G No. 2 (Beethoven)	3	.35
3438	Postillon d'Amour (Behr)	2	.50
24028	The School Colors (Benson)	3½	.60
22811	Country Dance (Berwald)	3	.45
18909	Hungarian Dance, No. 5 (Brahms)	4	.50
26257	Polonaise, from Eugen Onégin (Tschaikowsky)	3	.50
25938	Bobolinks (Grey)	2	.40
26150	High School Grand March (Kern)	3½	.50
26516	June Caprice (King)	3	.60
17504	Dance of the Fairy Queen (Bugbee)	1	.30
4398	Two Juveniles (Burty)	3	.60
25082	To the Front. Military March (Clark)	3	.50
26025	Gopak (Moussorgsky)	3½	.35
26258	Swaying Daffodils (Overlade)	3½	.80
25247	Commencement Day March (Crammond)	2	.40
24322	Danse Hongroise (Du Val)	4	.60
8993	On to Prosperity (Ferber)	3	.75
23814	Silvery Chimes (Goldmann)	3½	.75
25294	Charmante! Mazurka Souvenir (Groton)	3½	.50
30407	The New Colonial March (Hall)	3	.60
23294	Procession of the Sirdar (Ippolitow-Iwanow)	4	.40
22594	Spirit of the Hour. Grand March (Johnson)	3½	.45
.....	In a Polish Garden (Williams)	3	.50
.....	March of Progress (Williams)	3	.50
.....	Jubilee March (Williams)	3	.60
24559	March of the Noble (Keats)	3	.50
24078	Community Grand March (Kern)	3	.50
13165	Commencement March (Koelling)	3	.60
11001	Concert Polka (Lansing)	4	.60
13576	Class Reception. March (Lindsay)	3	.60
12082	Alumni Reunion (Morrison)	3	.60
18317	March of the Slavs (Mumma)	4	.75
25499	Tommy's New Drum. March (Preston)	1½	.30
25762	Dance of the Hours, from La Gioconda (Ponchielli)	3½	.60
17472	Our School Band. March (Rolfe)	2	.50
14648	Fragment. From the "Unfinished Symphony" (Schubert)	4	.35
3151	Military March. Op. 51, No. 1	3	.35
30112	The Stars and Stripes Forever. March (Sousa)	3½	.75
22807	Sing, Robin, Sing (Spaulding)	1	.35
13213	On to Triumph (Spooner)	3	.75
13245	Tannhäuser. Overture (Wagner)	7	1.25
26496	Airy Fairies (Spaulding)	1	.40
25789	Gavotte Rustique (Wright)	3	.60
8496	I Begin. Waltz (Willy)	1	.35
.....	The Great Spirit (Hamer)	4	.60
.....	Majesty of the Deep (Hamer)	5	.60
.....	Sandal Dance (Terry)	3	.40
.....	The Pines (Matthews)	4	.50
.....	March of the Boy Scouts (Grant-Schaefer)	2	.50
.....	Assembly Grand March (Kern)	4	.50

● Often teachers having a large enrollment in their classes strive to include as many pupils as possible in presenting a recital program. Permitting each student to play a solo number lengthens the program unnecessarily. The use of ensemble groupings, such as listed on this page, not only lends a touch of variety to the recital program, but it gives opportunities for the inclusion of more pupil-performers than under the solo-for-each plan.

A Grouping Enjoyed by Participants and Audience

PIECES for 4 PLAYERS at 1 PIANO

Cat. No.		Gr.	Pr.
26485	Song of the Pines (Adair)	1	$0.40
17064	Taps. Military March (Engelmann)	3	.80
26484	Toy-Town Soldiers (Richter)	1	.40
11271	In the Procession. March (Hewitt)	2	.80
26497	Airy Fairies (Spaulding)	1	.50
11552	Galop-Marche (Lavignac)	3	1.00
26225	The School Flag (Spaulding)	1	.40
8321	Valse Lorraine (Missa)	3	.60

PIANO DUOS—2 Players at 2 Pianos

Cat. No.		Gr.	Pr.
30462	Two Elegiac Melodies. Op. 34 (Grieg)	4	$1.25
30410	Wedding Day at Troldhaugen (Grieg)	6	1.75
25326	Mazurka (Ketterer)	2	.50
24961	Hungary (Koelling)	5	.80

A DAY IN VENICE
Suite
By Ethelbert Nevin
Arr. by Ottilie Sutro
Gr. 4-5

30288	Dawn	$1.00
30289	Gondoliers	1.50
30290	Venetian Love Song	1.00
30291	Good Night	1.25

26226	Menuet de l'Arlesienne, No. 1 (Bizet)	4	.70
30188	The Butterfly (Grieg-Saar)	8	.75
14840	Valse Arabesque. Op. 83 (Lack)	4	1.00
24245	The Galloping Horse (Pierson)	2½	.50
30599	Guitar Serenade (Gaynor)	2	.50
30598	March of the Wee Folk (Gaynor)	2	.50
30314	March of the Tin Soldiers (Tschaikowsky)	3	.60
30241	Nocturne. Op. 9, No. 2 (Chopin)	6	1.00
24992	Sea Gardens (Cooke)	4	.60
.....	Majesty of the Deep (Hamer)	4	.50
24960	Kamennoi-Ostrow (Rubinstein)	6	1.00
30058	Polish Dance (Scharwenka)	5	1.25
26349	Coasting (Burleigh)	6	.80
30236	Nocturne, from A Midsummer Night's Dream (Mendelssohn)	4	1.40
30274	Valse Caprice (Spross)	5	1.25
23530	The Firefly (Williams)	3½	.55
.....	Deep River (Kelberine)	4	.60
.....	March of Progress (William)	3	.60

Cat. No.		Gr.	Pr.
24565	Spanish Serenade (Wright)	3	$0.50
26353	Tango in D (Albeniz-Gest)	5	.70
.....	Scheherazade. Theme with Variations. Op. 102 (Weissheyer)	6	.50
30487	Light and Gay. Scherzo (Durst)	3	.90
26488	Tommy's New Drum (Preston)	1½	.50
30232	Singing and Swinging (Bilbro)	2	.50
15348	Gavotte Miniature (Brown)	3	.50
16953	Grand Valse Caprice (Engelmann)	4	1.25
24982	Russian Rhapsody (Hesselberg)	8	1.25
25328	At the Dance (Ketterer)	1½	.50
18365	Galop Marziale (Marzo)	4	.85
30236	Nocturne, from A Midsummer Night's Dream (Mendelssohn-Sutro)	5	1.40
13738	Manitou. Fantasia (Morrison)	4	.80

SECOND SUITE
(Indian)
By Edward MacDowell
Arr. by William Henry Humiston and Ottilie Sutro
Gr. 5-8

25255	Legend	$2.50
25256	Love Song	.90
25257	In War-Time	2.50
25258	Dirge	.90
25259	Village Festival	2.50

30246	Forget-me-not. Mazurka (Rowe)	3	.80
24967	A Merry Wedding Tune (Saar)	5	.75
30058	A Polish Dance (Scharwenka-Werthner)	5	1.25
30049	Minuet a l'Antico (Seeboeck-Saar)	5	1.50

A Copy of "Hand Book of Piano Ensemble Music" may be had FREE by writing to the Publishers.

THEODORE PRESSER CO.

Music Publishers, Dealers, Importers

Distributors for OLIVER DITSON CO. and JOHN CHURCH CO.

1712 CHESTNUT STREET PHILADELPHIA, PA.

PIANO TRIOS

3 Players at 1 Piano

Cat. No.		Gr.	Pr.
25198	The King's Review (Baines)	2½	$0.60
30159	The Fortune Teller (Arnold)	2½	.70
24204	Hungarian Dance, No. 6 (Brahms-Sartorio)	3	.70
11145	Polonaise Militaire. Op. 40, No. 1 (Chopin)	4	.60
30485	Valse Enfantine (Mueller)	1½	.50
25317	Commencement Day. March (Crammond)	2½	.50
19190	Air. From "Orpheus" (Gluck-Sartorio)	2	.40
25094	Heather Blossom (Ashley)	2	.75
4393	Gypsy Rondo (Haydn)	4	1.00
24261	Dance of the Rosebuds (Keats)	3	.60
.....	Danse Ecossaise (Baker)	3	.75
24302	Hungary (Koelling)	4	.90
24064	Here Comes the Parade (Preston)	2	.70
.....	Let Us Go! (Bilbro)	2	.50
4773	A May Day (Rathbun)	2½	.75
6475	Polish Dance (Scharwenka)	3	.75
30113	The Stars and Stripes Forever. March (Sousa)	3	1.00
17158	The Lesson of the Birds (Spaulding)	1-2	.50
14736	Three Little Children (Spaulding)	2	.60
19620	We're Playing Together (Spaulding)	1	.50
.....	Moonlight on the Hudson (Wilson)	4	1.50
25495	Left! Right! March (Zilcher)	1½	.50
.....	Assembly Grand March (Kern)	3	.60
30224	El Capitan March (Sousa)	3	1.00
26580	Down a Spanish Square (Vandevere)	1	.50
26581	Down an English Lane (Vandevere)	1	.50
26582	Down a Holland Street (Vandevere)	1	.50
26583	Down an Indian Trail (Vandevere)	1	.50
26105	A Trip in the Swing (Vandevere)	1	.25
26106	A Trip to Town (Vandevere)	1	.25
26107	A Trip to the Zoo (Vandevere)	1	.25
26108	A Trip on the Merry-Go-Round (Vandevere)	1	.25

PIANO QUARTETS

4 Players at 2 Pianos

Cat. No.		Gr.	Pr.
19275	Hungarian Concert Polka (Alföldy)	5	$0.80
18245	Salute to the Colors (Anthony)	3	.80
22581	Hungarian Dance, No. 6 (Brahms-Sartorio)	3½	.70
25628	Barcarolle (Ketterer)	2	.70
7296	Concert Polonaise (Engelmann)	5	1.00
9150	On to Prosperity (Ferber)	3	.90
30315	Polacca Brilliant (Bohm-Webb)	4	1.60
.....	Danse Ecossaise (Baker)	3	1.25
13136	Commencement March (Koelling)	3	.85
7046	Hungary (Koelling)	4	1.00
26499	Polonaise Militaire. Op. 40, No. 1 (Chopin)	4	.90
.....	Roguish Kitten (Behr)	3	.60
13060	Concert Polka (Lansing)	4	.85
13053	No Surrender March (Morrison)	3	.85
30590	Norwegian Bridal Procession (Grieg)	4	1.25
.....	Zampa Overture (Herold)	4	2.00
13070	Dance of the Winds (Peabody)	4	1.00
30572	Country Dance (MacFadyen)	4	1.50
15940	Military March in D. Op. 51 (Schubert)	3	.75
19944	Invitation to the Dance (Weber-Sartorio)	4	1.00
22828	Light Cavalry. Overture (Suppe)	4	1.25
23144	Poet and Peasant. Overture (Suppe)	4	1.50
26330	Tommy's New Drum (Preston)	1½	.50
26331	Dolly's Birthday (Rolfe)	1	.50

THE ETUDE

Music Magazine

March 1938

Price 25 Cents



MAURICE RAVEL
1875-1937

Lucille Manners on "A CAREER IN RAD

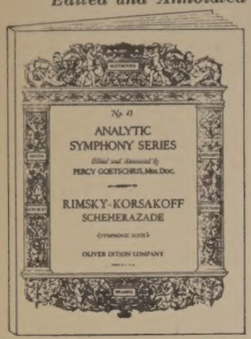
NEW... Ditson Publications

Recent Issues Covering a Variety of Musical Interests

Two New Numbers in the

Analytic Symphony Series

Edited and Annotated by Percy Goetschius



No. 43

SCHEHERAZADE

(Symphonic Suite)

By

N. Rimsky-Korsakov

One of the most frequently programmed numbers in the repertoire of leading symphony orchestras this distinctively individualistic suite with its Oriental atmosphere makes a fascinating study. Arranged in the form of a piano solo, it gives fairly proficient players a fine recreation number and provides a convenient reference for the advanced student in theoretical subjects.

Price, $1.50

No. 38

SYMPHONY, No. 9 in D-minor

(Choral)

By **Ludwig van Beethoven**

The final symphonic manifestation of Beethoven's genius, performances of this monumental work are limited only by the facilities available for production, as a well-trained chorus is required, in addition to a proficient symphony orchestra. Here is a piano arrangement, made primarily for study purposes, but also quite intriguing to the competent pianist.

Price, $1.50

Interesting and Instructive Piano Solos

BRADFORD, KENNETH

Submarine Voyage (Gr. 3) $0.25

CHANDLER, OTIS

My Garden, *With Words* (Gr. 1½) ..... .25
On The Terrace (Gr. 4) ..... .40
The Winding Trail (Gr. 2) ..... .25

HOTCHKISS, MARY W.

Gardens by Moonlight (Gr. 4) ..... .40

MEDNIKOFF, ALEXANDRE

The Magic Pool (Gr. 4) ..... .40

NASON, DAVID

The Enchanted Moment (Gr. 3½) ..... .25

THREE QUESTIONS

For the Piano

By Josephine Hovey Perry

Who Am I? ..... Grade I
Who's Afraid? ..... Grade I
How Do You Like Your Eggs? ..... Grade I

Price, 40c Each

RODGERS, IRENE

A Dusky Serenade (Gr. 2½) ..... .25
A Waltz in Springtime (Gr. 2) ..... .25

TUCKERMAN, PATRICIA

Bluebird Singing in the Tree, *With Words* (Gr. 1½) ..... .25

Choral Publications—Sacred and Secular

PALMER, GEORGE C. (Arranger)

The More We Get Together, *Choral Fugue on "Ach du lieber Augustin"* (Mixed Voices) .. $0.15

KUN, LADISLAS (Arranger)

Four Hungarian Folksongs (Women's Voices, Three-part) ..... .15

HANDEL, GEORGE FRIDERIC

Hallelujah. From Saul (Men's Voices) ..... .15
How Long, O Lord? From Susanna (Men's Voices) .15

Both numbers arranged by Charles D. Dawe

Vocal Albums for School or Studio

FRENCH ART SONGS

Medium High Voice — Medium Low Voice

Edited by

Mabelle Glenn and Bernard U. Taylor

There are twenty songs in this volume and the composers include Reynaldo Hahn, Benjamin Godard, Cecile Chaminade, Claude Debussy, Jules Massenet, Cesar Franck, Charles Widor, Camille Saint-Saëns, Hermann Bemberg and others. The notes on each song carry brief paragraph bits on the composers, along with advice for an effective rendition. The matter of French pronunciation is well covered in the prefatory pages. The names of the two well-equipped and experienced editors are a guarantee of the collection's usefulness.

Price, $1.00 each volume

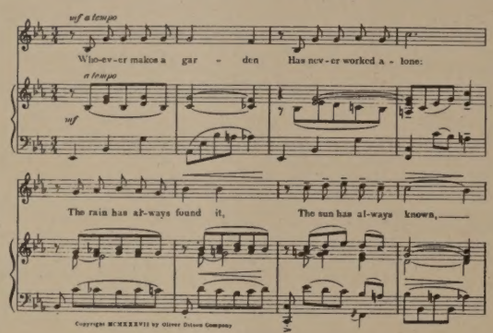
Singers Will Like This Song

Written for and Dedicated to John Charles Thomas

WHO MAKES A GARDEN

Poem by Douglas Malloch — Music by Gustav Klemm

Medium Voice (b-flat to F) Price, 50 cents



Educational Works for Piano Students

New and Augmented Edition of

CHORD CRAFTERS

(Technic Tales, Book 3)

By

Louise Robyn

Introduces the Twelve Fundamental Chord-Attacks—Marcato, Legato, Staccato, Hammer, Arpeggiated, Sforzando, Sforzando-Pizzicato, Accompaniment, Single Finger Melodic, Melodic High and Low Voice, Passage Chords and Alternate Chords—with full explanatory material and technical examples for both teacher and student.

Price, 75 cents

THE SNOW QUEEN

A Story Cycle of Piano Pieces for Young Players

Story from Hans Christian Andersen

Music by P. I. Tchaikovsky

Adaptation by Louise Robyn

This very clever adaptation of the *Album for the Young* to Andersen's familiar fairy tale furnishes a fascinating supplementary book to *Chord Crafters* (Technic Tales Book 3) by the same author. The book, itself, is most attractively gotten up. Seldom, if ever, has such colorful material been made available for youthful students at this stage of advancement.

Price, 75 cents

PUPIL'S MUSIC NOTE-BOOK

By Josephine Hovey Perry

Will prove a helpful means of keeping an accurate record of progress by giving ruled pages for lesson assignments, practice records and teacher's remarks.

Price, 25 cents

HETZEL'S VISUAL CLASS METHOD

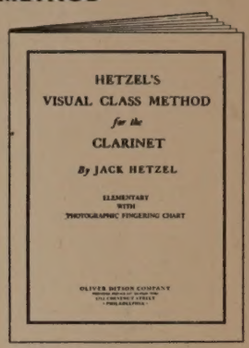
for the

CLARINET

A Graded Elementary Method with Supplementary Ensemble Material

By

Jack Hetzel



Here is a brand-new publication with material that has been thoroughly tested in the classrooms. It is carefully graded and should prove of especial value to teachers seeking better results with their clarinet section.

Price (Complete with Chart), $1.00

Hetzel's Photographic Fingering Chart may be used with any modern clarinet method, but is designed especially for use with **Hetzel's Visual Class Book. Price, 50 cents**

Chamber Music Ensembles for Wind Instruments—

FUGUE in C-minor

By

Johann Sebastian Bach

Quintet for Flute, Oboe, Clarinet, Horn and Bassoon
Arranged by Harry Hirsh
Score and Parts—Price, 75 cents

RONDO, from Serenade No. 11

By

Wolfgang Amadeus Mozart

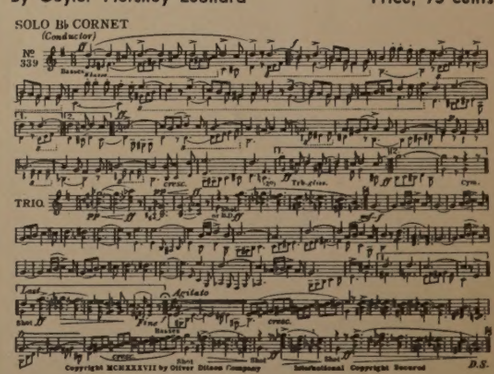
Quintet for Flute, Oboe, Clarinet, Horn and Bassoon
Transcribed by Harry Hirsh
Score and Parts—Price, $1.25

A Novelty Number for Band

SKYROCKETS

(Descriptive March)

By Cuyler Hershey Leonard — Price, 75 cents



Music Educators may obtain copies of these for examination. Send for FREE Catalogs covering any classification of music in which you are interested.

Oliver Ditson Co.

THEODORE PRESSER CO., Distributors

1712 Chestnut Street, Philadelphia, Pa.

THE ETUDE
Music Magazine

April 1938

Price 25 Cents

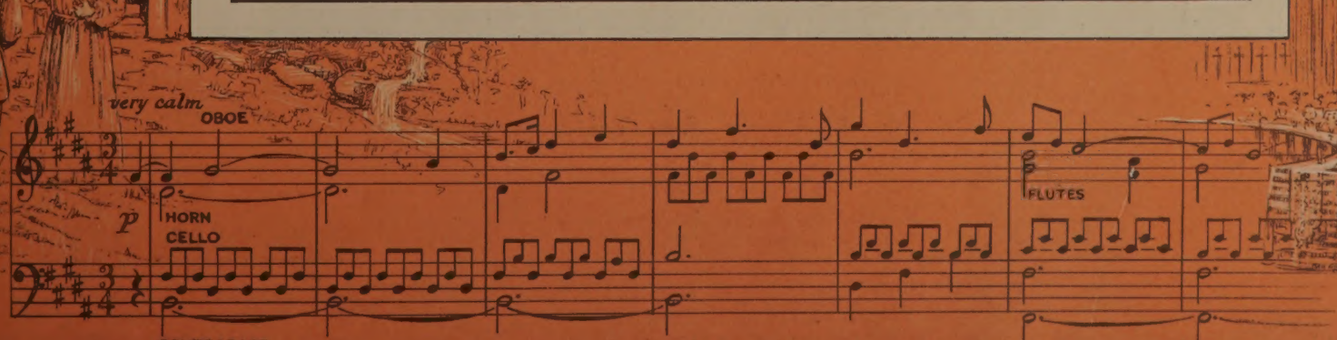
Richard Wagner



Born in Leipzig
May 22, 1813
Died in Venice
February 13, 1883









GOOD FRIDAY MUSIC FROM PARSIFAL

"WAGNER AND THE BOX OFFICE" by Artur Bodanzky

PART SONGS, SCHOOL CHORUSES and CHORAL WORKS

For Commencement, Baccalaureate Services and Various Spring Festivals

FOR CHORUSES · CHOIRS · BOYS' AND GIRLS' GLEE CLUBS

Any Assortment or Group Sent on Approval for Examination

COMMENCEMENT

Unison Choruses

Title and Composer	*Cat. No.*	*Pr.*
My Heart Ever Faithful—Bach	14,323	.10
Pioneers—Whitehead	14,663	.10
Prayer of Thanksgiving—Netherlands Folksong	14,836	.10
Lovely Appear—Gounod (Redemption)	14,840	.10

Two Part—Treble Voices

Nursery Rhyme Suite—Custance	12,498	.15
Morn-Rise—Czibulka	12,691	.12
Beauteous Night—Offenbach	12,999	.12
Bendemeer's Stream—Old Irish Melody	13,327	.12
Carmena—Wilson (Waltz)	13,490	.12
Morning Invitation—Veazie	13,798	.10
Greeting to Spring—Strauss (Blue Danube Waltz)	13,814	.12
The Gay Gavotte—Fletcher	13,906	.10
The Swan—Saint-Saens	14,076	.10
A Dream-Boat Passes By—Lemare	14,101	.10
Prayer from "Haensel and Gretel"—Humperdinck	14,218	.10
Bless the Lord—Ippolitoff-Ivanoff	14,372	.10
Cradle Song—Brahms	14,543	.10
Goin' Home—Fisher	14,575	.15
Go Ye, My Canzonets—Morley	14,620	.10
Faithfu' Johnnie—Scottish Folksong	14,767	.10

Three Part—Treble Voices

Nursery Rhyme Suite—Custance	11,077	.12
In the Time of Roses—Reichardt	11,804	.10
Forget-Me-Not—Giese	12,265	.12
Nymphs and Shepherds—Purcell	12,840	.12
The Kerry Dance—Molloy	13,019	.12
Greeting to Spring—Strauss (Blue Danube Waltz)	13,261	.16
When Jesus Was a Little Child—Tchaikovsky	13,333	.10
A Birdland Symphony—Kieserling	13,523	.15
Butterfly! Butterfly!—Delibes (Waltz from "Coppelia")	14,064	.15
A Dream-Boat Passes By—Lemare	14,098	.15
On the Steppe—Gretchaninoff	14,188	.15
Ave Maria—Arcadelt	14,210	.10
The Holiday—Curran	14,327	.15
Passing By—Purcell	14,331	.15
Amaryllis—Ghys	14,348	.15
The Breeze—Manney	14,380	.15
Summer Is A-Coming In—Old English	14,688	.10
The Grapevine Swing—Gibb	14,752	.15
Peterkin Spray—English Air	14,768	.15
Thine Eyes So Blue and Tender—Lassen	14,823	.15
The House By the Side of the Road—Gulesian	14,826	.15
Gossip Joan—Fisher	14,834	.15
Make My Heart a Place Where Angels Sing—Fisher	14,859	.15
Stars with Little Golden Sandals—Berwald	14,888	.15
River Song—Clokey	14,918	.15
Now Is the Month of Maying—Morley	14,329	.10

Soprano, Alto and Bass

Morning Invitation—Veazie	4,210	.10
Cadets on Parade—Lowe	14,065	.12
A Night in June—Targett	14,121	.10
Viking Song—Coleridge-Taylor	14,129	.10
A Dream-Boat Passes By—Lemare	14,222	.12
A Gypsy Night—Ganne	14,289	.12
Beauteous Night—Offenbach	14,334	.10
Grandfather's Clock—Work	14,371	.10
Song of Friendship—Randolph	14,454	.15
O Happy, Happy Fair—Shield	14,583	.15
Since First I Saw Your Face—Ford	14,603	.10
A-Roving—English Chantey	14,607	.10
Good Morrow, Gossip Joan—English Air	14,636	.10
The Grapevine Swing—Gibb	14,667	.15
Where'er You Walk—Handel	14,698	.10
At Dawning—Cadman	14,734	.10
Serenade at Taos—Widor	14,747	.15

Boys' Voices—T.T.B.

Winter Song—Bullard	12,945	.15
All Through the Night—Bantock	14,043	.10
The Vicar of Bray—Bantock	14,051	.10
Volga Boatmen's Song—Bromberg	14,052	.10
Fair Flora Decks the Flowery Vale—Danby	14,427	.10

Boys' Voices—T.B.B.

The Minstrel Boy—Irish Air	14,044	.10
Jesu, Joy of Man's Desiring—Bach	14,706	.15
The Galway Piper—Irish Air	14,720	.15
Southern Lullaby—Gibb	14,894	.10
Lone Star Ranger—Gibb	14,895	.10
Old King Cole—Gibb	14,911	.10
To Thee, O Country!—Eichberg	14,912	.15

Mixed Voices—S.A.T.B.

Unfold, Ye Portals—Gounod (Redemption)	9,206	.10
Waltz, from Faust—Gounod	9,695	.15
Oh, Hail Us, Ye Free—Verdi (Ernani)	11,868	.12
'Tis Morn—Geibel	12,089	.10
Song of Greeting—Fisher	14,917	.10
Winter Song—Bullard	12,986	.15
The Forest Dance—Targett	13,461	.10
Awake! Awake!—Cadman	13,618	.10
The Surging Sea—Stebbins	13,751	.10

GRAND OPERA IN CANTATA FORM

Choral Fantasias for Mixed Voices

These gems from grand opera require no costumes or scenery and may be presented in about fifteen minutes. Of course, all parts are well within the range of school chorus voices. The difficult passages have been slightly modified without detracting from the effectiveness of the music.
Full orchestra parts for each choral fantasia available on a rental basis of $5.00 a month, or fraction thereof.

CARMEN (Bizet)	.50	PINAFORE (Sullivan)	.50
FAUST (Gounod)	.50	LOHENGRIN (Wagner)	.60
TROVATORE (Verdi)	.50	TANNHAUSER (Wagner)	.60

CHORUS PARTS OF ORATORIOS

The Messiah
(Handel)

Exact reproduction of the choruses in open score with accompaniments.
Price, 60 cents

Elijah
(Mendelssohn)

Exact reproduction of the choruses in open score with accompaniments.
Price, 60 cents

SECULAR CANTATAS

The Father of Waters
By Charles Wakefield Cadman

Solo Voices: S.T.B. Time, 1 hour
Contains brilliantly effective yet easy music, in which the historic, human, majestic and relentless aspects of the great river are set forth in poetic and dramatic vividness.....Price, $1.00

In Music's Praise
By Henry Hadley

Solo Voices: S.T.B. Time, 40 minutes
It is refreshing to find vigorous, inventive and musical thought expressed with clearness and directness as in this cantata. This is an excellent program number.....Price, $1.25

The New Earth
A Prophetic Vision
By Henry Hadley

Solo Voices: S.A.T.B. Time, 40 minutes
The brevity of the work gives the strength of concentration. For both soloists and chorus the music is inspirational to a satisfying and rewarding performance.....Price, $1.00

The Highwayman
By Deems Taylor

Solo Voice: Bar. Time, about 30 minutes
Mixed Voices Treble Voices
Issued in two editions—with chorus for mixed voices and with chorus for treble voices (three-part). The baritone solo, accompaniment and orchestration are the same in both editions. Be sure to mention edition desired in ordering.....Price, $1.00

DRAMATIC SACRED CANTATA

Esther, the Beautiful Queen
By William B. Bradbury

A Scenic cantata in Five Acts and Nine Scenes. Performance with or without scenic setting is practicable and effective. Solo Voices: 4S. 2A. 2Bar. 4B. Time, 2 hours.
Vocal Score, $1.00

BACCALAUREATE SUNDAY

Mixed Voices

Title and Composer	*Cat. No.*	*Pr.*
Holy Art Thou! (Largo, from Xerxes)—Handel Choral Transcription for Double Chorus and Soprano Solo (or Children's Voices)—Organ or Orchestra Acc.—Arr. by A. Whitehead	14,861	.15
Praise Ye the Father—Gounod	1,593	.10
Send Out Thy Light—Gounod	12,589	.15
Forever Worthy Is Thy Lamb—Tchaikovsky	13,415	.10
Seraphic Song—Rubinstein	13,980	.25
Master of Men—Matthews	14,249	.15

Women's Voices

La Procession—Franck (3-Part)	13,323	.12
A Prayer, from "Alceste"—Gluck (3-Part)	14,811	.10
Seraphic Song—Rubinstein (4-Part)	13,981	.25
Adoramus Te—Roselli (3-Part)	14,206	.10
O Bone Jesu—Palestrina (3-Part)	14,207	.10
Ave Maria—Arcadelt (3-Part)	14,210	.10
Gloria, from the "Twelfth Mass"—Mozart (3-Part)	14,214	.12
The Heavens Are Telling—Haydn (The Creation) (3-Part)	14,223	.14

Men's Voices

Prayer of Thanksgiving—Kremser	12,836	.12
Seraphic Song—Rubinstein	14,088	.25

ASCENSION THURSDAY

(MAY 5TH)

King All Glorious—Barnby	358	.20
Lift Up Your Heads, O Ye Gates—Handel (Messiah)	907	.10
Unfold, Ye Portals—Gounod (The Redemption)	995	.12
Crown Him with Many Crowns—Reed	12,586	.20

MOTHER'S DAY

(MAY 8TH)

Mixed Voices

O Little Mother of Mine—Nevin	13,035	.15
Mother—Hosmer	13,143	.10
Mother Mine—Hosmer	13,893	.15
Responsive Service for Mother's Day—Voris (For Minister and Choir)	14,171	.15

Men's Voices

O Little Mother of Mine—Nevin	14,499	.15

WHITSUNDAY

(MAY 15TH)

Mixed Voices

Let Not Your Heart Be Troubled—Trembath	10,783	.15
The Dove Flies Low on Whitsunday—Kopolyoff	14,158	.15

TRINITY SUNDAY

(MAY 22ND)

I Am Alpha and Omega—Stainer	352	.10
Rejoice in the Lord—Parker	11,062	.16

MEMORIAL DAY

(MAY 30TH)

God of Our Fathers—Schnecker (Recessional) (National Anthem for Mixed Voices)	10,174	.15

OLIVER DITSON CO.

THEODORE PRESSER CO., Distributors, 1712 CHESTNUT ST., PHILA., PA.

THE ETUDE
Music Magazine

ay 1938

Price 25 Cents

"The Swedish Nightingale"



JENNY LIND
1820 - 1887

IMMORTAL FAME WAS GAINED BY JENNY LIND IN HER CAREER AS A SINGER. AMONG THOSE WHO HEARD HER AND ACCLAIMED HER VOCAL ART WERE

QUEEN VICTORIA
MENDELSSOHN
CHOPIN
MEYERBEER
MOSCHELES
BERLIOZ
BALFE
SCHUMANN
LONGFELLOW
WASHINGTON IRVING
WALT WHITMAN
HANS CHRISTIAN ANDERSEN
HORACE GREELEY
DANIEL WEBSTER
EDWARD EVERETT
BAYARD TAYLOR
JOHN RUSKIN
THOMAS CARLYLE
DISRAELI

THIS COVER IS DEDICATED TO THE TERCENTENARY CELEBRATION OF THE FIRST SWEDISH SETTLEMENT IN AMERICA

IN 1638 A GROUP UNDER PETER MINUIT ESTABLISHED A SWEDISH SETTLEMENT NEAR THE PRESENT SITE OF WILMINGTON DELAWARE.

"Important Steps in the Making of a Pianist" by Prof. I. Philipp

JOHN CHURCH CO. SONGS

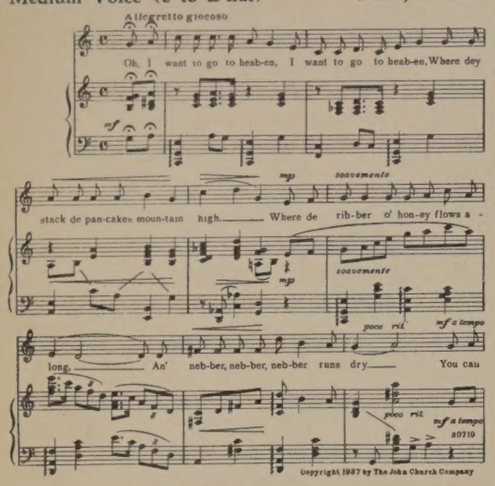
Frequently Heard on the Programs of

RADIO AND CONCERT ARTISTS

PANCAKE HEAVEN

Words and Music by Ada Richter

Medium Voice (c to E-flat) Price, 60 cents



I SHALL NOT PASS AGAIN THIS WAY

Text by Ellen H. Underwood

Music by Stanley S. Effinger

High Voice (c to F) Low Voice (a to D)

Price, 60 cents

THE SWEETEST FLOWER THAT BLOWS

Text by Frederic Peterson

Music by Charles B. Hawley

High Voice (E-flat to g) Low Voice (b-flat to D)

Price, 50 cents

I AM FATE!

Words and Music by Bernard Hamblen



BERNARD HAMBLEN

High Voice (E to F)

Low Voice (a to D)

Price, 60 cents

This composer of songs that singers like to sing was born in Yeovil, Somersetshire, England. He was educated in the country of his birth, but he long has been identified with American music and American musicians and his songs published in this country have been given a most cordial reception.

CANDLE-LIGHTIN' TIME

Words by Paul Laurence Dunbar

Music by S. Coleridge-Taylor

High Voice (d to F) Low Voice (b to D)

Price, 60 cents

THE BIRD WITH A BROKEN WING

Words by Will Allen Dromgoole

Music by Florence Golson

Medium Voice (E-flat to F) Price, 60 cents

Booklets That Aid in Selecting Songs

Singers are invited to send for FREE copies of

SONGS FOR HIGH VOICE (JC 30-A)

SONGS FOR LOW VOICE (JC 30-B)

MIGHTY LAK' A ROSE

Text by Frank L. Stanton Music by Ethelbert Nevin

High Voice (E to F-sharp) Low Voice (c to D)

Med. Voice (d to E)

Price, 50 cents

COMING HOME

Text by D. Eardley-Wilmot

Music by Charles Willeby

High Voice (E-flat to g) Low Voice (b-flat to D)

Med. Voice (c to E)

Price, 50 cents

THE GREEN CATHEDRAL

Text by Gordon Johnstone Music by Carl Hahn

High Voice (d to g) Low Voice (b-flat to E-flat)

Price, 60 cents

YESTERDAY AND TODAY

Text by Gertrude Rogers

Music by Charles Gilbert Spross



CHARLES GILBERT SPROSS

High Voice (E to a-flat)

Low Voice (b to E-flat)

Price, 50 cents

This celebrated American composer, pianist and accompanist was born in Poughkeepsie, N. Y. Has toured the country with leading singers and frequently appears in recital with leading orchestras on radio symphonic programs. His songs stand in high favor with vocal artists and are much esteemed by voice teachers.

JEUNESSE (YOUTH)

Words by Rose Henniker Heaton

Music by Katherine Barry

High Voice (E to g) Low Voice (c to E-flat)

Price, 60 cents

ALL THE WORLD IS SUNSHINE

Words and Music by Catherine McFarland

High Voice

(c-sharp to F-sharp)

Price, 60 cents



CATHERINE MCFARLAND

In private life, Mrs. George M. Dwight, this composer is a resident of Burlington, Iowa, the city of her birth. She has played the piano, sung and composed songs ever since she was a little girl. Her serious studies in composition were under Adolf Weidig in Chicago.

THE ELF-MAN

Text by John Kendrick Bangs

Music by John Barnes Wells

High Voice (d to g) Low Voice (a to D)

Price, 50 cents

I LOVE LIFE

Text by Irwin M. Cassel Music by Mana-Zucca



MANA-ZUCCA

High Voice (F to F)

Low Voice (d to D)

Price, 60 cents

This noted concert pianist and composer was born and educated in New York City. Her larger works have been played by leading symphony orchestras and her tremendously popular songs regularly appear on the recital programs of the foremost vocal artists.

IN MAYTIME

Text by Frank L. Stanton Music by Oley Speaks

High Voice (F to g) Low Voice (d to E)

Price, 60 cents

MY HEART IS A HAVEN

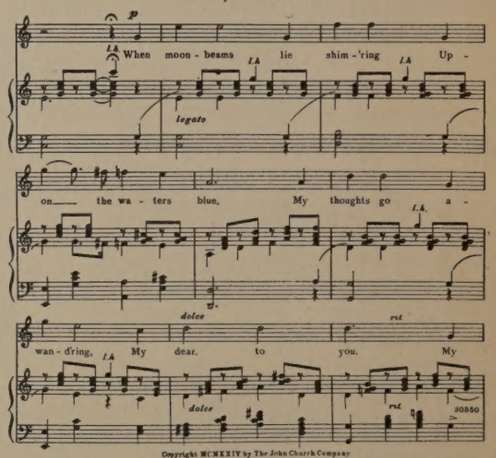
Text by Josef Washington Hall

Music by Irving A. Steinel

High Voice (G to g) Low Voice (c to C)

Med. Voice (E-flat to E-flat)

Price, 50 cents



THE LAST HOUR

Text by Jessie Christian Brown

Music by A. Walter Kramer

High Voice (E to g-sharp) Low Voice (b to E-flat)

Med. Voice (c-sharp to F)

Price, 50 cents

MAMMY'S SONG

Text by Laura Spencer Portor Music by Harriet Ware

High Voice (E-flat to a-flat) Low Voice (c to F)

Price, 60 cents

JES' LONESOME

Words and Music by Lily Strickland

Medium Voice (d to F-sharp) Price, 60 cents

JOHN CHURCH CO.

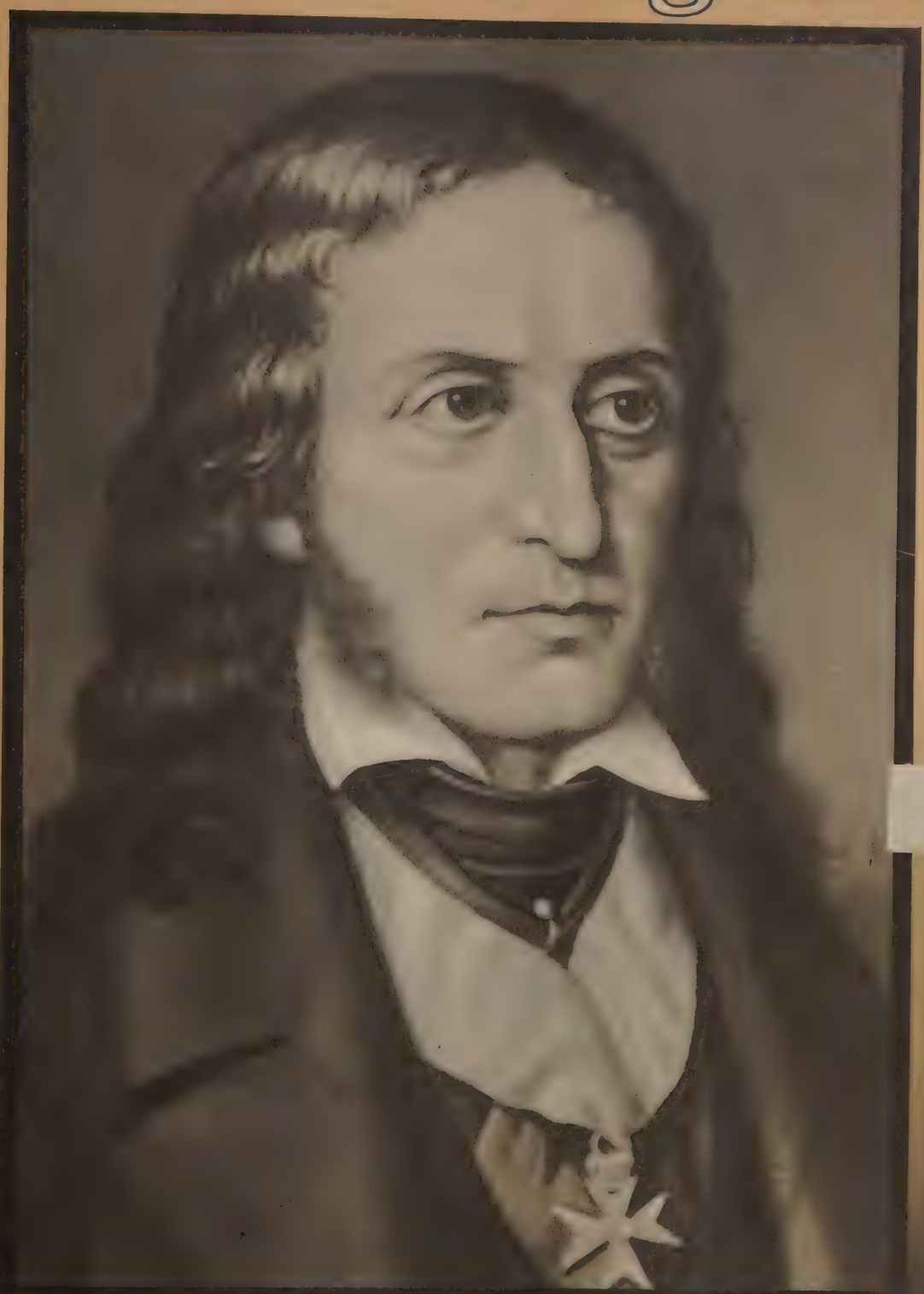
THEODORE PRESSER CO., Distributors

1712 CHESTNUT STREET, PHILADELPHIA, PA.

THE ETUDE
Music Magazine

une 1938

Price 25 Cents



Nicolò Paganini

THE WORLD'S MOST FAMOUS VIOLIN VIRTUOSO

BORN—GENOA, OCTOBER 27, 1782 · · · · · · · DIED—NICE, MAY 27, 1840



HE TOMB OF
ANINI AT PARMA



"OPERETTA AND THE SOUND FILM" by Jeanette MacDonald

Each Book in
THE POCKET MUSIC STUDENT SERIES
supplies a definite gain for utilized spare time.

These compact volumes are designed to give authoritative guidance and information on things which every music lover *should* know of the subject, and which every student *must* know. They are written concisely, yet clearly and entertainingly. They are fully illustrated with photographs, diagrams and thematics, printed in clear type on a good grade of paper, and are durably bound in heavy paper covers.

The size, 5x7 inches, is large enough for easy reading, yet small enough to fit the pocket or handbag. The price is so low—only 60 cents for each volume—that every music lover and student should own a number of the volumes. Look over these attractive little books at your music store, or if they do not carry them, order the titles you want from our Distributing Headquarters.

Price
60c
Each

THE AMBITIOUS LISTENER
Leo Rich Lewis

Professor Lewis, Director of the Music Department at Tufts College, is well known in both Europe and America for his lecture work. A saving sense of humor makes this book an easy approach to appreciation of master-works in music. The musical examples are given in full in the companion book, *Masterpieces of Music.*

MASTERPIECES OF MUSIC
Compiled by Leo Rich Lewis

Pocket piano scores from Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn and Brahms. Every measure is numbered to correspond with references in the text of *The Ambitious Listener* by the same author.

THE WHY AND HOW OF MUSIC STUDY
Charles H. Farnsworth

Professor Farnsworth was for many years head of the School Music Department, Teachers College, Columbia University, New York. He is a national authority on music and pedagogy. Contents: *Study and Talent, Discovering Our Talent, Fitting Our Study to Our Talent, Mental Activities in Music Study and Their Application, Relation Between Teacher and Pupil.*

CLEARCUT SPEECH IN SONG
Clara Kathleen Rogers

Mrs. Rogers is acknowledged as a national authority on diction in singing and speaking. A few of the twenty chapter headings: *Classification of Consonants, Exercises to Promote Flexibility, Analysis of Vowels, Positions of Tongue, Breathing, Clear Enunciation on High Notes, Emphasis, Recitatives.* Fully illustrated with musical quotations and pronouncing exercises.

HANDBOOK OF MUSICAL TERMS
Karl Wilson Gehrkens

Professor Gehrkens is Director of the School Music Department at Oberlin College, and editor of *School Music.* He is internationally known as an educator and an authority on the terminology of music. The Handbook is much more than a dictionary for it covers a wide range of topics in pocket form. Adopted by many schools for student reference. The subjects are grouped under: *Notation, Performance, Musical Elements, Forms and Types of Compositions, Acoustics, Instruments, Voices, Historical and Critical Terms, Italian Equivalents, Reference Books.* Fully illustrated with musical quotations.

HEALTH HINTS FOR MUSIC STUDENTS
Dr. Wallace F. Hamilton

Dr. Hamilton is a successful practicing physician. As a student of music he studied the correlation of music and health. The confining nature of musicians' work makes it important to preserve health and vitality. Simple rules for exercise, posture, diet, relaxation, and disease prevention are given. The book contains setting-up exercises; special exercises for singers, pianists, and violinists; diet tables. The exercises are well illustrated.

MUSIC IN WORSHIP
Walter Samuel Swisher

The author is clergyman, organist, musical enthusiast, and special student of psychology. His book is a text for both organist and minister. Contents: *The Spirit of Worship, Unity of the Service, Function of the Service Prelude, Graded Lists of Church Music, Lists of Anthems for Various Services, Principles on Which Production of Good Music Rests, Bibliography, Function of the Anthem, The Hymn, Choir and Organ, Thematics.*

ORNAMENTS IN CLASSICAL AND MODERN MUSIC
Clarence G. Hamilton

By the author of *Touch and Expression in Piano Playing, Outlines of Music History, Epochs in Musical Progress,* etc., etc. Synopsis: *Historical Survey, Early Treatment of Tempo, Classes of Ornaments, Tonal Repetition, Nearby Tones, Connecting Notes or Passages, Chord Decoration.* Liberally illustrated with thematic passages. This compact book will enable the student to understand and correctly perform the various musical ornaments.

PSYCHOLOGY FOR THE MUSIC TEACHER
Walter Samuel Swisher

More copies of this book have been bought than any other music reference book issued in recent years. A practical working text. A real help to the teacher who wishes to improve his hold on students' interest and attention. Contents: *Music Study and Personality, Psychological Types, How We Learn, The Material with Which We Work, Suggestions and Imitation.* Questions, suggestions, and bibliographies at end of each chapter. Illustrated with musical quotations.

TOUCH AND EXPRESSION IN PIANO PLAYING
Clarence G. Hamilton

Author of *Piano Music, Its Composers and Characteristics; Piano Teaching, Its Principles and Problems.* Professor Hamilton, well known as a writer and editor, was for many years head of the Music Department of Wellesley College. His *Outlines of Music History* and *Epochs in Musical Progress* are used as texts in many schools and colleges. Subject headings from this pocket guide to piano playing: *The Finger Touch, The Hand Touch, The Arm Weight Touch, The Full Arm Touch, Pedals, Expression Values, Pulsation, Phrases, Irregular Accents, Dynamic Contrasts and Shadings, Tempo, Color and Style.* Liberally illustrated with thematics and pictures.

THE VIOLIN: ITS FAMOUS MAKERS AND PLAYERS
Paul Stoeving

The author is a member of the faculty of the New York University School of Music Education. This book outlines the development and history of the violin and its playing. It gives in narrative style essential information about more than one hundred and fifty violin masters and composers. Some chapter headings: *Origin and Construction, Makers, Early Fiddlers, Some Early Masters, Viotti, Paganini, General Development of Violin Art, Methods.*

FUNDAMENTALS OF VOICE TRAINING
D. A. Clippinger

Member of American Academy of Teachers of Singing, one of Chicago's leading teachers of the voice, organizer and conductor of the Chicago Madrigal Club and other choruses. Author of *Head Voice and Other Problems; Systematic Voice Training,* etc. Covers such questions as: *Is the Tone True to Pitch? Has It the Right Power? Is It Resonant or Breathy? Is It Steady or Unsteady? Is the Breath Support Right? Is the Vocal Organ Free from Tension? Is the Tone Emotional? Is It Produced without Effort? Tone, Diction, Interpretation, Practice, Technic, Use of Imagination, etc.*

HOW A DEPENDABLE PIANO TECHNIC WAS WON
Harriette Brower

The author made a lifelong study of the most practical methods for solving piano students' problems. Her book gives a common-sense way of studying the piano and its music. It is written in an informal style as a series of letters. Some of the subjects covered are: *Scale Playing, Staccato Chords, The Marcato Touch, Arpeggios.* Illustrated with thematic passages and diagrams showing correct finger and wrist movement.

TWENTY LESSONS IN CONDUCTING
Karl Wilson Gehrkens

As a first book it is a manual of practice by which baton technic can be secured. Success in conducting depends upon the acquirement of the fundamentals so clearly taught in this book. Music scores are provided that cover each problem, and cuts illustrate the rhythm for baton movements.

NOTED NAMES IN MUSIC
Winton J. Baltzell

As editor of *The Etude,* and afterwards of *The Musician,* the late Mr. Baltzell became himself a noted name in music. This handbook is a Who's Who in Music. It is brought up to date with the biographies of the most noted musicians, past and present, including Americans.

THE VIOLIN STUDENT'S VOCABULARY
Eugene Gruenberg

The author's lifelong devotion to the violin, both as an artist and as a distinguished pedagog, finds expression in this valuable handbook which tells every violin player and student concisely and exactly what he needs to know of musical terms, the rudiments of musical knowledge, practicing, the famous violinists, famous violin and bow-makers, with an historical sketch of the violin and bow. Illustrated with music-quotations.

THE GIST OF SIGHT-SINGING
Leo Rich Lewis

Written for class use in study-groups, supplying an abundance of practice material, covering all phases of pitch, rhythm, key and mode. In addition are 17 pages of Rudimentary Facts of Music.

IDEAS FOR YOUNG PIANO TEACHERS
Harriette Dexter Bosworth

This practical little volume is intended to assist the young piano teacher or the parent who supervises a child's work. It shows how to present the technical and esthetic points of piano playing in the most sympathetic and intimate manner. The author goes beyond mere technical means; she delves into child psychology and the reactions of various types of pupils to the understanding and sympathetic teacher.



Oliver Ditson Co.

Distributors: THEODORE PRESSER CO.
1712 Chestnut St., PHILADELPHIA, PA.

THE ETUDE
Music Magazine

ıly 1938

Price 25 Cents



MUSIC STUDY EXALTS LIFE

"CARVE OUT YOUR OWN CAREER"

by Ferde Grofé

Summer Spare-Time is Opportune Time for Profitable Reading and Study of Music Subjects

HARMONY BOOK FOR BEGINNERS

By Preston Ware Orem, Mus. Doc.

Some knowledge of harmony is an asset to every music student. It helps him to "think musically." This book begins with the rudiments and proceeds as far as the dominant seventh chord and makes a start in melody writing. Ideal for use as a text book for an intensive summer course. Blank staves are provided, right in the book, for writing out all exercises, making the completed work of added value for future reference.

Flush Cloth Bound—Price, $1.25

THEORY AND COMPOSITION OF MUSIC

By Preston Ware Orem, Mus. Doc.

An ideal text book for students past the elementary stages in the study of harmony. Fine for either class or private instruction. The work is presented in the same fascinating style as that in *Harmony Book for Beginners* and it enables the pupils to make a practical application of knowledge gained to the composition of music.

Flush Cloth Bound—Price, $1.25

THE ART OF INTERWEAVING MELODIES

By Preston Ware Orem, Mus. Doc.

This is a first study in counterpoint for students of all ages. Not a dry, pedantic series of exercises but a breezy, colloquial discussion of the subject that actually makes good reading. The author treats the study of counterpoint as a method of making enjoyable music, not as the assignment of a group of mathematical problems that must be solved. Of course, a thorough knowledge of harmony is presupposed before taking up this book.

Flush Cloth Bound—Price, $1.25

THE STRUCTURE OF MUSIC

By Percy Goetschius, Mus. Doc.



This volume represents the crystallization of many important principles the author learned from a lifetime of experience in teaching, lecturing and writing on theoretical subjects. Without being voluminous, it covers an amazing amount of detail on the subject. But, best of all, in writing it Dr. Goetschius has adopted "a simple, intimate diction, not disdaining homely metaphor" and anyone who loves music will find it thoroughly readable.

Cloth Bound—Price, $2.00

MUSICAL ESSENTIALS

By Harold B. Maryott

Information on everything from the rudiments of music to the study of musical form. Probably the most compact, yet comprehensive, book of its kind extant. Yet the elementary part of it is so plain that one with no knowledge of music readily can understand its precepts.

Price, $1.00

MANUAL OF MODULATION

By Preston Ware Orem, Mus. Doc.

A great deal can be accomplished with this little book in hours of leisure during the summer months. Organists and those who accompany singers will find it especially valuable. Teachers may use the book for "part-time" study classes. Self-help students should be benefited by a study of its contents.

Price, 40 cents

STANDARD HISTORY OF MUSIC



Latest Revised and Enlarged Edition

By James Francis Cooke

Organizing and conducting music history classes, using this book as the basic text, is a profitable and enjoyable undertaking for many teachers. No particular training or public speaking ability is necessary. The logical and practical arrangement of the *Standard History* simplifies the work of the teacher and makes the subject clear, interesting and entertaining to class members. The book reads like a fascinating story, includes over 200 illustrations and phonetically gives the pronunciation of hundreds of names and words of foreign origin.

Cloth Bound—Price, $1.50

LIFE STORIES OF GREAT COMPOSERS

By R. A. Streatfeild

In order to perform more efficiently the works of the masters, a knowledge of their lives, their ambitions, their struggles and their triumphs, is especially helpful. Read up on the great contributors to the art of music this summer. Here is a book that reveals the human side of our great in music, an author who makes them real living beings, not vague "footprints on the sands of time."

Cloth Bound—Price, $2.25

THE SHORTEST WAY TO PIANISTIC PERFECTION

By Karl Leimer and Walter Gieseking

This book, the collective work of a master teacher and a great piano virtuoso, gives an intensely interesting and helpful discourse on the technical and interpretive problems of modern piano playing. Such important points as *What touch offers the maximum of ease and accuracy? What is the best position at the piano? What is "pressure playing"? How can you produce a "singing tone" in piano playing?* are clearly and concisely explained.

Price, $1.50

CHOIR AND CHORUS CONDUCTING

By F. W. Wodell

A treatise on the organization, management, training and conducting of choirs, choral societies and other vocal ensembles. Also contains helpful advice on orchestral work, festivals and competitions. 260 pages.

Cloth Bound—Price, $2.25

THEODORE PRESSER CO.

Music Publishers, Dealers and Importers

1712 Chestnut Street

PHILADELPHIA, PA.

For "Brushing-Up" One's Piano Technic

COMPLETE SCHOOL OF TECHNIC

By Isidor Philipp

A compendium of modern piano technic, exhaustive in all details, including all forms of finger exercises, scales, chords, arpeggios, double notes, octaves, trills, tremolo, glissando and bravura. All exercises are carried out in full through all keys and are treated in a variety of rhythms. Copious annotations and directions.

Price, $2.00

OCTAVE VELOCITY

By James H. Rogers

Twenty-four short, interesting exercises and etudes of medium difficulty. All forms of octave work are introduced, each study containing plenty of work for either hand. The author made these studies musical as well as educational.

Price, 60 cents

EXERCISES FOR DEVELOPING ACCURACY IN PIANO PLAYING

By Gustav L. Becker

Here is a fine set of studies to work on during summer hours. They have been referred to as "keyboard gunnery" and, in addition to developing accuracy in piano playing, should help the student to improve his sight reading.

Price, 75 cents

FINGER GYMNASTICS

By Isidor Philipp



This original work on piano technic is not one for the beginner. In fact, it should be the prized possession of every earnest, ambitious student, not only for summertime activities but for daily practice of its exercises throughout the year.

Price, $1.50

MASTERING THE SCALES AND ARPEGGIOS

By James Francis Cooke

A thorough mastery of the scales is the foundation of piano technic. This book may be taken up by pupils as early as the second grade, and supplies material for practice throughout the entire student career.

Price, $1.50

Books That Piano Students Will Enjoy Reading—

WHAT THE PIANO PUPIL SHOULD KNOW

By Clarence G. Hamilton

The author, for many years, was editor of "The Teachers' Round Table" feature of *The Etude.* From his wide experience he outlines definitely helpful knowledge to guide and inspire ambitious students. This book also is a valuable manual for young teachers.

Cloth Bound—Price, $2.00

PIANO PLAYING WITH PIANO QUESTIONS ANSWERED

By Josef Hofmann

A highly esteemed source of information upon vital points in piano playing. All interested in piano music should have this great virtuoso's guide to modern piano playing and his authoritative answers to 200 specific questions.

Cloth Bound—Price, $2.00

THE ETUDE
Music Magazine

August 1938



"THE QUEEN OF AMERICAN PIANISTS"—Teresa Carreño

Program Plans

FOR THE 1938-1939 SEASON

Ought to Feature AMERICAN COMPOSERS

Particularly When Such Worthy Works as These Songs and Choruses are Available

SONGS

	Range	Price
CECIL BURLEIGH		
Sunrise (30700)	E to g	$0.50
Sunrise (30701)	c to E	.50
GEORGE W. CHADWICK		
Faith (30072)	a to F-sharp	.50R
Faith (30073)	g to E	.50R
REGINALD DE KOVEN		
Comrades in Arms (Bass) (30102)	g to D	.60R
The Naughty Little Clock (30189)	d to g	.60R
Rosalie (30440)	c to F	.60R
R. NATHANIEL DETT		
I'm So Glad Trouble Don't Last Alway (30340)	F to F	.50
Somebody's Knocking at Your Door (30341)	b-flat to E-flat	.70
CARL HAHN		
The Green Cathedral (30050)	d to g	.60
The Green Cathedral (30051)	b-flat to E-flat	.60
Trees (30127)	a to g	.50
WILLIAM GARDINER HAMMOND		
Recompense (30621)	d-sharp to a-flat	.50
Recompense (30622)	c to F	.50
VICTOR HARRIS		
Morning (30148)	c to g	.60
Morning (30149)	a to E	.60
C. B. HAWLEY		
Ah! 'Tis a Dream (30161)	b-flat to E-flat	.50R
Ah! 'Tis a Dream (30162)	g to C	.50R
In the Garden (30615)	d to g	.50R
In the Garden (30616)	b to E	.50R
In the Deeps o' the Daisies (30218)	E to g	.50R
In the Deeps o' the Daisies (30219)	d to F	.50R
Noon and Night (30047)	E-flat to g-flat	.50R
Noon and Night (30110)	c to E-flat	.50R
Noon and Night (30048)	a to C	.50R
Peace (30601)	E-flat to F	.50R
Peace (30602)	b to C-sharp	.50R
Sweetest Flower That Blows (30166)	E-flat to g	.50R
Sweetest Flower That Blows (30167)	b-flat to D	.50R
SIDNEY HOMER		
The House That Jack Built (30554)	c to a-flat	.60
The House That Jack Built (30555)	a to F	.60
A. WALTER KRAMER		
The Last Hour (30208)	E to g-sharp	.50
The Last Hour (30209)	c-sharp to F	.50
The Last Hour (30210)	b to E-flat	.50
CORINNE MOORE LAWSON		
When You Are in My Heart (30593)	d to g	.50
When You Are in My Heart (30594)	c to F	.50
When You Are in My Heart (30595)	a to D	.50
ISIDORE LUCKSTONE		
Delight. *Diletto. Waltz Song.* It. and Eng. (30524)	d to b-flat	.80
Delight. *Diletto. Waltz Song.* It. and Eng. (30525)	c-sharp to a	.80
ALEXANDER MacFADYEN		
Cradle Song (30220)	d-flat to F	.50
Inter Nos (30494)	F to a	.50
Inter Nos (30495)	d to F sharp	.50
Inter Nos (30496)	b-flat to D	.50
Love Is the Wind (30041)	d-flat to g-flat	.60
CATHERINE McFARLAND		
All the World Is Sunshine (30585)	c to F-sharp	.60
MANA-ZUCCA		
Because of You (30683)	d to F	.50
Because of You (30684)	b to D	.50
God Bless You, Dear (30639)	E-flat to F	.50
God Bless You, Dear (30640)	c to D	.50
I Love Life (30612)	F to F	.60
I Love Life (30013)	d to D	.60
My Secret (30617)	d-flat to a-flat	.50
Nichavo! *Nothing Matters!* (30052)	c to a	.60
Nichavo! *Nothing Matters!* (30053)	F to g	.60
Nichavo! *Nothing Matters!* (30054)	d to E	.60
The Top o' the Mornin' (30023)	F to F	.50
The Top o' the Mornin' (30024)	E-flat to E-flat	.50
The Top o' the Mornin' (30025)	c to C	.50

SONGS—Continued

	Range	Price
ETHELBERT NEVIN		
The Dream-maker Man (30469)	d to D	$0.60
Mighty Lak' a Rose (30026)	E to F-sharp	.50R
Mighty Lak' a Rose (30027)	d to E	.50R
Mighty Lak' a Rose (30028)	c to D	.50R
My Desire. *Mon Desir. Fr. and Eng.* (30081)	c-sharp to g-sharp	.60R
My Desire. *Mon Desir. Fr. and Eng.* (30082)	b-flat to F	.60R
A Necklace of Love (30221)	b to C-sharp	.50
The Nightingale's Song. *It. and Eng.* (30527)	E-flat to g	.65
The Nightingale's Song. *It. and Eng.* (30528)	c to E	.65
The Woodpecker (30262)	F to F	.50
The Woodpecker (30263)	d to D	.50
ALEXANDER RUSSELL		
Sunset (30017)	E-flat to b-flat	.50
Sunset (30018)	b-flat to F	.50
OLEY SPEAKS		
April Rain (30422)	E-flat to g	.60R
April Rain (30423)	c to E	.60R
Dawn Light and Bird Song (30206)	d to g	.60R
Dawn Light and Bird Song (30207)	b to E	.60R
For You, Dear Heart (30173)	d to g	.60R
For You, Dear Heart (30174)	b-flat to E-flat	.60R
In Maytime (30034)	F to g	.60R
In Maytime (30035)	d to E	.60R
Little One a'Cryin' (30151)	d to g	.50R
Little One a'Cryin' (30152)	b-flat to E-flat	.50R
CHARLES GILBERT SPROSS		
A Bird-note Is Calling (30090)	G to a	.60R
A Bird-note Is Calling (30091)	E-flat to F	.60R
Birds (30571)	F to a-flat	.60R
Come Down, Laughing Streamlet (30569)	E to a	.60R
Come Down, Laughing Streamlet (30570)	b to E	.60R
How Many Times Do I Love Thee? (30573)	F to b-flat	.60R
How Many Times Do I Love Thee? (30574)	d-flat to g-flat	.60R
Invocation to Life (30342)	E-flat to a	.60R
Invocation to Life (30343)	c to F-sharp	.60R
Invocation to Life (30344)	b-flat to E	60R
Ishtar. *An Assyrian Love Song* (30001)	E to g	.50R
Ishtar. *An Assyrian Love Song* (30002)	c to E-flat	.50R
Jean (30157)	d-flat to a-flat	.40
Jean (30158)	b-flat to F	.40
Let All My Life Be Music (30427)	F to a-flat	.65R
Let All My Life Be Music (30428)	d to F-sharp	.65R
The Little House (30566)	E to F	.50
Minor and Major (30032)	F to a	.50R
Minor and Major (30033)	c-sharp to F	.50R
The Raindrop (30624)	F to g	.65R
The Raindrop (30625)	d to E	.65R
A Song of Steel (30118)	g to E-flat	.60R
Will o' the Wisp (30065)	c to g	.60R
Will o' the Wisp (30066)	g to D	.60R
The Wind (30092)	F to b-flat	.50R
The Wind (30093)	c to F	.50R
Yesterday and Today (30003)	E to a-flat	.50R
Yesterday and Today (30004)	b to E-flat	.50R
W. C. STEERE		
The New Year's Coming In (30697)	d to g	.40
IRVING A. STEINEL		
My Heart Is a Haven (30550)	G to g	.50
My Heart Is a Haven (30009)	E-flat to E-flat	.50
My Heart Is a Haven (30515)	c to C	.50
Youth and Spring (30146)	d-flat to F	.50
LILY STRICKLAND		
Jes' Lonesome (30682)	d to F-sharp	.60
CORA CASSARD TOOGOOD		
Haunt of the Witches (30467)	c to g	.50
Haunt of the Witches (30468)	a to E	.50
HARRIET WARE		
Boat Song (30419)	d to g	.60
Boat Song (30420)	c to F	.60
Boat Song (30421)	a to D	.60
Hindu Slumber Song (30083)	c to a-flat	.50
Hindu Slumber Song (30084)	a to F	.50
How Do I Love Thee (30128)	E-flat to b-flat	.60
How Do I Love Thee (30129)	c to F	.60
Mammy's Song (30516)	E-flat to g	.60
Mammy's Song (30517)	c to E	.60

SONGS—Continued

	Range	Price
JOHN BARNES WELLS		
The Elf-Man (30497)	d to g	$0.50
The Elf-Man (30498)	a to D	.50
The Owl (30005)	E to a	.50
The Owl (30006)	c-sharp to F-sharp	.50

CHORUSES

Treble Voices—Two-Part (S.A.)

		Price
REGINALD DE KOVEN		
35006	O-Hè Carita. *Gondolier's Song*	$0.15
35020	Recessional	.12
WILLIAM G. HAMMOND		
35157	The Guitarre	.10
ETHELBERT NEVIN		
35054	Mighty Lak' a Rose	.10

Three-Part (S.S.A.)

		Price
R. NATHANIEL DETT		
35007	Done Paid My Vow to the Lord (*Bar. or Alto Solo*)	.15
35123	I'm So Glad Trouble Don't Last Alway	.10
35008	There's a Meeting Here Tonight	.15
CARL HAHN		
35038	The Green Cathedral	.15
35251	The Voice of the Chimes	.15
WILLIAM G. HAMMOND		
35122	Cloud Shadows	.12
35168	The Fountain	.12
VICTOR HARRIS		
35092	Morning	.12
C. B. HAWLEY		
35061	In the Deeps o' the Daisies	.15
A. WALTER KRAMER		
35222	The Last Hour	.12
ALEXANDER MacFADYEN		
35065	Cradle Song	.10
MANA-ZUCCA		
35212	I Love Life	.15
35228	Invocation	.10
35273	The Top o' the Mornin'	.15
ETHELBERT NEVIN		
35193	Mighty Lak' a Rose	.10
35072	My Desire. *Mon Desir*	.12
35089	A Necklace of Love	.12
35084	Nightingale's Song	.15
35121	Venetian Love Song. *Arr. C. G. Spross. With Violin or Cello Obbl.*	.15
35275	The Woodpecker	.12
CHARLES GILBERT SPROSS		
35104	Desert Love Song	.12
35004	Fulfillment	.12
35077	Invocation to Life	.15
35101	Let All My Life Be Music	.18
35100	Minor and Major	.12
35109	There's a Lark in My Heart	.15
35085	When Tired Caravans Are Resting	.12
35105	Will o' the Wisp	.12
35144	The Wind	.15
35048	Yesterday and Today	.15
HARRIET WARE		
35033	Hindu Slumber Song	.10
35063	Mammy's Song	.20

Four-Part (S.S.A.A.)

		Price
REGINALD DE KOVEN		
35018	Recessional	.10
C. B. HAWLEY		
35135	The Sweetest Flower That Blows	.12
ETHELBERT NEVIN		
35145	Mighty Lak' a Rose	.12
GEORGE B. NEVIN		
35116	A Slumber Song	.12
OLEY SPEAKS		
35326	In Maytime	.10
CHARLES GILBERT SPROSS		
35108	Come Down, Laughing Streamlet	.20
35041	Lindy	.10
35002	Will o' the Wisp	.15
DEEMS TAYLOR		
35313	Shepherd Maid, Why Tarry?	.12
HARRIET WARE		
35150	Trees	.15

CHORUSES—Continued

Four-Part (T.T.B.B.) unless otherwise indicated

		Price
PAUL BLISS		
35025	A Plainsman's Song	$0.15
JOHN HYATT BREWER		
35271	We Are the Music Makers	.15
DUDLEY BUCK		
35156	At Sea	.15
MENTOR CROSSE		
35206	Break, Break, Break	.15
35011	The Shadow Barge	.35
WALTER DAMROSCH		
35277	Danny Deever	.08
REGINALD DE KOVEN		
35017	Recessional	.12
CARL HAHN		
35308	The Green Cathedral. *Arr. F. H. Huntley*	.15
WILLIAM G. HAMMOND		
35295	The Angelus	.10
35173	The Dawn	.20
C. B. HAWLEY		
35230	Ashes of Roses	.08
CHARLES HUERTER		
35251	King of the Air Am I	.12
35328	The Slipper That My Mother Wore	.15
MANA-ZUCCA		
35207	I Love Life	.15
35274	Nichavo! *Nothing Matters!*	.15
ETHELBERT NEVIN		
35205	Mighty Lak' a Rose	.10
35014	Venetian Love Song. *Arr. H. R. Humphries*	.15
GEORGE B. NEVIN		
35327	The Monkey Said to the Chimpanzee	.10
35312	Old King Cole	.08
OLEY SPEAKS		
35342	In Maytime. *Arr. Rob Roy Peery*	.15
35171	Little One a'Cryin'. *Arr. C. G. Spross*	.12
CHARLES GILBERT SPROSS		
35254	A Calamity	.20
35339	How Many Times Do I Love Thee?	.12
35210	The Winding Road	.15
IRVING A. STEINEL		
35270	My Heart Is a Haven. *T.T.B. Arr. Rob Roy Peery*	.10
GEORGE CHADWICK STOCK		
35236	Route Marchin'	.25
JOHN BARNES WELLS		
35158	Deep in the Heart of Me	.10

Mixed Voices—(S.A.T.B.)

		Price
RAYMOND LYON BOWERS		
35012	Cape Cod Chantey	.20
R. NATHANIEL DETT		
35221	The Chariot Jubilee	.50
35197	Somebody's Knocking at Your Door	.20
CARL HAHN		
35073	The Green Cathedral	.15
C. B. HAWLEY		
35266	The Call of Spring	.12
35069	The Sweetest Flower That Blows	.10
A. WALTER KRAMER		
35294	The Last Hour (*Sop. Solo*)	.12
MANA-ZUCCA		
35272	I Love Life. *Arr. Rob Roy Peery*	.12
ETHELBERT NEVIN		
35094	Mighty Lak' a Rose	.10
35182	Venetian Love Song	.15
JOHN PHILIP SOUSA		
35260	The Stars and Stripes Forever	.10
OLEY SPEAKS		
35209	In Maytime	.10
35316	When Mabel Sings	.10
CHARLES GILBERT SPROSS		
35332	How Many Times Do I Love Thee?	.12
35334	I Am Music	.18
IRVING A. STEINEL		
35053	Youth and Spring	.15

The John Church Company

THEODORE PRESSER CO., *Distributors*

1712 Chestnut St., PHILA., PA.

THE ETUDE
Music Magazine

eptember 1938

Price 25 Cents



In This Issue—

< HAMBOURG'S MASTER LESSON
on
HOPIN'S F# MINOR MAZURKA"

DR. HENRY HADLEY

BORN–DECEMBER 20, 1871
DIED–SEPTEMBER 6, 1937

Jessie L. Gaynor
and
Dorothy Gaynor Blake

NAMES NOTABLY ASSOCIATED WITH SUCCESSFUL EDUCATIONAL MATERIALS FOR JUVENILE MUSIC STUDENTS



JESSIE L. GAYNOR, gifted composer and pioneer specialist in modern methods of juvenile piano instruction, was born in St. Louis (1863). She was a member of the Chicago Conservatory staff and later conducted her own school of music. Her music education was largely obtained in Boston. Mrs. Gaynor was one of the first to teach both clefs from the start and to use games, songs and drills to inculcate a sense of rhythm in juvenile students. She died in Webster Groves, Mo. (1921)



DOROTHY GAYNOR BLAKE is the musically gifted daughter of Jessie L. Gaynor. Being thoroughly imbued with her mother's principles and ideas of teaching music to children, she has not only brought to completion many unfinished works of her mother, but has published and is producing much valuable piano educational material. She has also written many interesting original compositions for piano (solo and ensemble) violin, organ, and chorus.

Educational and Recreational Books for Juvenile Piano Students

A METHOD FOR THE PIANO

For Little Children — **By JESSIE L. GAYNOR**

Published late in Mrs. Gaynor's career this book really is a transcription to the printed page of her successful plan of teaching by which little children quickly comprehend the beginnings of piano playing. Includes interesting pieces and teacher and pupil duets. Price, $1.00.

MINIATURE MELODIES

For the Young Pianist

By JESSIE L. GAYNOR — **IN 3 VOLUMES**

The very first supplementary material for tiny tots studying the piano starts Vol. 1; some are pieces of only 8 measures. These pieces are all progressively arranged and in Vols. 2 and 3 of Miniature Melodies the selections reach well into the second grade. Price, 75 cents, each volume.

FINGER PLAYS

Elemental Hand and Finger Exercises

By JESSIE L. GAYNOR

A half dozen games, with interesting and descriptive verses and charming tunes, for use in teaching hand position and finger movements. Numerous illustrations accompany the descriptions. Price, 60 cents.



FIRST PEDAL STUDIES

By JESSIE L. GAYNOR

This is probably the most frequently used of Mrs. Gaynor's educational works for very young piano students. It gives the juvenile the fundamental work in pedal technic which must prepare for the further study as an advanced student and does so in an understandable manner, interesting to the pupil. This book may be taken up in the second grade. Price, 60 cents.

MINIATURE DUETS FOR TEACHER AND PUPIL

By JESSIE L. GAYNOR

Fascinating little four-hand numbers that supply sight-reading material for tiny tots. Some have the pupil's part in the *Primo*, others in the *Secondo*. The pupil's part is printed in special large-size notes, almost all of the pieces remaining in the five-finger position throughout. Price, 75 cents.

MINIATURE MELODIES FOR TWO

Melodies by JESSIE L. GAYNOR

Arr. by Dorothy Gaynor Blake

These are duets for two players of equal grade. They will be found valuable for use as first recital material. Among them are four-hand arrangements of some of Mrs. Gaynor's most popular piano pieces. Grade 2. Price, 75 cents.

A DUET BOOK

For Teacher and Pupil — **By DOROTHY GAYNOR BLAKE**

A book of four-hand numbers for first grade pupils of more mature age, or those whose home environment has created an appreciation of good music. The teacher's part is full and rich harmonically while the pupil's part, sometimes in the treble, sometimes in the bass, always is interesting. P., 75c.

Successful Piano Pieces

By JESSIE L. GAYNOR

The Guitar Serenade—Piano Solo. Gr. 2	$0.30
" " " —Two Pianos, Four Hands	.50
March of the Wee Folk—Piano Solo. Gr. 2	.30
" " " —Four Hands	.30
" " " —Two Pianos, Four Hands	.50
Also published for Violin & P. (2nd V. ad lib.)	.50
Minuet in Old Style. Gr. 4	.40

By DOROTHY GAYNOR BLAKE

December. Gr. 4	$0.50
May. Gr. 4	.50

Song Books for Children



SONGS OF THE CHILD WORLD

Three Volumes

By ALICE C. D. RILEY and JESSIE L. GAYNOR

The most popular collections of children's songs published. For years these have been used in the home, in the kindergarten, in primary classes in public and private schools, and in juvenile clubs and societies. The songs are classified for various seasons and occasions, for various activities in the life of a child. They are educational, recreational, yes, and even devotional, as several sacred songs for Sunday school groups are included.

Cloth Bound. Price, $1.25 each

SONGS OF MODERN CHILD LIFE

By JESSIE L. GAYNOR and DOROTHY GAYNOR BLAKE

This book, the last work of Mrs. Gaynor, has groups of juvenile songs devoted to health, safety, science and invention, the home and community relationship. These were suggested by the Council of Public Safety and the Child Health Organization of America.

Cloth Bound. Price, $1.00

HEALTH SONGS

By JESSIE L. GAYNOR and DOROTHY GAYNOR BLAKE

These eleven songs are those listed under the above captioned classification in "Songs of Modern Child Life," and published in an inexpensive paper-bound book for convenience and economy in distributing copies to children and parents. Price, 25 cents.

SONGS AND SHADOW PICTURES

By JESSIE L. GAYNOR

A little art-music book of songs for children. The verses were contributed by Rachel Barton Butler and the shadow picture illustrations are in free-hand paper cutting by Susanne Fenimore Tyndale. Makes a most delightful gift book for youngsters. Price, 75 cents.

SACRED SONGS FOR LITTLE CHILDREN

By JESSIE L. GAYNOR

Here is a fine collection of devotional songs for children to sing, not only in Sunday school, but at home and in school on weekdays as well. The index is classified for various occasions and purposes. Price, 75 cents.

Children's Songs

By JESSIE L. GAYNOR

The Elephant	$0.50
Ho! St. Nick	.40
One-a-Penny	.30
The Tin Soldiers	.50
Twilight Song	.30
What a Very Handy Thing a Monkey's Tail Must Be	.40

DANCES AND GAMES FOR CHILDREN

The Descriptive Text by Susan Hoffman Gilman

The Silhouettes by Susanne Fenimore Tyndale

The Music by JESSIE L. GAYNOR

A book for teachers of dancing who wish to make their classes instructive play and formative activity. Ideal for juveniles, for grade school children and for playground groups. Price, $2.00.

THE
JOHN CHURCH
COMPANY

THEODORE PRESSER CO., Distributors

1712 Chestnut Street — Philadelphia, Pa.

THIRTY RHYTHMIC PANTOMIMES

Song Texts by Alice C. D. Riley

Music by Jessie L. Gaynor

Descriptions and Illustrations By DOROTHY GAYNOR BLAKE

From the celebrated *Songs of the Child World* volumes Dorothy Gaynor Blake has selected for this book thirty most attractive songs. Accompanying each are clever "match-stick" drawings which show the rhythmic action for young people. Besides the rhythmic consciousness developed, the child thus is given early training in music appreciation and group activity work. Mothers, too, can use these rhythmic pantomimes and songs with pre-school children in the home. Suggestions for use of the rhythmics with other songs in the original volumes also are given. Complete texts, of course.

Price, $1.25

Cantatas, Operettas, Chorus Collections

THE MAGIC WHEEL

An Opera in Two Acts

Book and Lyrics by Alice C. D. Riley

Music by JESSIE L. GAYNOR

A complete evening's entertainment in this romantic, old-world story, delightful music and clever dance numbers. It calls for a large cast and chorus which may be selected from senior and junior high school students. Vocal Score, $1.50; Stage Manager's Copy, 50 cents.

THE RETURN OF PROSERPINA

Cantata for Female Voices

Book by Alice C. D. Riley — **Music by Jessie L. Gaynor**

May be given in concert form, but is much more effective if given with actions, costumes and scenery. Requires two soloists and the average girls' chorus of high school age. Vocal Score, 60 cents.

Jessie L. Gaynor's SONGS FOR GIRLS' VOICES

Texts by Alice C. D. Riley

Part songs and unison songs for use in intermediate and high schools or girls' glee clubs. Price, 75 cents.

Songs and Ballads

By JESSIE L. GAYNOR

A Coodle Doon Song	$0.50
The Dew Drop and the Star	.60
Down in Nod-a-Way	.50
L'Enfant	.50
Hush-a-bye, Baby Dear	.40
I Do, Don't You?	.50
The Land of Nod	.50
A Question	.30
A Rondel	.50
A Tale of a Ginger Jar	.50
When My Dreams Come True	.50

By DOROTHY GAYNOR BLAKE

The Evening of Life	$0.50

Chorus Numbers

By JESSIE L. GAYNOR

Down in Nod-a-Way (Boys—4 Pt.)	.15
An Enchanted Princess (Treble—4 Pt.)	.16
Tale of a Ginger Jar (Boys—4 Pt.)	.12

By DOROTHY GAYNOR BLAKE

Hurry, Little Wave (Treble—3 Pt.)	$0.12
A Mother Song (Treble—3 Pt.)	.12
The Spirit of Spring (Treble—3 Pt.)	.15
The Spirit of Winter (Treble—4 Pt.)	.25

THE ETUDE

October 1938

Price 25 Cents

music magazine



JEAN SIBELIUS

SIBELIUS AS SEEN BY HIS WIFE"

MUSIC...for Christmas

CANTATAS • CAROLS • ANTHEMS • SOLOS

Choose from this carefully selected list material for programs of Church, Sunday School or Community celebrations. Single copies of any number may be had for examination.

Christmas Cantatas

YE OLDE CHRISTMASSE MASQUE

With Carols, Dances, Jousts and Friscols as performed in Merrie England in Ye Olden Dayes

Arranged by WILLIAM BAINES

The best popular English carols, which may be sung in unison or in parts, together with old dance tunes, make this Masque a particularly jolly and desirable project for schools, choirs, or church organizations.

Price, 40 cents

THE NATIVITY. A Mystery Play
By Elizabeth Fyffe and Linda Ekman.....Price, 75c

THE MANGER THRONE. For Mixed Voices
By Charles Fonteyn Manney.....Price, 75c

THE DAYSPRING. For Mixed Voices
By J. Sebastian Matthews .....Price, 75c

THE ADORATION. For Mixed Voices
By George B. Nevin .....Price, 75c

THE ADORATION. For Women's Voices
By George B. Nevin .....Price, 75c

MESSAGE OF THE ANGELS. For Mixed Voices
By William Reed .....Price, 60c

HOPE OF THE WORLD. For Mixed Voices
By P. A. Schnecker .....Price, 60c

HOPE OF THE WORLD. For Two-Part Chorus
By P. A. Schnecker .....Price, 50c

STORY OF BETHLEHEM. For Mixed Voices
By William R. Spence .....Price, 50c

Christmas Carol Collections

DITSON CHRISTMAS CAROL BOOK

WITH STORIES OF THE CAROLS

Edited by NORWOOD HINKLE

Sixty-two pages of traditional carols, presented with legendary stories of their origin. Mixed voices or unison singing.

Price, 50 cents

FORTY CHRISTMAS CAROLS

EASY TO PLAY AND SING

Arranged by NORWOOD HINKLE

Forty truly beautiful traditional carols and hymns arranged simply and carefully fingered. Especially suitable for a "sing" at a Christmas piano recital.

Price, 50 cents

YE CHRISTMAS PIANO BOOK
CHRISTMAS CAROLS

Made easy to play or sing

By MARY BACON MASON

An attractive Christmas gift for little players, with large-size notes, full fingering, the text of each of the 34 carols, and next to each a space in which to paste an appropriate Christmas card. Truly **Ye Christmas Book.**

Price, 75 cents

14 FAMILIAR CHRISTMAS CAROLS

Arranged for String Ensemble and Piano

By ELIZABETH FYFFE

For performance as violin solos, as duets or trios for violins (or string combinations), as string quartets; all with piano accompaniment. All string parts are in first position, except Violin Obbligato. The text of each carol is given before the music as a guide to interpretation. These arrangements may be used as accompaniments for unison singing.

Violin I — **Viola** — **Violin Obbligato**
Violin II — **Cello** — **Piano**
Violin III (Viola substitute)

Prices: Separate String Parts, 20c each
Separate Piano Part, 40c
Strings and Piano, Complete, $1.50

Christmas Anthems and Carols

Mixed Voices

13,300	**Adoration of the Shepherds.** Arr. Schindler	.15
10,159	**Adore and Be Still.** Gounod	.12
14,319	**And the Trees Do Moan.** Arr. Gaul	.15
10,164	**Behold, I Bring You Good Tidings.** Simper	.12
14,616	**Bethlem Carol, The** (Old French Melody) Arr. Whitehead. a cappella	.15
9,920	**Break Forth into Joy.** Simper	.12
13,744	**Break Forth, O Beauteous Light.** Bach	.10
14,869	**Carol of the Bagpipers.** Arr. Gaul	.15
14,870	**Christmas Bells of Abruzzi.** Arr. Gaul	.15
14,199	**Christmas Lullaby.** Candlyn	.15
14,122	**Come Hither, Ye Faithful.** McCollin	.15
14,196	**Glad Tidings of Great Joy.** Bornschein	.15
14,507	**Glory to God in the Highest.** Pergolesi	.15
14,125	**Glory to God on High.** Lemont	.15
14,700	**Goodwill Carol, The** (Old German Melody Arr. Whitehead. a cappella	.10
14,958	**Great Mother's Lullaby.** Hatch (Sop. Obbl.)	.10
14,197	**I Hear the Bells of Christmas.** Baines	.15
14,962	**In a Manger Low.** Arr. Abbott (Old Spanish Carol)	.15
14,629	**In Dulci Jubilo.** Harm. Pearsall	.15
14,925	**King in Bethlehem.** Gilbert	.10
14,441	**King of Kings.** Nagle	.15
14,928	**Let All Mortal Flesh Keep Silence.** Arr. Butcher	.15
14,519	**Little Jesu of Braga.** Arr. Gaul	.15
14,520	**Lowly Stable in Bethlehem.** Spence	.15
13,993	**Merry Bells Are Ringing.** Praetorius	.10
14,613	**Nazareth.** Gounod	.15
13,847	**New Born King.** L'Espoir	.15
14,868	**Nanna Nanna.** Arr. Gaul	.15
16	**O Come, All Ye Faithful.** Reading	.12
14,641	**O Hail, Thou Blessed Jesu** (Old French Melody) Arr. Whitehead. Organ ad lib.	.10
1,196	**O Holy Night.** Adam	.12
14,042	**O Star-Lit Sky o'er Bethlehem.** Spence	.15
14,578	**Sing Noel.** Arr. Fisher	.15
13,340	**Sleep of the Child Jesus.** Gevaert	.10
14,314	**Son of Mary.** Candlyn	.15
13,051	**So Silently the Stars Look Down.** Spence	.15
14,518	**There Came Three Kings.** Candlyn	.15
10,456	**There Were Shepherds.** Vincent	.15
13,916	**This Is the Day the Christ Is Born.** Kramer	.10
13,267	**Three Kings.** Ed. Schindler	.15
14,701	**Upon the Snow-clad Earth.** Nevin	.15
14,596	**Ye Watchers and Ye Holy Ones.** Arr. Fisher	.15
14,967	**Nativity Song. From Dayspring.** Matthews	.15

Treble Voices

14,677	Adoration of the Shepherds. Arr. Schindler (3 part)	.10
14,296	Around the Manger. Beach. (3 part)	.10
14,926	Come Hither, Ye Faithful. McCollin. (3 part)	.15
14,299	Five Traditional French Carols. Arr. Gaul. (3 part)	.25
14,846	Gloria in Excelsis Deo. French Carol (2 part)	.10
12,683	Holy Night. Gruber. (4 part)	.10
12,557	Lo, How a Rose. Praetorius. (3 part)	.10
14,215	Merry Bells Are Ringing. Praetorius. (2 part)	.10
12,225	O Holy Night. Adam. (3 part)	.16
13,755	Six Traditional Carols for Christmas. Manney. (3 part)	.20
14,946	Ye Watchers and Ye Holy Ones. Arr. Fisher. (3 part)	.15

Men's Voices

14,921	Hallelujah Chorus. From Messiah. Handel	.15
13,914	Ten Traditional Carols for Christmas. Manney	.15

Carol Collections—Mixed Voices

13,052	The Ditson Collection of Ten Christmas Carols and Hymns for Community Singing	.10
12,703	The Ditson Collection of Ten Traditional Carols for Christmas	.10
13,691	Six Old French Christmas Carols. 1st Set	.10
13,692	Six Old French Christmas Carols. 2nd Set	.10

Christmas Vocal Solos and Duets

Christmas Song. Adam (Violin Obbl.)	High E-flat	.50
" "	Medium D	.50
" "	Low C	.50
Holy Night. Gruber.	Medium C	.30
Night of Nights. Van de Water.	High B-flat	.50
" " "	Medium G	.50
" " "	Soprano and Tenor Duet	.75
" " "	Alto and Baritone Duet	.75

A Notable New Piano Course...

BERNARD WAGNESS PIANO COURSE

•

The Preparatory Book

of the Bernard Wagness Piano Course



Its New, Logical and Practical Procedures Lead to Real Achievements with Beginners

The individualized steps, which concentrate on each separate and distinct problem in the young piano pupil's beginning lessons, gradually develop and correlate each utilized faculty. These faculties—the tactile, the aural, the mental, the visual, and the rhythmic—then are coordinated in synchronous use through phrase-wise reading. This book gives a new approach to reading, presented and developed through logical laws of physiology, psychology, and pedagogy.
The "Wagness Preparatory Book" will serve as a most helpful preliminary book to any Piano Course or Method. It will serve the veriest beginning needs in private or class piano instruction.

Price, 50 cents

Book One

of the Bernard Wagness Piano Course

Excels in Features of Vital Importance to Teaching with Success

A full array of *Keyboard Diagrams* correlating through three octaves with notational principles. A thorough course in *Rhythmic Training*. A completeness in *Flash Card Assignments*. An adequate illustrated approach to *Keyboard Harmony and Transposition*.
A detailed illustrated course in *Piano Technic* objectively developing (1) Suppleness of arm and wrist, (2) Organization of the hand, (3) Passage Legato. A most even graduation of *Reading* material. A superb pedagogic development of Ear Training that makes teaching of piano beginners a grateful undertaking and makes first piano playing efforts a delighting experience.

Price, $1.00

Book Two

of the Bernard Wagness Piano Course

So Well Planned for this Stage of Study as to be Suitable for Following Any First Instruction Book

Progress is a paramount aim in this book and it is achieved as rapidly as is logically consistent with proper technical support, good ear discernment, and basic musicianship. The supplementary pieces which are used throughout this book supply the pupil with a first recital repertoire of a commendable character. These pieces "match up" and progress in the right sequence with the principles of keyboard harmony made clear in the moving along of lesson materials. Technic needs are developed through copiously illustrated principles to be practiced in gaining greater ability in mental control over the hands, arms and fingers.

Price, $1.00

FREE TEACHER'S MANUALS

Booklets giving valuable suggestions for teaching procedures with the above works will be sent FREE to any interested teacher upon request.

OLIVER DITSON CO.

THEODORE PRESSER CO., Distributors, 1712 CHESTNUT ST., PHILADELPHIA, PA.

THE ETUDE

music magazine

November 1938

Price 25 Cents



"A SYMPHONY A DAY" — an Editorial

PIANO EDUCATIONAL WORKS
of Unusual Merit

Modern Piano Instruction Books by LOUISE ROBYN

TECHNIC TALES—Book 1

By Louise Robyn **Price, 75 cents**



May be used in conjunction with any first grade instruction book for the piano. It contains the fifteen essential principles in first year piano technic, building up the child's hand so that his finger dexterity equals his music-reading ability, thus aiding his interpretative powers. Each principle is introduced in story element, a feature that appeals to the child's imagination and creates interest.

Teacher's Manual to Technic Tales—Bk. 1
Price, 75 cents

TECHNIC TALES—Book 2

By Louise Robyn **Price, 75 cents**

A continuation of Technic Tales—Book 1 for the second year of study at the piano. It contains fifteen additional technical principles, including the trill, arm attack for single tones and triads, various crossing problems, alternate wrist action, finger staccato, melody tone, marcato chords, repeated notes, two-note slurs, etc.

Teacher's Manual to Technic Tales—Bk. 2
Price, 75 cents

CHORD CRAFTERS
Technic Tales—Book 3

By Louise Robyn **Price, 75 cents**

The new and augmented edition of this work introduces the twelve fundamental chord-attacks—marcato, legato, staccato, hammer, arpeggiated, sforzando, pizzicato, accompaniment, single finger melodic, melodic high and low voice, passage chord, and alternate chords. These may be given to students about ready for grade 4.

THE ROBYN HARMONY—Book 1

By Louise Robyn and Howard Hanks **Price, 75c**

A JUNIOR COURSE, for students of ANY AGE, in written harmony, keyboard harmony, and ear-training, suitable for private or class instruction. A MASTER KEY for the teacher is included as part of the book. The nature of the lessons is that of a chain of fundamental harmonic facts, each necessary to complete the preparation for the mature study of harmony.

THE ROBYN HARMONY—Book 2

By Louise Robyn and Howard Hanks **Price, 75c**

This book continues the development of the material contained in Book One, and also includes a MASTER KEY for the teacher. Years of pedagogic experience have gone into the preparation of this book.

THE ROBYN-HANKS HARMONY—Book 3

By Louise Robyn and Howard Hanks **Price, 75c**

This new book carries on the work of Book 1 and Book 2, taking the student along in harmonic study right up to a point where continued work may go on into four-part writing. The authors of this book, and the two preceding books, are highly esteemed members of the faculty of the American Conservatory of Music, Chicago, Illinois.

Instruction Material for Juveniles

A PLEASURE PATH TO THE PIANO

By Josephine Hovey Perry **Price, $1.00**

This fascinating study book for the very youngest student of the piano starts as a rote-playing book wherein the child (a) sings and plays a selection by rote, (b) reads what has been played, and finally, (c) writes it. Gradually the young student is advanced until reading and playing are welded into one. All of the material is presented in story form and the book abounds in illustrations that appeal to the child imagination. Ask for FREE copy of brochure on the psychology, pedagogy and procedure in pre-school piano teaching.

THE HOUSE THAT JACK BUILT

By Josephine Hovey Perry **Price, 75 cents**

This is a splendid book for helping little children of primary grade ages to learn to read music notation and to play on the piano keyboard that which they read. By means of note, key, and finger charts it makes very clear the relation of the position of the notes on the staff to the keys of the piano. There are many charming illustrations accompanying the attractive little pieces and showing very graphically the various interval skips in a unique manner.

BUSY WORK FOR BEGINNERS

A Writing Book for Little Pianists

By Josephine Hovey Perry **Price, 60 cents**

The object of this book is to furnish entertaining and constructive "busy work" to little folk beginning piano study. Especially is this useful in class instruction. It aims to teach the relationship between the fingers, piano keys, and their note representation on the grand staff. All directions are in rhyme. Teachers of private pupils frequently assign this book as "home work" to stimulate the child's interest.

MORE BUSY WORK FOR THE PIANO BEGINNER

A Writing Book with a Musical Approach

By Josephine Hovey Perry **Price, 75 cents**

The immense success of the author's previous book "Busy Work for Beginners" inspired the publication of this book giving carefully prepared "busy work" for pupils who have advanced to the First Grade in music. It may be used, especially in class teaching, with any modern piano instruction book.

FOLK SONGS AND FAMOUS PICTURES

By Mary Bacon Mason **Price, $1.00**

A method book designed to meet the needs of piano beginners from seven to eleven years of age. Notation, rhythm, scales, keyboard harmony, transposition and musical form are presented in a most efficient and unique manner. Three dozen art pictures and over a half-hundred cards are provided. The former are to be cut out and pasted in the book at designated places; the latter are cut out at the teacher's direction and the item of information they contain memorized.

Teachers should be sure to send for the brochure *How to Teach the Nine Year Old Beginner*, a Teacher's Manual for this book. It's FREE for the asking.

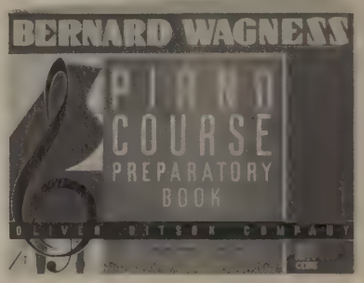
YE CHRISTMAS PIANO BOOK
CHRISTMAS CAROLS
Made easy to play or sing
By MARY BACON MASON

An attractive Christmas gift for little players, with large-size notes, full fingering, the text of each of the 34 carols, and next to each a space in which to paste an appropriate Christmas card. Truly Ye Christmas Book.
Price, 75 cents

A Notable New Piano Course...

BERNARD WAGNESS PIANO COURSE

The Preparatory Book
of the Bernard Wagness Piano Course



Its New, Logical and Practical Procedures Lead to Real Achievements with Beginners

The individualized steps, which concentrate on each separate and distinct problem in the young piano pupil's beginning lessons, gradually develop and correlate each utilized faculty. These faculties—the tactile, the aural, the mental, the visual, and the rhythmic—then are coordinated in synchronous use through phrase-wise reading. This book gives a new approach to reading, presented and developed through logical laws of physiology, psychology, and pedagogy.
The "Wagness Preparatory Book" will serve as a most helpful preliminary book to any Piano Course or Method. It will serve the veriest beginning needs in private or class piano instruction.

Price, 50 cents

Book One
of the Bernard Wagness Piano Course

Excels in Features of Vital Importance to Teaching with Success

A full array of *Keyboard Diagrams* correlating through three octaves with notational principles. A thorough course in *Rhythmic Training*. A completeness in *Flash Card Assignments*. An adequate illustrated approach to *Keyboard Harmony and Transposition*.
A detailed illustrated course in *Piano Technic* objectively developing (1) Suppleness of arm and wrist, (2) Organization of the hand, (3) Passage Legato. A most even graduation of *Reading* material. A superb pedagogic development of Ear Training that makes teaching of piano beginners a grateful undertaking and makes first piano playing efforts a delighting experience.

Price, $1.00

Book Two
of the Bernard Wagness Piano Course

So Well Planned for this Stage of Study as to be Suitable for Following Any First Instruction Book

Progress is a paramount aim in this book and it is achieved as rapidly as is logically consistent with proper technical support, good ear discernment, and basic musicianship. The supplementary pieces which are used throughout this book supply the pupil with a first recital repertoire of a commendable character. These pieces "match up" and progress in the right sequence with the principles of keyboard harmony made clear in the moving along of lesson materials. Technic needs are developed through copiously illustrated principles to be practiced in gaining greater ability in mental control over the hands, arms and fingers.

Price, $1.00

FREE TEACHER'S MANUALS

Booklets giving valuable suggestions for teaching procedures with the above works will be sent FREE to any interested teacher upon request.

OLIVER DITSON CO.

THEODORE PRESSER CO., Distributors, 1712 CHESTNUT ST., PHILADELPHIA, PA.

THE ETUDE
music magazine



December 1938 Price 25 Cents

"WHAT MUSIC HAS DONE FOR ME"—William Allen White

PRESSER'S HOLIDAY BARGAINS

MUSIC ALBUMS and BOOKS ON MUSICAL SUBJECTS Offered at HOLIDAY BARGAIN CASH PRICES

(Good Only Until December 31, 1938)

Cash to Accompany All Orders • No Returns or Exchanges at these Special Bargain Prices.

Send for Complete List of Presser's HOLIDAY CASH BARGAINS It's FREE for the asking!

Books of Music That Delight Child Pianists

MY FIRST SONG BOOK



Familiar Songs in Very Easy Arrangements

By Ada Richter

(Price, 75c)

HOLIDAY CASH PRICE 50c, *Postpaid*

40 songs that everybody knows, arranged so simply that almost anybody can play them on the piano, even youngsters who have had but few lessons. Complete texts are given to enable Mom and Pop to join in the fun.

PRISCILLA'S WEEK

Seven Little Characteristic Piano Pieces

By Mathilde Bilbro

(Price, 75c) HOLIDAY CASH PRICE, 50c, *Postpaid*

These interesting first grade pieces in text, music, and quaint illustrations, follow busy little Priscilla through her week of domestic responsibilities.

CINDERELLA

A Story with Music for the Piano

By Ada Richter

(Price, 60c) HOLIDAY CASH PRICE, 40c, *Postpaid*

A telling of the fascinating childhood story illustrated with descriptive piano pieces about grade 2. Can be given as a playlet. Plentifully interspersed with line drawing pictures that may be colored.

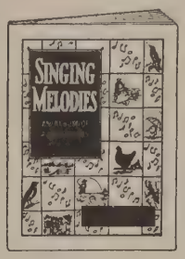
MELODY JOYS for GIRLS and BOYS

First Grade Piano Solos

(Price, 75c) HOLIDAY CASH PRICE, 50c, *Postpaid*

This is an ideal type of piano album for a Christmas gift to a pupil in the first year of study because it just seems to fit into the happy play spirit of young boys and girls at Christmas-time. It contains 29 easy-to-play pieces which present a nice variety of tunes and rhythms.

SINGING MELODIES



An Album of Piano Solos with Words

(Price, 50c)

HOLIDAY CASH PRICE, 35c, *Postpaid*

These are not merely piano solos with texts selected at random as a stimulant for the imagination; they are real songs that youngsters can both play and sing. All are safely within the range of the average child voice.

A CHILD'S JOURNEY

16 Rote Songs for Primary School Activities

By Ada Richter

(Price, 75c) HOLIDAY CASH PRICE, 50c, *Postpaid*

Stories of individuals, scenes and events a child might be expected to encounter on a holiday trip. The piano accompaniments are quite simple, about grade 2. Profusely illustrated with line drawings.

Attractive Albums for Advancing Pianists

PLAY WITH PLEASURE



An Album for the Grown-Up Piano Student

Compiled and Arranged By William M. Felton

(Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

Almost a half hundred melodies, known to music lovers as radio program "signatures" and motion picture "theme music", are given here in easy piano arrangements. Younger students in grade 3 will enjoy them, too.

BOY'S OWN BOOK OF PIANO PIECES

(Price, 75c) HOLIDAY CASH PRICE, 50c, *Postpaid*

Every boy piano pupil ready for the second grade of study should have this album of 28 compositions. These pieces are of types which appeal to the lads whose imaginations are as lively as their physical selves.

GIRL'S OWN BOOK OF PIANO PIECES

(Price, 75c) HOLIDAY CASH PRICE, 50c, *Postpaid*

Little ladies, gifted with dainty charms and graceful qualities, will find, in these 24 grade 2 and 2½ piano solos, musical prettiness appealing to them.

THE MELTING POT

Piano Solos Suggestive of Many Peoples Compiled by William M. Felton

(Price, 75c) HOLIDAY CASH PRICE, 50c, *Postpaid*

This unique collection of easy piano solos in grades 2½ and 3 takes its title from the fact that the 33 numbers in it represent 20 nationalities and all the races.

SOUVENIRS OF THE MASTERS—For Piano

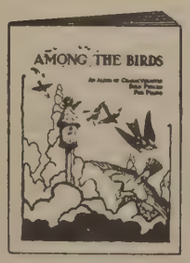
A First Introduction to the Classics

By George L. Spaulding

(Price, $1.00) HOLIDAY CASH PRICE, 60c, *Postpaid*

These 27 simplified arrangements (in second grade) of some of the world's famous music gems, bring young pianists to an enthusiastic appreciation for music of lasting worth. Title page with photographs of the masters represented.

AMONG THE BIRDS



An Album of Characteristic Bird Pieces for the Piano

(Price, 50c)

HOLIDAY CASH PRICE, 35c, *Postpaid*

The calls of our feathered songsters have been the inspiration of many composers. The early grade pieces in this book make attractive recreation or recital material.

YOUNG FOLKS' PIANO FOLIO

Pleasing Pieces for Progressing Players

(Price, 50c) HOLIDAY CASH PRICE, 35c, *Postpaid*

This is a rich offering of second and third grade material at a reasonable price, giving 34 pieces, three of which are duets.

THE SEA ALBUM

A Book of Piano Solos

(Price, 50c) HOLIDAY CASH PRICE, 35c, *Postpaid*

Early medium grade piano pieces with titles and content reminiscent of the sea and its denizens. Title design a striking sea coast picture.

Volumes of Permanent Worth for Capable Pianists

CELEBRATED COMPOSITIONS BY FAMOUS COMPOSERS



(Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

This volume, with its 34 immortal piano solo selections, becomes the favorite of each and every good pianist or fairly advanced student into whose hands it goes. The numbers appeal to musicians and lovers of music, and an acquaintance with them is practically essential.

EVENING MOODS—An Album of Piano Solos

(Price, 75c) HOLIDAY CASH PRICE, 50c, *Postpaid*

This album contains piano compositions which carry one into the meditative mood, perhaps to become somewhat at peace with the world or to let the mind romance fancy-free. These 21 selections also are of a type suitable for church or Sunday school service that will appeal to pianists able to play fourth and fifth grade music.

A DAY IN VENICE—Suite for Piano

(Price, $1.50) By Ethelbert Nevin

HOLIDAY CASH PRICE, $1.10, *Postpaid*



The tremendous popularity of the 4 numbers in this suite—*Dawn, Gondoliers, Venetian Love Song* and *Good Night*—makes the artistically bound volume a fine gift book at this bargain price. *A Day in Venice* also is obtainable for Vocal Solo, Violin and Piano, Pipe Organ at the above price and for Trio—Violin, Cello and Piano at $1.50 during this month.

SOUSA ALBUM—For Piano Solo



Sousa

Favorite Marches by John Philip Sousa

(Price, $1.25)

HOLIDAY CASH PRICE, 85c, *Postpaid*

Some of the very best of Sousa's stirring marches are given in this album which includes *Stars and Stripes Forever, El Capitan, Bride Elect, Harmonica Wizard, The Royal Welch Fusiliers,* and others.

NUTCRACKER SUITE

For the Piano (Price, $1.25)

By P. I. Tschaikowsky

HOLIDAY CASH PRICE, 75c, *Postpaid*

The piano solo arrangement of this popular orchestral suite is an outstanding volume in the Presser Collection.

CHOPIN WALTZES

For the Piano (Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

The Presser Collection edition of this favorite volume of the great Polish master's works is a fine gift for the competent pianist.

SCHUBERT ALBUM

For the Piano (Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

24 beautiful melodies of Franz Schubert are here presented for rendition as piano solos.

STANDARD OPERA ALBUM

For Piano Solo (Price, 75c)

HOLIDAY CASH PRICE, 50c, *Postpaid*

Makes possible the rendition of 15 operatic melodies as piano solos. About grades 3 and 4.

BOOK OF FAMOUS COMPOSITIONS

For the Piano (Price, $1.00) HOLIDAY CASH PRICE, 60c, *Postpaid*

There are 27 highly favored compositions in this compilation selected from master composers of the past and present.

The Etude Music Magazine

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1937, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

$2.00 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada, $2.25 per year. All other countries, $3.00 per year.
Single copy, Price 25 cents.

Remittances

Remittances should be made by money order, bank check, registered letter, or United States postage stamps. Money sent in letters is a risk the sender assumes.

Renewals

No receipt is sent for renewals since the mailing wrapper shows the date to which paid.

Manuscripts

Manuscripts should be addressed to THE ETUDE. Write on one side of the paper only, with a margin of at least one inch at each side of the sheets. Contributions solicited. Every possible care is taken but the publishers are not responsible for manuscripts or photographs either while in their possession or in transit.

Advertisements

Advertisements must reach this office not later than the 15th of the second month preceding month desired. Rates on application.

Advertising Representatives

Western
L. F. McClure
919 N. Michigan Ave.
Chicago, Ill.

Eastern
C. R. Beers,
Room 1212, 30 Rockefeller Plaza
New York City

New England
Mr. Roger Fison
30 Rockefeller Plaza
New York, N. Y.

SPECIAL NOTICES AND ANNOUNCEMENTS

ANNOUNCEMENTS

LEARN CHORDS QUICKLY. You can find any chord on the piano instantly. The new SIMON CHORD CHART, actually shows the chords on the keyboard and explains their formation. Invaluable in the study and teaching of keyboard harmony. Price single chart 30c. Special discount to teachers in larger quantities. Simon Music Publishers, Box 26, New Fairview Station, Detroit, Mich.

PLAY PIANO JAZZ like dance and radio players. Quick mail course. Information free. Erskine Studio, Dept. B, 810 E. 14th St., Oakland, Calif.

SINGING MADE EASY: Send for free information. Eastern School of Voice Culture, Chambersburg, Penna.

PIANOS FOR SALE—Rebuilt by piano factory experts, $35.00 and up. Piano Shop, 11 West Manheim St., Philadelphia, Pa.

SINGING PROBLEMS SOLVED SUCCESSFULLY 3 questions $1. Dr. Hutton, Twin Lakes, Santa Cruz, Calif.

NEW CLASP PINS for School and Church Musicians

Obtainable in the following qualities:

No. 85	*A—10 Kt. Gold	$2.00
	*B—Sterling Silver	.50
	D—Gold Plated	.30
	E—Silver Plated	.30

This same style pin is obtainable with a LYRE in center of design instead of the CROSS. Order No. 87. Both pins may be had with the word CHOIR substituted for MUSIC.

**Indicates pins have safety catch.*

THEODORE PRESSER CO.
1712-1714 Chestnut St. Phila., Pa.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy **$2.00 a year**

VOLUME LVI, No. 1 **JANUARY, 1938**

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Dr. Frances Elliott Clark
F. Sherman Cooke
Louis Woodson Curtis
Dr. Hollis E. Dann
William Arms Fisher
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth A. Gest
Mabelle Glenn
Victor J. Grabel
Jacob Kwalwasser
George L. Lindsay
Joseph E. Maddy
Guy Maier
Guy McCoy
Russell Van Dyke Morgan
William S. Nortenheim
Dr. Victor L. F. Rebmann
Peter Hugh Reed
Henry S. Sawyer
Frederick W. Wodell

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

World of Music 2
Editorials 3
The Saga of Virgil W. Bork ..... *J. Media* 5
"Harmony at Your Doorsteps" ..... *L. Abbott* 7
A "Once a Week" Musical Club ..... *An Editorial* 8
The Art of the Violin Lies Under the Surface ..... *J. Szigeti* 9
Records and Radio ..... *P. H. Reed* 10
The Music of War Torn China ..... *V. Oakes* 11
Musicians of January Birth ..... *W. F. Gates* 12
Do You Practice Too Much? ..... *T. Tapper* 13
Music According to Webster ..... *A. M. Lingelbach* 15
Josef Hofmann Jubilee 16
Bands and Orchestras ..... *V. J. Grabel* 17
The Clarinet Choir ..... *V. J. Grabel* 17
Music Extension Study Course ..... *J. Thompson* 18
Teachers' Round Table ..... *G. Maier* 19
From Typist to Prima Donna ..... *S. Onegin* 20
Etude Historical Portrait Series 45
Singer's Etude 46
The Terminal Grunt ..... *H. Henley* 46
Opening the Mouth in Singing ..... *E. Herbert-Caesari* 46
Organist's Etude 48
Scientific Registration ..... *M. Anderson* 48
Making the Most of a Small Reed Organ ..... *S. J. Ever* 48
Holy, Holy, Holy! ..... *Mrs. W. H. Herndon* 49
Organ Questions and Answers ..... *H. S. Fry* 50
Violinist's Etude ..... *R. Braine* 52
Teaching the Tone Deaf Student ..... *T. D. Stewart* 52
Two Masterworks for the Violin ..... *P. Stoering* 52
Silent Practice ..... *R. Frances* 53
Violin Questions and Answers ..... *R. Braine* 54
Piano Accordion Department ..... *P. Deiro* 55
The Accordion on the Air ..... *P. Deiro* 55
Voice Questions and Answers ..... *F. W. Wodell* 56
Questions and Answers ..... *K. Gehrkens* 57
Fretted Instruments Department ..... *G. C. Krick* 61
The Plectrum Guitar ..... *G. C. Krick* 61
Junior Etude ..... *E. Geet* 62
Letters from Etude Friends 64
Musical Books Reviewed 64

Music

Fascinating Pieces for the Musical Home

Lament ..... *Th. Lieurance* 21
Reflections ..... *C. Nordman* 22
Sounds from the Vienna Woods ..... *J. Strauss* 23
March of the Caliph ..... *W. Baines* 24
Minuet ..... *A. T. Granfield* 25
Neapolitan Serenade ..... *J. W. Lerman* 26
In Old Vienna ..... *L. V. Saar* 28

Master Works

Excerpt from "Sonata, Op. 29, No. 1" ..... *L. van Beethoven* 29
Album Leaf, No. 3 ..... *R. Schumann* 31
Waltz, Op. 39, No. 6 ..... *J. Brahms* 32

Outstanding Vocal and Instrumental Novelties

My Shepherd, Thou (Vocal) ..... *L. Strickland* 33
New Year's Coming In, The (Vocal) ..... *W. C. Steere* 34
Prelude, No. 2 (Organ) ..... *J. S. Bach* 35
In Gay Seville (Violin and Piano) ..... *M. Kesnar* 37
June Caprice (Four Hands) ..... *S. King* 38

Progressive Music for Orchestra

Community Grand March ..... *C. W. Kern* 40

Delightful Pieces for Junior Etude Readers

Grasshoppers at Play ..... *H. L. Dunn* 42
Big Grizzly ..... *R. Miles* 42
Street Band, The ..... *F. d'Albert* 43
Distant Convent Bells ..... *W. A. Johnson* 43
Swinging on the Gate ..... *A. Richter* 44
Minuet in G, No. 2 ..... *L. van Beethoven* 44

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1937, by Theodore Presser Co. for U. S. A. and Great Britain.

PLEASE ASK FOR CENTURY Certified EDITION SHEET MUSIC

YOU WILL SAVE MONEY ON YOUR MUSIC BILLS

15¢ A COPY

20¢ *in* CANADA

INVEST YOUR MUSIC MONEY WISELY

WHY IS the Bible the cheapest book in the world? Why can you purchase the complete works of Shakespeare at less than the cost of the latest novels? The answer is simple—mass production; no royalties; constant demand.

By the same token you can buy Beethoven's "Moonlight Sonata"—15 pages of the world's best music—for only 15c. in the CENTURY EDITION.

Beautifully printed, carefully edited, the best of paper and workmanship throughout.

Think of it! Over 2,000 selections to choose from and none of them cost more than 15c. a copy. Century Sheet Music is truly dollar value for 15c.

TEACHERS who are today supplying their pupils' needs from the Century catalogue are making it possible for many parents to continue their children's musical education, and its low cost is likewise aiding them in their new student enrollment.

That's why we say, "Please Ask for Century Edition." You will get a new conception of your money's worth.

CENTURY PIANO SOLOS, 15¢ ea.

(Capital letter indicates key—number the grade.)

*1860	Andante Finale, Lucia, D♭—6	Leschetizky
2078	At the County Fair, March, G—1	Martin
1590	Barbara, Waltz, C—1	Greenwald
2505	Barcarolle "Tales of Hoff." C—2	Offenbach
2750	Big Bass Fiddle, The, C—1	Hopkins
2416	Blue Butterflies, Valse Cap., D—4	Leon Dore
*1000	Butterfly, The, A—5	Grieg
1694	Cedar Brook Waltz, C—2	Perry
1336	Curious Story, F—3	Heller
2079	Dreaming of Santa Claus, C—1	Martin
1180	Fantasie Impromptu, C♯m—6	Chopin
225	Fuer Elise, Am—3	Beethoven
1501	Grand Marche de Concert, D♭—5	Wollenhaupt
1481	Grande Polka de Concert, G♭—5-6	Bartlett
1335	Hark, the Lark, Tr., D♭—6	Schubert-Liszt
580	Heather Rose, F—2	Lange
1443	Home Guard, March, F—2	Sr. of St. Joseph
*1601	Humoreske, Op. 101, No. 7, G♭—4	Dvorak
253	Il Trovatore, Fantasie, E♭—4	Verdi-Dorn
2108	In the Rose Garden, Melody, F—3	Lange
268	Joyous Farmer, F—2	Schumann
2097	La Golondrina, The Swallow, G—3	Serradell
2139	La Paloma (The Dove), G—2	Yradier
*1376	Lady Betty, Old English Dance, G—4	Smith
2368	Lady Pompadour (Dance), E♭—3	Morel
*2198	Largo (New World), D♭—6	Dvorak
284	Little Fairy, Waltz, G—2	Streabbog
1394	Mary's Pet Waltz, G—1	Mack
* 189	Mazurka, No. 2, B♭—4	Godard
2461	Melody in F, (Simp) F—2—3	Rubinstein
2713	Moonlight on the Hudson, D♭—4—5	Wilson
2742	Old Moss-Covered Church, An, C—1	Hopkins
350	Orange Blossoms Waltz, F—3	Ludovic
2137	Over the Waves, Easy, C—2	Rosas
359	Pizzicato Polka, C—3	Strauss
*1972	Romance, Op. 24, No. 9, D♭—5	Sibelius
*1030	Rose Fay, Mazurka, F—3	Heins
2192	Russian Song, Op. 31, Gm—4	Smith
1068	Sack Waltz, The, G—2	Metcalf
1369	Salut a Pesth, D♭—6	Kowalski
382	Scales and Chords, 2	Czerny
1207	Schmitt's Five Finger Ex., Part 1	Schmitt
2740	School Pictures, C—1	Hopkins
2159	Silent Night, Holy Night, B♭-3-4	Gruber
2618	Silver Threads Am. Gold, B♭—3-4	Danks
* 390	Skater's Waltzes, A—4	Waldteufel
2252	Solfeggietto, Cm—3	Bach
*2115	Song of India, A, E♭—4	Rimsky-Korsakoff
435	Spring Song, Op. 39, A—4	Mendelssohn
1633	Stilly Night, Holy Night, C—3	Krug
*1498	Throwing Kisses, Mazurka, E♭—4	Heins
*1035	To Spring, Op. 43, No. 6, F♯—5	Grieg
1037	Tulip, Op. 111, No. 4, G—2	Lichner
* 449	Under the Double Eagle, E♭—3	Wagner
983	Under the Stars and Stripes, E♭—4	Roosevelt
984	Up in a Swing, Reverie, A♭—4	Montaine
* 695	Valse, Op. 56, No. 2, B♭—4	Godard
* 595	Valse Bleu, E♭—3	Margis
*2452	Valse Triste, Op. 44, G—4—5	Sibelius
*1697	Waltzing Doll (Poupee Val.), D—4	Poldini
2367	Waltz of the Flowers, D—4	Tschaikowsky
2747	Watching the Soldiers, G—1	Hopkins
2696	Wayside Chapel, F—2	Wilson-Grooms
455	Wedding March, C—5	Mendelssohn
2695	Whoop 'Er Up! (March) G—3—4	Wood

VIOLIN AND PIANO DUETS, 15¢ each

Each number has separate parts for Violin & Piano
A—1 to A—3 Very easy to medium
B—1 to B—3 Easy to difficult
C—1 to C—3 Medium to concert solos

1445	Arminta, Waltz, A—2	Greenwald
*2471	Barcarolle (Simp.) A—4	Offenbach
1276	Bohemian Girl, Trans., A—3	Wagner
1935	Cradle Song, A—2	Schumann
1625	Daisies and Lilies, Valse, A—2	Greenwald
*2104	Elegie (Melody), Op. 10, B—2	Massenet
1274	Evening Song, A—1	Vogt
2773	La Golondrina, B—2 or C—1	Serradell
*1833	Love's Greeting, B—2	Elgar
1458	Old Folks at Home, A—2	Foster
*2410	Orientale, B—3	Cui
1271	Romanza, A—1	Vogt
1265	Soldier's Song, A—2	Vogt
2178	Spring Song, A—3 or B—2	Mendelssohn
*1834	Swan, The, F—1	Saint-Saens
2497	Turkey in the Straw, A—3 or B—2	Grooms
*2080	Valse Bluette, B—2	Drigo

*** These numbers cannot be sold in Canada.**

The Century Catalogue contains over 2,000 compositions consisting of PIANO SOLOS—DUOS and TRIOS—VIOLIN and PIANO — DUOS — TRIOS and QUARTETS—SAXOPHONE and PIANO—MANDOLIN and GUITAR and VOCAL.

Ask your dealer for Century music, and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed you FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

Copyright, 1937, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 1 • JANUARY, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



FREDERICK S. CONVERSE

FREDERICK SHEPHERD CONVERSE, widely known American composer, and the Dean of the New England Conservatory of Music, was elected to membership in the American Academy of Arts and Letters, at a meeting held on November 12th to fill ten vacancies caused by deaths. Mr. Converse holds for all time the double distinction both of having been the first American composer to have an opera presented at the Metropolitan Opera House ("The Pipe of Desire," on March 18, 1910), and of this having been the first opera ever sung there in English during the regular season.

THE NATIONAL INSTITUTE FOR THE BLIND, of London, reports that, in the period covered by its sixty-eighth report, nearly ten thousand pieces of sheet music and twelve hundred and eighty volumes were issued in the Braille notation, in which more than four hundred musical symbols have been created by combinations of the usual six domino dots of this system.

PIETRO MASCAGNI is said to have stated to an English journalist that he is actually at work upon the composition of an opera of which Napoleon is to be the central figure; and also that the work will not be ready before early in 1940.

EUGENE ORMANDY, conductor of the Philadelphia Orchestra, has been elected president of the Schubert Memorial, Inc., as successor of the late Ossip Gabrilowitsch. Leopold Stokowski, first conductor of the Philadelphia Orchestra, heads the Memorial Advisory Board.

THE NATIONAL ACCORDION CHAMPIONSHIP CONTEST (amateur) of England took place on November 6th, in Westminster Central Hall, with sixty accordion bands and twenty soloists registered. Alan Helm and his famous Accordion Orchestra, from Trossingen, Germany, were brought over by Matth. Hohner to give the closing concert. Haydn Wood, long known as one of Britain's best song writers, has turned to compositions for the accordion with a number of successful ones to his credit.



HENRY RUSSELL

HENRY RUSSELL, director of the Boston Opera House from 1909 till 1913 and advisory associate director of the Metropolitan Opera Company in 1910, died on October 11, at his London home, aged sixty-five. Mr. Russell was responsible for several seasons of perhaps the best opera in English ever produced in America, in which he gave much encouragement to American talent.

HER MAJESTY QUEEN ELIZABETH OF BELGIUM has recommended that the scope of the International Competition "Eugene Ysaÿe" of Brussels shall be expanded to include other instruments. While the original name will be retained, the present competition plans will include: 1937, violin; 1938, piano; 1939, orchestral conducting; 1940, violin; 1941, piano, and so on with other additions possible.

THE WOMEN'S CHORUS OF OTTAWA, which won first prize in the last Canadian Festival of Music, has been in England where it participated in the Grand Empire Festival.

RUTH LYNDA DEYO, American pianist ten years resident in Egypt, has written an opera, "The Diadem of the Stars," based on incidents in Egyptian history. Charles Dalton, husband of the composer, is the librettist; and they have been requested to prepare a performance to be given before His Majesty, King Farouk, the lately crowned ruler of Egypt.

THE CONCERTGEBOUW of Amsterdam, Holland, opened its season on October 7th, with Willem Mengelberg conducting a program on which Fritz Kreisler was the soloist.

DR. FRANK H. DAMROSCH, noted educator, and for many years the Director of the Institute of Musical Art of New York City, died suddenly of a heart attack on October 21st, aged seventy-eight. A son of Dr. Leopold Damrosch, eminent conductor, violinist, composer and prophet of Wagnerianism in America, he has had a notable influence on educational ideals in his adopted country, having been born June 22, 1859, in Breslau, Germany, where his father was then conductor of the Symphony Orchestra.

A HANDEL MUSEUM for London is reported to be the object of an effort to raise a subscription to purchase the house in Brook Street, just off Hanover Square, which was for some years the home of "The Old Saxon" while he dominated London's musical life.

ARTURO TOSCANINI visited the Holy Land in October to conduct the Palestine Symphony Orchestra in protest against the persecution of "Non-Aryan" musicians in Germany; this in spite of the fact that he is not Jewish himself, though his daughter Wanda is the wife of Vladimir Horowitz, the eminent pianist.

THE ANNUAL CONVENTION of the Canadian College of Organists met on August 30th, at Toronto, with representatives present from all parts of the Dominion. Dr. Healy Willan spoke on "The Relation of the Organ to Choral Music"; Mr. Campbell McInnes discussed "Diction for Singers"; and Mr. De Witt Garretson of Buffalo was among those giving demonstrations on important organs of the city.

A MUSICAL FEUD resulted in the longest active suit in the Cook County courts, one that has been before twenty-five judges in the last thirty years. This came to an end when on October 7th a municipal judge dissolved an injunction issued in 1906 which restrained the Chicago Federation of Musicians from interfering with the organization or members of the American Musicians Union. The Federation, it is reported, has now practically absorbed the local membership of the Union.

JASCHA HEIFETZ is reported to have made a contract with Samuel Goldwyn so that he will appear in a technicolor picture, "The Great Musical Festival," to be produced in the coming May. And so the Siren of Hollywood successfully lures another musical celebrity.

THE 36TH ANNUAL CONVENTION of Banjoists, Mandolinists and Guitarists, at Detroit, drew a record attendance, with president Giuseppe Pettine, of Providence, Rhode Island, in the chair. Among progressive legislation was the creation of a Student Membership with proper insignia to be worn.

DR. EDGAR STILLMAN KELLEY'S "Pilgrim's Progress" is announced for performance by the Choral Union of the University of Kansas, with Otto Miessner conducting.

THE FAVORITE WALTZES for American audiences, according to a five years compilation by the National Broadcasting Company, are, in order of preference: *Dear Old Girl; Missouri Waltz; Down by the Old Mill Stream; Beautiful Ohio; Drifting Back to Dreamland; Kiss Me Again; Always; Three O'clock in the Morning; I Love You; Sweet and Low; Juanita; Remember; I'm Forever Blowing Bubbles; Isle of my Dreams;* and *Girl of my Dreams.*

LA SCALA of Milan announces that among the novelties to be presented during the present season are "Proserpina" by Bianchi, "Margherita da Cortona" by Refice, and "Il Volto della Vergine" of Camassi, of which composers Refice is the one best known to America.

LOUIS GRUENBERG has been awarded the prize of one thousand dollars offered by the Lake Placid Club. The successful work is a "Quintet for Piano and Strings," and it was recently heard on a program of the Lake Placid Club.

A "RUMANIAN RHAPSODY" by Liszt, formerly unknown, has been discovered in the archives of the Friends of Music of Vienna. It is in the form of a concert piece for the piano; and, aside from two themes used by Liszt in his sixth and twelfth Hungarian rhapsodies, it employs old Rumanian folk songs and dance tunes, including the opening measures of what is now the *Rumanian Royal March.*



FRED MORTIMER

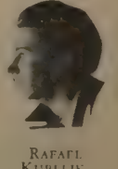
FODEN'S MOTOR WORKS BAND, with Mr. Fred Mortimer as leader, won first place in the recent National Band Festival of Great Britain. Which is their sixth time in eight years to carry off the grand trophy of this so important event. Since the world famed Crystal Palace, in which all the previous of these festivals had been held, was burned in November, 1936, the competition for this year was transferred to Alexandra Palace, within the city. This seats a thousand more than did the Crystal Palace and thus nicely accommodated the five thousand competing bandsmen and the other thousands of supporters and spectators.

"THE SLEEPING BEAUTY," an opera by Beryl Rubinstein, with its libretto by John Erskine, is announced for its première on January 19th, at the Juilliard School of Music, New York.

THE ORCHESTRE SYMPHONIQUE DE PARIS, with Pierre Monteux as conductor, gave on October 11th a program which opened with the "Eighth Symphony" of Beethoven, and included the "Coronation Concerto" of Mozart with Mme. Wanda Landowska at the piano, and also Haydn's "Concerto for Clavecin and Orchestra" with the same soloist displaying "an incomparable technic" and "communicating to her audience the charming emotions so characteristic of this instrument."

THE SAN FRANCISCO OPERA SEASON opened on October 15, with a gala performance of "Aïda," with Gina Cigna in the title rôle, Giovanni Martinelli as *Radames,* Bruna Castagna as *Amneris,* Richard Bonelli as *Amonasro,* and with Gaetano Merola conducting.

HERE COMES THE BAND is the name of a journal published by the West Virginia Bandmasters' Association. It lists the bandmasters of the state and gives also a register of honor students in music in the public schools.



RAFAEL KUBELIK

THE PHILHARMONIC ORCHESTRA of Prague, conducted by Rafael Kubelik (son of Jan the wizard violinist), gave on October 13th a concert in the famous Queen's Hall of London. This was the first of three Continental orchestras invited to London for the concert season; the second to be the Orchestre Colonne of Paris, led by M. Paul Paray; and the third the Philharmonic Orchestra of Berlin with Wilhelm Furtwängler at the leader's desk.

(*Continued on Page* 60)



THE SOURCE OF PREHISTORIC IVORY

The illustration shown above is from Charles R. Knight's handsomely illustrated "Before the Dawn of History" (McGraw, Hill Book Co.), and is reproduced with the permission of the author, the publisher, and the Field Museum of Chicago. It is an artist's conception of a group of mammoths in Arctic Siberia.

You and Your Ivories

ONE hundred thousand years old! It is not impossible that your fingers have traveled many times over keyboards made from ivory that was part of the tusk of an animal who lived so far back in history that the imagination is staggered. There are numbers of instruments in existence which have keyboards manufactured from the tusks of Siberian mammoths, some of which lived as long as one hundred thousand years ago. At one time mammoths and mastodons roamed the entire earth. They probably walked over the very ground where you are now standing. In the age of ice many of these tremendous beasts were caught in the deep morasses and crevasses in Northern Siberia where they were imprisoned in Nature's cold storage from two hundred to a thousand centuries.

Siberian ivory found its way down into China, India and Japan, centuries ago. There it was worked into many kinds of art objects. The supply is said to be literally inexhaustible, although little has come into the London market in recent years. It has been displaced by African elephant ivory, because there is a great amount of wastage in cutting the Siberian product. Much of it is discolored and cracked. This is regrettable, in a sense, as some experts seem to think that the grain is even more beautiful than that of African ivory.

The state of preservation of much of the Siberian ivory has been extraordinary. The ponderous, lumbering elephantlike beasts, with their huge tusks and their hides covered with yellow brown woolly fur, sank in icy bogs as the frigid wave of destruction came down from the North Pole. Some of them became frozen in solid blocks of ice and were so protected that there is at least one specimen in a Moscow museum which when found, had edible flesh, which was soon devoured by dogs. The thought that parts of such an animal may now be the race course for Czerny exercises performed by little sister, is both comical and appalling. The tusks of these prehistoric animals were truly gigantic. Some have been dug up at Dungeness on the south coast of Kent in England, which were twelve feet in length and weighed two hundred pounds.

Modern ivory comes from many sources, the elephant, the walrus, the boar, the wart hog, the narwhal and the hippopotamus. One of the curious uses, to which hippopotamus tusks were applied in former days, was the manufacture of false teeth. Imagine having a set of teeth in your mouth that once belonged to what Barnum called "the blood sweating Behemoth of the boiling Nile." The importation of hippopotamus tusks was once a sizable industry in England, where the "beastie" was known as a "sea horse."

The quality of ivory varies pronouncedly according to the part of the world from which it comes. What is known as "soft" ivory is that which is conceded to be the best for piano keys; and the supply of soft ivory is now limited almost exclusively to elephant tusks from the east coast of Africa. The lordly African elephant is very different in many ways from his Indian and Ceylon cousins. The largest elephant ever exhibited in America was an African elephant, Barnum's famous "Jumbo," who was surprisingly docile for his type.

The African elephant is usually literally untamable and is never put to work. When Hollywood filmed "Trader Horn," the scene of which was laid in African jungles, the producers realized that it was out of the question to introduce African elephants, because there were only a very few in the United States and these could not be worked. Consequently the only alternative was to doctor up Indian cow elephants, with big artificial ears to make them look like African elephants. The result was a curious and impossible mongrel without the height and the tusks of the huge African type. Both sexes of the African elephant grow lengthy tusks. A pair of tusks was presented by African admirers to George V of England, on the occasion of his marriage in 1893. They measured 8 ft. 7½ in. and weighed 165 pounds. In 1898, however, natives appeared at a port in Zanzibar, bearing a pair of tusks weighing four hundred and fifty pounds. The record tusk, which is now in London, is eleven feet and eleven inches long. One can only imagine the size of an elephant with tusks twice as tall as a man.

Only the male Indian elephant has sizable tusks, and they are small compared with those of the African. Neither sex of the Ceylon elephant has tusks, and those of

A GLAD NEW YEAR OF JOY AND PROSPERITY TO ALL READERS OF THE ETUDE!

the American relative, the tapir, are insignificant. The quality of the Indian ivory is generally considered inferior for piano keys. African ivory is not so readily affected by changes of climate, and does not crack so easily. Moreover it is very agreeable to the touch. Just why the elephants on the west coast of Africa, in the huge Belgian Congo, do not produce the fine ivory that comes from Zanzibar, Ethiopia or Tanganyika, no one knows, but the line of division between good and bad ivory, judged from the standpoint of piano keys, seems to run right down the center of Africa.

Many imagine that the production of ivory is the result of a great slaughter of elephants. This fortunately is not the case. The ivory is "dead" ivory and most of it has been dead for over a hundred years. When an elephant died and his body was found by the natives, it was the custom to preserve his tusks and to use them as fence posts around a settlement. It is these posts that are brought in to the traders by the natives. Very little ivory has resulted from killing the animal. There are apparently still enormous reserves of this "dead" ivory in the interior of Africa.

The ivory used in piano keys is bleached to make it as white as possible. Strange to say, in England the organ builders and organists show a preference for unbleached ivory, yellowish in color.

Various kinds of materials have been used for keyboard purposes; bone, wood, metal, mother of pearl and various synthetic imitations of ivory. We once knew a pianist who claimed that his keyboard was made from human bones, but we are certain that this bore no more responsible confirmation than that of a nimble tongued press agent.

The black keys of the piano are of course, of wood, ebony being used in the finer instruments and hardwood, stained black, being used in others. None of the substitutes for ivory seem to equal it in its peculiar qualities of durability, beauty, agreeable feeling to the touch and general workability. Ivory is, intrinsically, cooler to the touch, and, being somewhat porous, it does not become slippery. Good ivory keeps in fine shape on the keyboard of a well kept piano, for at least twenty-five years; while many of the substitutes may deteriorate in five or ten years. The condition of the ivory is even affected by the physical condition of the individual player.

The perspiration from the fingers of some pianists is more acid than from others, and in time this acid will discolor ivories. Ivory will remain whiter when exposed to sunlight and air. Avoid exposing your piano to damp air, which is liable to make the action and keys stick and will cause the strings to rust.

Do not clean your ivory keyboard with soap and water. This may lead to softening of the glue and the ivory may drop off, causing you much inconvenience. The best way is to moisten a cloth slightly with pure alcohol. Be careful of course, that the cloth does not come in contact with the wood of the case, as that will injure the varnish. Alcohol is also a disinfectant and will kill bacteria and microbes, thus keeping the keyboard in more sanitary condition.

The Etude is indebted to Mr. James A. Gould, President of Pratt, Read & Co., Inc., and to Mr. George C. Seeley of the same company, the largest American manufacturers of ivory piano keys, for the valuable information contained in this editorial.

Extending the Ministry of Music

WHEN Alexander Graham Bell invented the telephone he had in mind quite a different project. It was a project to help those who are hard of hearing to be admitted to the joys of music. The result has revolutionized all ideas of communication, yet his main object was not immediately accomplished. It is only within comparatively recent years that inventive genius has provided apparatus which really makes it possible for one with diminished auditory sense to hear conveniently without making himself conspicuous. The writer has known many brilliant men and women who have been afflicted with deafness to a serious degree. One of these was the great Shakespearean scholar, Horace Howard Furness, who was passionately fond of music, especially the music of the Elizabethan period; and many times the writer went to his home and played for him these old Elizabethan melodies, while his wife sang them into the old-fashioned, funnel-shaped contraption upon which the deaf, up until a short time ago, were obliged to depend.

The writer also recollects seeing Thomas Edison, on different occasions, with his ear "glued" to the side of a piano, in order to get faint vibrations from the instrument. Edison's defective hearing may have been a help to him, because he was obliged to concentrate so intensely. He was distinctly a man of his own mind and selected the compositions which he chose to be made into records, despite the fact that he was not a musician. His good judgment in this connection is indicated by the circumstance that he picked several forgotten compositions by the empirical process which characterized all of his work, and these records were very successful. Even during his lifetime acoustical devices for the deaf were so cumbersome that the great inventor was not inclined to bother with them.

Now, however, there are devices some of them stationary in theaters, halls, and churches, and others carried by the individual, which virtually open up a new life to those with defective hearing. At first these devices, although not particularly conspicuous, attracted attention. Now they are so common and so inconspicuous that thousands use them and are blessed by their possession.

Signum Asinum

IN THE middle ages it was the custom to leave out the accidental sharp before the seventh degree in pieces written in the minor scale. In other words, anyone who claimed to be a musician, when he came to read a piece in A-minor, was expected to play G-sharp instead of G-natural, although there was no mark to tell him to do so. Such an accidental, when it appeared (according to the English *Music and Youth*), was called a *signum asinum*, or ass's sign, because it was inferred that anyone who needed such a remainder was an ass. Many musical terms have a similar curious derivation.

A Fine Precedent

MANY of the older readers of THE ETUDE are familiar with the name of T. L. Rickaby as the writer of a long series of excellent practical articles. For thirty-six years he has served as organist for the First Presbyterian Church at Taylorville, Illinois.

Taylorville is in Christian County, south of Springfield and Decatur. It has a population between eight and ten thousand and is a representative progressive middle western city, reflecting the splendid spirit of the Heart of America.

The First Presbyterian Church must have a congregation distinguished for both justice and heart; since, in recognition of this long and faithful service, they have made Mr. Rickaby their organist emeritus and have continued his usual salary for life. He is to give his customary number of organ recitals and also to train the church string ensemble; but he is relieved of all other duties. Only too often have we known churches where those in charge have forgotten both religion and long service and have summarily dismissed—after years of hard service—a worthy clergyman, a worthy singer, or a worthy organist, without any just and adequate consideration whatever for that tragic moment in some lives when a regular income is most needed.

All honor to the good people of Taylorville who are distinguishing a worthy servant of the Lord in this fine manner and making themselves a true example of Christianity in its highest sense. Sometimes we wish that many church members would read the forty-first verse of the ninth chapter of the Gospel according to St. Mark.

The Saga of Virgil W. Bork

The remarkable story of a successful musician who was "brought up under ground" and now directs the large Union County Band and Orchestra School in Roselle, New Jersey

Secured expressly for The Etude

By JAY MEDIA

NO MORE ASTONISHING story than this one of life struggles and musical achievements, ever has appeared in THE ETUDE. We have inspected personally the unusual work of the Union County Band and Orchestra School, in the High School Building at Roselle, New Jersey. We could write chapters about the hypnotic absorption of the students from six year old children to men along in years. The reason why it appears in THE ETUDE is that we are convinced that it must be only the forerunner of hundreds of such schools in the Americas. As for Virgil W. Bork himself, he is one of the most amazing figures in our individual and distinctive art life in America. We have heard him conduct such a work as Tschaikowsky's "Marche Slav," as played by his excellent leading student band at Roselle, in a way that would put to shame many a professional band. The orchestral work at the school, under the skilled baton of A. H. Brandenburg, head of the Instrumental Department of the Elizabeth (New Jersey) Public Schools, was also very fine. The accomplishments of the school have been highly praised by many foremost educators and musicians, including Dr. Walter Damrosch, Dr. Hollis Dann, Dr. Edwin Franko Goldman, Clifford Demarest, Thomas Wilson, and J. W. Fay.

Although Mr. Bork insists that he is only beginning his career, and modestly gives most credit for the success of the Roselle enterprise to his associates, his fortitude and achievements are distinctly heroic. Let us present them in his own words.—*Editorial Note.*

* * * * *

The Seeds are Sown

MY NAME IS Virgil Wladyslaw Bork, which the reader may discern is part German and part Polish. My father, Wilhem Gorgoniusz Bork, was a Pole of German ancestry, and I was born at Zakszow, Poland, June 13, 1892, youngest by six years of the family of ten children, six of whom died very young, and the remaining four of us were all boys—Michael, Jan, Alexander, and myself. Father was the administrator and manager of a large estate in this remote rural section. He was a man of cultural background and spoke, read, and wrote in the German, Russian and Polish languages. Our home, therefore, was not like the peasant's home, as there were plenty of good books, which were devoured, and some music. Conditions in Russian Poland were terribly oppressive (a fact well known). From sources unknown to me, we learned of the land of gold across the seas, and my oldest brother, Michael, ventured there. After a year or so he came back and told us about the wonders he had experienced in this new world of our dreams. I still can visualize him sitting in front of the fireplace and talking to us in his newly acquired English language, as we sat there with our mouths open in amazement, not understanding a word he was saying.

Shortly after this my father decided to venture to this wonderful land of opportunity. After he had been gone two years, he sent for us. While we were frightened at the thought of getting out of Russian Poland, we were thrilled with the opportunity to leave for the New World. We were soon on our way to the Austrian border



VIRGIL W. BORK AS A MINE WORKER IN 1910

which, when passed, insured our safety. Through friends we came in contact with one of the men who made a business of smuggling refugees over the border. We walked for hours with our heavy luggage until nightfall. Our guide led us into an old barnhouse belonging to his friend. The location being near the Austrian border, he told us to rest a little and to keep perfectly quiet while he went out scouting to make sure that the Russian border patrol was far enough away to insure our safe crossing. About midnight we were signaled to follow him very quietly or we might be caught by the guards, deported, and thrown into Ciurma (jail) for attempting an illegal escape from the country. (At this time a family having healthy sons could not leave the country without a permit, which was practically unobtainable; for all of the sons, with the exception of the eldest, were subject to service in the Czar's army.) We walked, and at times almost crawled, through a forest, with our guide just ahead of us. At one time we heard from a distance, gunshots which made our teeth chatter and caused us to be all the more cautious in moving. Slowly we were nearing a swampy stretch of land which, as we could see by the early dawn, was spotted with sheets of water and numerous winding streams which we had to cross. In making our way over one of these streams, I slipped off a log and fell into the water, losing my beloved cap. My brother reached down and pulled me out. Finally we got over the border, and, though we were exhausted, there was great rejoicing. Then came the long journey to the New World. Our destination was Snake Hollow in West Virginia, a little mining settlement near Glen Falls. The spot was well named, as the country thereabouts was simply alive with snakes of many kinds. The little settlement is now no more, but I have no doubt that the snakes are still there! Nothing frightened me more than a snake, and therefore I was very glad when my father, who had become a worker in the bituminous coal mines, took me at the age of eight down into the mines and started me off on the career of a coal miner.

In Darksome Mother Earth

THE SHAFT LEADING to a bituminous mine is ordinarily not sunk perpendicularly, as in the case of anthracite mines; and there are not the dangers from fire damp and explosive gases that are found in the lodes of harder coal. The entrance to these mines is through a horizontal shaft in the side of a hill. This shaft, called "a heading," winds through the various tunnels leading to the rooms where the coal is mined. There in this mine (and several others), far below the surface of the earth, I spent the most of the next decade of my life; and there I started my musical career. Of course, it would be illegal now for an eight year old child to work in the mines; but understand, I was with my father, and everything seemed tremendously interesting to me. The mine was my world. I had no regular attendance at school, but somehow I learned to read and write English. There were no modern equipments, no electric lights, no ventilation save bonfires here and there below vertical shafts which led to the surface and carried off the bad air. There were miles and miles of track in the mine, and the cars were pulled by trained mules and horses. We entered the mine at one-thirty, two, or three A. M., and we stayed down there until five or six P. M., that same day, in other words, about fifteen hours underground. My father did not force me into the mine. I followed him. In fact he could not keep me out. Despite the fact that I was an overgrown boy, I worked very hard, in the dark, at a very hazardous occupation, but my health was generally remarkably good. I honestly cannot see that the experience did me any damage physically.



VIRGIL W. BORK, TO-DAY

Digging "Black Diamonds"

THE MINING WORK was thrilling, though dangerous. One went into a chamber and, with a pick, dug into the side wall at its bottom a cavity along the face of the coal, about eighteen or twenty inches high, and excavated to a depth of about four feet. You see, one had to lie down on his side to bore in with a pick in this way. After this hole was made, a miner took an auger and bored a hole into the wall at a height of about five feet from the floor. Then the miner, with a dripping non-safety oil lamp on his head, would take a pick and break in the top of a twenty-five pound keg of powder. He would take a sheet of newspaper, wind it around the handle of his pick, to make a long tube, and then would fill this with powder as a kind of primitive cartridge. He would place two or three of these tubes in the hole he had bored, would attach a fuse, and get at a safe distance, so that the charge could be fired, or "shot." The coal would commence to tumble down and then it was ready to be loaded into the mule cars to be carted off to the surface.

I worked in the mines, not only at this job but also as mule-driver, motorman, machineman, trackman, pumpman, powerhouse operator, and blacksmith. But all the time there was something which seemed to keep before me making mind pictures of a life in another world, in which beautiful music was an inspiration. Here was the inspiration to practice, practice, practice—all my spare time, to reach out to a new and wonderful goal.

An Imponderable Urge

HERE AND THERE from some player I picked up a hint or so and had gradually acquired a kind of ability to play the fife, the violin, and the accordion. My brothers were musical, and we had played around at dances. Other than this I had no lessons up

to that time. Then I met a Polish immigrant, Bronislaw Bielak, who played second cornet in an army band, and I decided to study the cornet. After one month of struggle I was sufficiently encouraged to warrant engaging a real teacher.

I found such a teacher in Alfredo Steffano, an able Italian band leader, who had settled in Clarksburg, West Virginia, where I had been living at the time. I discovered in him, first, a fine musician and second, a traveled gentleman of culture. Unfortunately he spoke no English, but in some way we made out. I realized that from my surroundings I had become very crude and rough. I strove to imitate his poise and his gentle tone of voice as much as I did his playing. A teacher in those days, as well as now, was expected to play all the instruments of the band. His principal instrument was the trombone, but he taught me the cornet. I paid Mr. Steffano three and a half dollars per month for instruction, and he took such an interest in me that I spent most of my spare time above ground with him. He admitted me to his band and taught me enough theory so that I could transpose. I have worked for hours and hours transposing and copying musical works for his band. Music, however, was still my hobby, and I had no intention of becoming a professional. Yet I got into it deeper and deeper.

At the time I studied with Steffano we lived some three or four miles away from the bandroom in which the rehearsals were held, usually in the evenings. I shall never forget the thrill I received when I first played my little part in Steffano's wonderful band. He had given me as my first assignment, half of one certain "American Eagle March," which I was to have ready by the next rehearsal. Since walking was the only means of getting to the bandroom, I walked the distance, this half of a composition carefully prepared, to experience the thrill of playing it with a real band.

Inasmuch as in those days not many youngsters played musical instruments, anyone carrying an instrument case with him to and from rehearsals often placed himself in an embarrassing position. Boys who had nothing else to do often "razzed" a youngster who was carrying an instrument case. Because my little cornet case seemed too obviously to contain an instrument, I often left the case at home and carried my cornet under my coat or in some other wrapper to avoid such unwanted publicity. To-day, however, a young person takes great pride in carrying even someone else's musical instrument.

In 1912 I secured employment in the Phillips Sheet and Tin Plate Company, which was later called the Weirton Steel Company, recently widely discussed in the press. My father had, meanwhile, gone back to Poland, where he died during the war. Since I was making wartime wages in the mill, I was well able to care for my mother and had time and money for music and musical instruments. I directed bands, played in theaters, and at dances.

A Life's Ship is Launched

I ORGANIZED my first band in 1913. At that time I could play cornet, violin, clarinet, and flute. The band was composed of twenty-four friends, all workers in the zinc factory, the glass factory, the steel mill, and the coal mines. All found it a glorious escape from their daily work. Music unquestionably makes happier and better workers, and, if industrialists knew what I know, they would set aside a certain amount in their budgets to provide regularly for music, if only because it helps people to keep their balance.

Many amusing experiences attended the organization of my first band, which was called Bork's Band. I had agreed to teach its members, providing each member would loan me his instrument overnight, one at a time, giving me at least one evening to find the scale in the instrument and to prepare a lesson for its owner, who would receive his lesson the following evening. Not being aware that it was possible to secure lesson manuals for the various instruments to be taught, I painstakingly figured out the tone relations of the various instruments and laboriously wrote out scales and exercises for each pupil.

When it became rumored about that a band was forming in town, we suddenly received an unsolicited engagement. A prominent evangelist had arrived in the town, and he engaged us for parade at the opening of his campaign. All sizes and shapes, we gathered for the event, quite aware that we had never practiced playing and marching together before and that it would require all the ability we had to keep together musically, let alone maintain marching formation in a street parade. Well, at the signal up struck the band and forward stepped each member, his eyes glued to his music sheet. Hardly had we gone a block when I became aware that the long legged tuba player, his forward view obstructed by his music sheet, was doing a solitary goose step about twenty-five feet ahead of the band. The short legged fellows, between puffing and blowing, were having a hard time to keep up. To top it all, I, the solo cornet player, had permitted a musician friend to inspect my instrument shortly before the parade commenced with the result that I discovered, when about to blow my first note, that he had placed one of the valves in the wrong position. My first few blocks on parade were given over to getting out of this predicament. We finally straggled up to the evangelist's tabernacle. We were so ashamed that we refused to accept the money offered to us for the job.

"See the Conquering Heroes"

BUT WE RESOLVED, then and there, to develop ourselves into a real marching band. On the following Sunday afternoons we went out into the open country and practiced playing while marching. Up hill and down dale, over hummock and into hollow, we marched, spraying notes to the four winds. In fact, so enthusiastic had we become that one Sunday afternoon we unconsciously marched into a pasture containing several bulls. Although the bulls were somewhat taken aback, they rallied and charged toward us. Needless to say, we broke ranks and fled for the fence. In one case, at least, we proved that music hath no charms for the savage beast.

In about 1917 I was engaged to direct the Greater Clarksburg Band, of which I had been a member during my earlier days. This band had been organized back in the 1880's and is still giving musical treats through its public concerts, to the people of Clarksburg, West Virginia, under the capable leadership of Mr. A. J. ("Gus") Smith. I directed this band until 1927. It is to this band I owe much for the training I have received. The old-timers, who boasted of thirty years' experience as members and ex-conductors of this band, at times made me conduct, without score or lead sheet, compositions which I never had seen nor heard. This, along with later training under the late Frederick Neill Innes, enabled me to conduct at times complete concerts without score.

My best band came about in a very curious way. In 1907 there was a serious explosion in two of the Consolidated Coal Company's mines at Monongah, West Virginia, and, to my knowledge, all but one of the miners who were inside of the mines at the time of the explosion were killed, leaving a large number of orphans. Many of those killed were very close friends of ours; and, since we lived in the vicinity, we reached the scene the very morning on which the awful catastrophe happened. The scene, which I shall not attempt to describe, was a very pathetic one, a very sad picture, indeed.

The Band Militant

SOME YEARS LATER I undertook to organize a band of youths, many of whose fathers had lost their lives in this underground disaster. Shortly after the organization of this band, serious labor troubles developed. The coal companies broke their agreements with the miners, and this brought about strikes, walkouts, mass meetings, and evictions. At this time, the "sit down" strikes were not in style. Our young band, since it was supported by the local union, was called upon to furnish music at one of the first of the miners' mass meetings. The band made a tremendous hit. Moreover, through the efforts of Van A. Bittner, chief organizer of labor in that district, the band became the official United Mine Workers' Band.

John L. Lewis was beginning to be a power in his original field of mining, and he was holding meetings right and left, and the band was continually called upon to play at these meetings. That band traveled five days a week and was one of the busiest bands in the country. I am sure that it prevented a vast amount of sabotage and unnecessary labor disturbances. John L. Lewis was greatly interested in the band, as one might expect from a man of Welsh background. He was one of our strongest supporters. No one ever called him Mr. Lewis—it was always John—and he seemed never to forget the first names of his miner friends. That was before the days of C. I. O.

In a public speech in Indianapolis, at the convention of the United Mine Workers of America, Mr. Lewis said of the band: "Not the least among the ardent workers for our cause (in 1924) was the band of Monongah, West Virginia." The succeeding speaker said of the band: "The work of this band is a demonstration of the artistic ability of the members of the United Mine Workers of America. Many of the members of this musical organization were evicted from their homes by the armed guards in the employ of the contract abrogating coal operators of northern West Virginia. Many of the members of this band have been thrown into jail for alleged violation of injunctions while playing on the picket lines at the mines in northern West Virginia. This band has played for us night and day. They have appeared on the picket lines at three o'clock in the morning; they have been there in the evening;

(*Continued on Page* 47)



THE UNION COUNTY BAND AND ORCHESTRA SCHOOL

As it appeared at the 1937 Summer Session at Roselle, New Jersey

The Language of Music

"Harmony at Your Doorsteps"

By LAWRENCE ABBOTT

I. The Starting Point—Tones and Related Tones

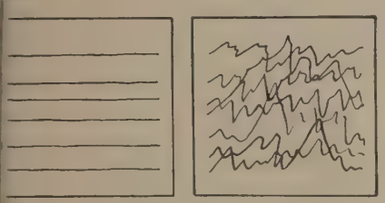
Herewith begins the series of very instructive and practical articles, long announced in THE ETUDE. *Mr. Lawrence Abbott, grandson of the eminent clergyman, Dr. Lyman Abbott, has for two years been the assistant to Dr. Walter Damrosch at the National Broadcasting Company. Mr. Abbott had his academic training in music at Harvard University.*

F MUSIC IS TO BECOME for us a language, not merely an opiate, and if we are to detect meaning in the com- x patterns of tone of which even the iplest folk song consists, we must first n at least briefly to certain elemental ts. Music starts in the realm of physics. e need not be detained long in this realm ust long enough to glimpse the whys and erefores of the elaborate system of har- ny which we are later to explore.

he materials out of which music is made are tones

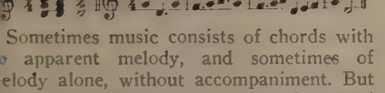
TONE IS DEFINITELY different from a ise in that it is a single sound that keeps an even level—a steady pitch—whereas noise is a jumble of sound at uneven, ndom heights and depths. On a chart e difference would look something like s:

Illus. 1



A tone by itself has no musical meaning; t when heard in connection with other nes, it does have a meaning—and that eaning depends entirely on what the other nes are. In our solar system we need not iow where the earth is located in terms absolute space; what matters is its rela- on to the sun, moon and planets. So it is th music. It is the relation of tones to ch other, not their absolute pitch, that unts. The whole art of music, in fact, is sed on the relationships between tones. At once it will be seen that music is a mplex affair, because the tones are many, d hence the relationships are many. Too, e element of time makes possible two nds of relationships—horizontal and ver- al—the relationship of tones that sound multaneously, which we call chords, or rmony; and that of tones which are heard e after another, which we call melody.

Ex. 1 Melody
Harmony from "Schubert's Unfinished Symphony"



Sometimes music consists of chords with apparent melody, and sometimes of elody alone, without accompaniment. But ost of the time the two must be heard gether to create a complete tonal picture— e melody being the outline, and the har- ony filling in color, texture and detail.

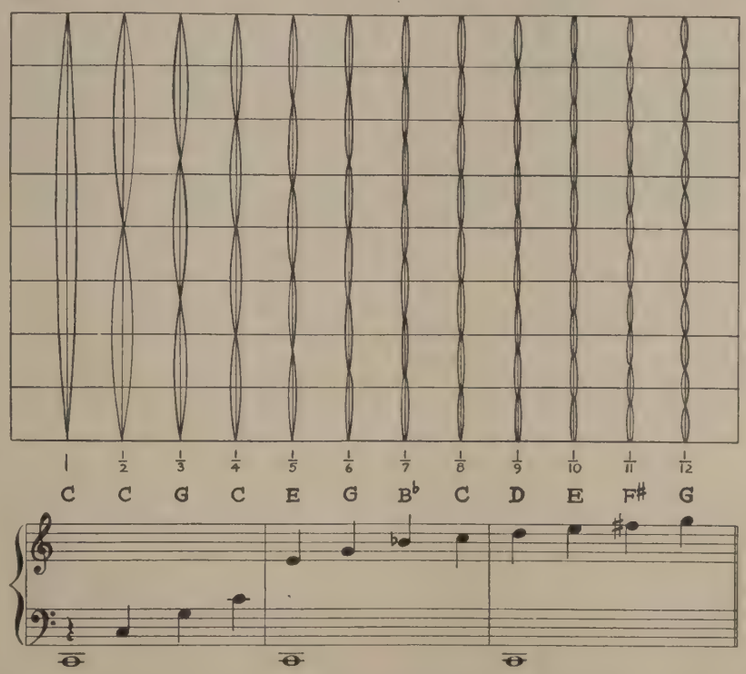
In any case, several tones are involved— d the thing that determines whether or t the music sounds agreeable or disagree- le—sad or cheery—harsh or mellow—is e relationship between them.

On a piano the tones—and hence the ssible relationships—are limited. Between e piano maker and the piano tuner, the wers that be have allotted us only eighty- ght notes. A violin permits an almost un- mited choice of tones—but hallowed tradi- on (or maybe just plain common sense) lds up a forbidding finger at most of the ssible tones, considering them out of ne or "sour." The carefully spaced frets the fingerboard of a mandolin provide even more "fool proof" means of ex- cluding tones which do not belong.

The truth is that certain relationships of tones exist naturally, in obedience to fundamental laws of physics. And the science of harmony concerns itself with these related tones to the exclusion of all others.

Why are some tones related and others not? On what basis are many perfectly good tones excluded, while others are admitted into the charmed circle of our harmonic system? To provide answers to these questions, nature has furnished us with a definite yardstick by which to judge the eligibility of tones. That yardstick is the series of natural overtones.

Illus. 2



Whenever a musical tone is sounded we hear not only its own fundamental tone or pitch but also a number of other very faint tones called "overtones." These overtones have an iron-bound mathematical relationship to each other and to the fundamental tone.

The string of a violin or violoncello, for instance, vibrates not only its full length, but also (very faintly) in fractions of its length—halves, thirds, quarters, fifths, and so on. The tones of these fractional vibrations are the ones which please our ears most in combination with the original tone, and it is out of these overtones that scales, chords and tunes are created.

Inside the tube or pipe of any wind instrument (trumpet, flute, saxophone, and so on), the air vibrates the same way, in waves of various lengths, some equal to the full length of the pipe, others equal to half its length, one-third its length, one-quarter its length, and so forth. The full-length vibration sounds the fundamental, while the fractional vibrations are the overtones.

Suppose we illustrate with a concrete example. The lowest of the four strings of a violoncello is C. By drawing a bow across it we start it vibrating, not only in its fundamental tone but also in its overtones. To show just how these vibrations occur, Illus. 2 is a diagram that lists the fractional vibrations of this low C string.

These are the overtones of C. Similarly, every other note has its set of overtones—or harmonics, as they are sometimes called—which bear exactly the same relation to it as these notes do to C.

Play the overtones to yourself, with the pedal down, until you get the feel of them, and until the upper tones appear to be a natural outgrowth and flowering of the root tone. If you have a piano, you will find this series much easier to understand and enjoy if you play over all the musical examples as you go along. Unless you do so, you never can hope to grasp the meaning of tone relationships or to recognize their various and distinctive personalities. If you do not play the piano yourself, be sure to get some friend to play the illustrations for you.

One thing in particular is worth noticing—a fact which points to the close connection between the mathematics of music and its effect on the ear. Whenever a wave length or a vibrating string is halved, the sound becomes an octave higher.

Suppose, for instance, that the C string on the violoncello is twenty-four inches long. We place a finger half way down the string, reducing the length to twelve inches; the tone becomes C, an octave higher. We reduce the length to six inches; and the tone becomes another octave higher. At three inches, the tone is still C, but three octaves above the tone of the full string.

If we place our finger a third of the way from the end, reducing the length of the string from twenty-four to eight inches, we hear the one-third overtone, G. As you may readily guess, lengths of four inches (half of eight) and two inches (one-fourth of eight) will also produce the tone of G, in higher octaves. That is why octaves sound virtually like repetitions of the same note.

We do not need to go any more deeply than this into the physics and mathematics

(*Continued on Page* 50)



DR. WALTER DAMROSCH AND LAWRENCE ABBOTT
The dean of American conductors is discussing National Broadcasting Company Programs with his Assistant.



AN ETUDE MUSIC CLUB IN CENTRAL AMERICA

This is a club conducted by Mrs. Clare Conklin Walker, a successful teacher in Panama, who has the distinction of being perhaps the only musical instructor who does regular weekly teaching on both the Atlantic and the Pacific coasts, dividing her time between Colon and Panama.

A "Once A Week" Musical Club

An Editorial with a High Practical Purpose

THE UNITED STATES is probably the best organized country in the world, from the standpoint of larger musical club units. Yet we feel that we do not possess the type of musical club destined to be of most value to the country. Therefore, we are proposing to our readers the organization of a giant chain of clubs, the sole purpose of which is that of making and studying music—these clubs to come under what might be called the "Once a Week Music Club" movement. They would correspond to the "music in the home" movement which has been promoted so actively abroad. They would be strictly "participation clubs" as distinguished from clubs in which a very large proportion of the members are "audience." The musical club movement, on a large scale in the United States, commenced with the founding of the Music Teacher's National Association by the late Theodore Presser, at Delaware, Ohio, in 1876. Since then, with such immense groups as the National Federation of Music Clubs, the National Music Educators' Conference, the choral, orchestral, band, fraternal and other groups, we have become splendidly provided with large musical movements. In fact we have many times the number of large musical clubs possessed by any other country. These clubs possibly encompass a million members.

As a nation, we have every reason to be immensely proud of the magnificent work that these clubs have done and are continuing to do. But in our large musical clubs the membership is composed principally of "audience," only a comparatively few members ever appearing as musicians upon the program, which is properly supplemented by engaging professional artists now and then. The clubs afford very delightful social occupation for the members, and it is farthest from our thought to suggest that the "Once a Week Music Club" should in any way supplant the large music club of the present type. Rather would it supplement this latter, and we can conceive of one of the large music clubs having several "once a week clubs" in its membership. The larger musical clubs have indisputably been of great value in promoting musical interest and progress in America. In many existing clubs there are clubs within clubs; and, if the larger musical clubs were to organize smaller musical units within their groups, their own efficiency in many cases might be greatly increased.

A "Neighborhood" Movement

MOST OF THE "once a week music clubs," however, will come from neighborhood friendships and activities. They will be composed of those who have had some training in music and know that the greater joys of the art come from participation, from making music and studying it. Like any game, such as bridge, "get together" music making increases interest enormously. "The once a week music club," like the bridge club, would depend for its interest upon every member taking part, upon having every member play or sing as frequently as possible at the meetings, either as soloist or in groups or through presenting acceptable papers upon some interesting musical subjects.

We feel that the country at this moment is eminently ready for the "once a week music club" movement. Our high schools have been turning out thousands of young people with excellent musical training. These young people should have a means of continuing and expanding their scholastic musical experiences through ensemble work or otherwise. Private teachers, if for no other reason than their selfish interests, should find the "once a week music club" a very practical means of extending their business interests.

The organization of a "once a week music club" should be simplicity itself. No constitution or by-laws should be necessary. Parliamentary wrangles might easily defeat the main purpose of an informal group of this type. As every club would be different in its immediate objective, club routine should be as elastic as possible, and unhampered with rules.

Where Simplicity Rules

IN ORDER TO EVADE formality the leader of the club might be given the office of "Prime" rather than the stilted title of president or chairman. The word "Prime" or "first" has a significance in music. The prime would, of course, be the presiding officer, would arrange for the time and the place of the meetings, and would confer with the members about the programs and determine upon those who are expected to take part. Probably only one other officer would be required; and this officer could be called "The Recorder," who would take over the duties of a secretary which in a very small organization should not be great. The recorder could also look after the club's dues and supervise the social duties of the group. The word "recorder" also has a musical significance, as it was the name of an obsolete form of the flageolet (a kind of flute held like a clarinet). "Recorders" were very popular in the days of Henry VIII, who had a large collection of these instruments.

Long observation of club work makes clear that those clubs are most successful in which the meetings are made "events." Here informality ceases. The members of such groups will find the meetings more attractive if they are "dressed up." That is, the members would come to the meetings in the afternoon or in the evening, dressed up in their best "bib and tucker." There is something very significant in the Englishman's habit of dressing for dinner. For years it has had a peculiarly refreshing effect upon the mentality of the British gentleman in all parts of the world. Club leaders will find that organizations, in which their members come to the meetings "dressed up" for the occasion, will take on an importance which slipshod, lackadaisical, "Bohemian" meetings never have.

And So We Go to Work

WE HAVE ALSO NOTED that club members are likely to be humanly hungry and thirsty after a meeting, just as they are after a bridge party. Carefully arranged, dainty refreshments, with menus changed at each meeting, may seem mundanely distant from Beethoven, Wagner and Debussy; but if you have ever been to Bayreuth and watched the faithful Wagnerites go out to eat *Wienerwürst* between the acts of "Parsifal," you will realize that artists and music lovers are not so different, in many parts of the world.

Here follows a possible program for a "Once a Week Music Club."

1. Announcements and plans for future meetings.
2. Ensemble—duets, quartets, trios, choral number.
3. A study of a master composer's life.
4. Representative works of the composer discussed:
   Piano
   Violin
   Vocal
5. A review of musical news of the previous week, prepared by a member, from newspapers and other sources.
6. Ensemble numbers.
7. Solo numbers.
8. Question Box:
   Musical questions proposed at one meeting and answered by the members at the next meeting.
9. Ensemble numbers.
   Refreshments.

Our conception of this small unit club is that a great number of clubs would be formed in each city, one to each block in some instances, in thickly settled sections where congenial musical groups may be found. We can also imagine that in our large cities having several hundred such groups, several different combinations of interesting instruments may be arranged—duets, trios, quartets and quintets. There are thousands of bridge clubs in America. One intelligent matron said to us recently, "I am getting so sick of going to bridge parties, and passing around slips of cardboard with the objective of winning some silly 'jimcrack,' that I would give anything to get together a group that would give my mind and my artistic inclinations something worth while to think about." There are thousands of bridge clubs in America, however, that give their members a pleasant social amusement outlet. We are convinced that there are vast numbers of people who would be delighted to become members of intimate neighborhood musical groups held with the regularity of bridge parties and they would get even more inspiration, entertainment and practical information from these.

Some Hit-and-Miss Suggestions

"THE ONCE A WEEK MUSIC CLUB" might give prizes for meritorious work accomplished. It also might tender receptions to important visiting musicians. It might invite capable critics or educators to speak before the club. It might give an annual recital or concert to reveal to others the work of such a club.

Hundreds of such "make music" clubs actually exist at the present time. Some have been meeting for several decades. One of the best known of these is the slightly different club of men with the same purpose but with many very advanced players, which has been meeting in Baltimore for many years. This club was described by Henry L. Mencken in THE ETUDE for May, 1936.

We would appreciate very much having the opinion of our members upon this subject. Have we inspired you to start such a club? Do you wish us to help you with further ideas through THE ETUDE? What have you to offer in the way of suggestions? Would you like to have the name of your proposed club and its officers printed in THE ETUDE? Would you like to have ideas for regular music programs, study notes, musical questions, ideas for menus, a letter forum, and so on, presented in THE ETUDE?

Let us hear from you; but please make your letters short and to the point, as our mail is enormous. Do not fear, however, that each letter will not be eagerly read.

* * * * *

"I think the subject of music is of the highest value in the public schools. I think it should be a part of every curriculum; and, of course, music is essentially a community product, and its social value in a rural community is of the highest quality."
—William Allen White.



JOSEPH SZIGETI

The Art of the Violin Lies Under the Surface

By the Brilliant Hungaro-American Violinist, Joseph Szigeti

A conference secured expressly for The Etude

By R. H. WOLLSTEIN

IT SOMETIMES HAPPENS that an artist, or an advanced student, is spoken of as a "specialist"—a Bach specialist, a Schumann specialist, a specialist in this or that "school" of music. To some, perhaps, such a title is a praiseworthy thing, reflecting special application. I do not look upon it in that light. To my mind, "specialization" involves an unnecessary and harmful closing of doors. It means a narrowing down of the personal point of view, which, while it may bring intensified application to bear upon one field of music, deliberately shuts that same application away from other fields. And this is a profound mistake. The least phase of any interpretative art must be founded upon that universal conception of this art which excludes nothing.

As I see it, the life task of those of us who devote ourselves to music is a striving towards that complete understanding which will enable the player to approach each "school," each age, and each type of composition in its proper focus. This sort of goal must be pursued apart from the routine of ordinary mechanical equipment and outside of the practice room. It requires an open mind and an inquiring eye. In other words, artistic playing is never an end in itself: it comes only as the result of certain habits of thought.

Seek the Spirit

THERE IS AN OLD oriental proverb which says (cynically perhaps) that words were made to hide one's thoughts. In the same way, though certainly with no cynical intent, it might be said that notes were made to conceal a definite and complete philosophy of life. It is the task of the interpretative artist to tear aside the veils of such concealment and to bring the meaning behind the notes to the surface. That, in a word, is what interpretation means. How, then, shall one proceed to penetrate to the core of musical meaning?

The first step, oddly enough, has nothing whatever to do with music. It has to do solely with habits of thought—the kind of thought that seeks constantly to find the relation between the surface of experience and the deeper universal meaning beneath that surface, of which the visible elements are merely the symbols. The sooner the student trains himself into this habit of questioning penetration, the sooner he will stop playing mere notes.

If you find yourself in the presence of a modernistic building, an impressionistic picture, a pre-Elizabethan poem, or a romantic *lied*, do not be satisfied with a hasty glance at its external form and a quick expression of either "I like it" or "I do not like it." Instead, question the thing. Try to find out for yourself what it means to say, what elements have gone into its making, the influences you can find between it and the age that produced it, the age that has gone before it. Try to focus your attention not upon the externals of the object under consideration but on the ideal it strives to express. In music, especially, it is fascinating to trace out the influences which bind the works of each "school" to the fundamental idea of truth expressed through tone. For that is the meaning of all music.

You will readily agree that Stravinsky, for example, stands on a high spot in modern musical thought. If you concentrate upon his notes alone, you may perhaps become a Stravinsky "specialist." But such a status would leave you miles away from the essence of musical interpretation. By a deeper, more thoughtful penetration, however, you will find a complete chain of relationships linked together in orderly fashion. You will find the influence that Stravinsky derived from Chabrier. A step further will reveal what Chabrier derived from Wagner. Another step, and you see what Wagner owed to Liszt; what Liszt owed to von Weber; what von Weber took from the great classicists.

This does not mean imitation or "copying"; let me make that very clear. But each composer, at some time in his development, founded himself upon an ideal of his own; and a study of the progress of this ideal (its beginning, its growth, its ultimate fusing with the native talents of the younger composer) gives you the only true picture of the composer's meaning. It affords one an insight into the endless, unbroken chain of musical truth. Such developments are not easily evident; still, they are there, and they must be understood if the performer wishes to penetrate deeper than the mere notes of the creative musician's scores.

So We Sense the Style

IT IS THIS comprehensive understanding of musical relationships (their reasons for being, their sequence, their dependence upon trends of thought) which forms our sense of style. Would you play Bach and Schumann in exactly the same manner? Of course not! Because they represent entirely different ways of looking at the world. And to understand what those ways mean, we begin again at the beginning, trying to penetrate, in an orderly and reasonable way, to the core of universal truth which lies under the surface of our music. A sense of style is comparable to the eye of a great diagnostician, who makes keen, personal observations about his patients, and arrives at his diagnosis by relating these observations to established truths which he already knows. Thus, the patient's pulse, his eyes, his motions, his hesitations of speech, even the color of his nails, each tells the doctor something; and by adding these various "somethings" together, he arrives at his own picture of the case. This is precisely what the thoughtful musician does with his scores. Certain tonal intervals, certain sweepings of melody, all tell him something about the composer, the age in which he lived, the ideals which that age cherished (all of which facts must represent familiar territory); and by combining those elements, he arrives at the plan of his interpretation, calculated in a correct sense of style. That is why specialization is a dangerous business, comparable to the closing of doors. A complete sense of musical style demands a perception of all these elements, for all express the same musical truth.

A complete sense of style, of course, often means the sacrifice of the player's personal equipment. The brilliant performer must, upon occasion, lay aside his sparkling *fioriture* in favor of the sober line of some sustained piece; while the player of slim tone must manage somehow to get into his fingers the rich, opulent tonal quality required by a work like Mendelssohn's "Concerto in E." And, if he cannot perform these "lightning changes" of style, he is not a complete artist. It is a fallacy to believe that performers come before the public with one fixed equipment which they must use on all occasions because it is "theirs." Not at all. They must modify their equipment according to the needs of the work upon which they are engaged, exactly as they modulate their voices, speaking differently in a church or at a party. In each case it is the same voice; but the demands of the occasion alter its use. If an artist becomes a "specialist," he has no one to blame but himself.

The Student Finds Himself

ONE OF THE MOST DELIGHTFUL relationships in the world is that existing between teacher and pupil. In a sense the teacher is what the orchestral conductor is to his men, using his greater experience and more matured will power to draw the desired results from his pupils. If he is a wise teacher, into the bargain, he will show his pupils how to teach themselves, which, in the end, is the most important gain they can derive from any instruction. At some time or other official lessons will end, and then the erstwhile pupil will have to depend upon himself. The sooner he develops the habit and applies it in coöperation with his teacher, the sooner he will set his feet upon the path of independent musicianship.

The pupil's task is not merely to play exercises, but to become the diagnostician of his own vulnerable points. Too many young pupils waste time on the frenzied, dutiful sort of practicing that carries no further than the fingers and ends by dulling the perceptions. The student's aim should be to save time. Let me hasten to add that I say this in no sense of "quick results." On the contrary, I mean that the field of penetrative art is so vast that it is a pity to waste time that might be devoted to it, upon a repetition of corrective measures which could be settled once and for all the first time they are needed.

Study That Tells

THE MOST IMPORTANT part of the student's working equipment is his memory. The moment the least unsatisfactory item in his playing shows itself, it should make an indelible impression upon him. He should then be on the watch for it and take care that it does not assume the same proportions a second time. The weak spots of every piece should be cataloged in his mind, and should then be the first and most important parts to be practiced. Avoid the temptation of permitting yourself frequent and satisfied repetitions of the parts that go well.

Every intelligent pupil can create for himself technical exercises out of those parts of his past pieces which have tripped him. By watching out for such parts, analyzing them, remembering them, and using them as stepping-stones instead of stumblingblocks, the pupil gradually becomes his own teacher. I have the greatest faith in this type of self-education, and take pleasure in experimenting with it. I have recently prepared an edition of Scriabine's *Study in Thirds,* supplementing the study itself with preparatory exercises that show just how study material may be deduced from the piece. I prepared several pages of such material, and then left a blank page in the score, so that teachers and pupils could add further exercises which might not have occurred to me, but which might be suggested by individual problems in the study of thirds.

Apart from this question of self-instruction, it is an ungrateful task to suggest the solution of definite playing problems, since these are so individual to each player that no one general counsel could be brought to apply to all. Just this matter of individuality is plainly illustrated by the *vibrato.* Every violin student is taught to "make" the *vibrato* in the same way, yet no two sound alike. Indeed a violinist, playing unseen, can be recognized by his *vibrato* which is—and should be—as personal as his handclasp or his handwriting. On the subject of teaching, however, I heartily advocate the use of personal models. Let the teacher play freely for his pupils, both new music and assigned pieces. Let the students hear their pieces in the performance or the recording of a reliable artist. This will never dwarf their individuality of style. On the contrary, it will open new doorways, through which the purely individual ideas about the piece will pass with even greater freedom. Every violinist has at some time founded himself upon a *beau idéal* who has led him on, at first through conscious imitation, and then suddenly left the young performer to develop something quite new and fused from the two elements of the model and his own personal expression. There is no danger of a pupil's becoming a weak copy through such imitation—every individuality will add something of its own.

Seeking the Unexplored

IT IS ALWAYS INTERESTING to ferret out new material for one's instrument. Personally, I am guided in my search by a wish to find some new angle of actual playing technic which has not been exploited before. I am now preparing a series of such pieces, all of which are transcriptions, from either songs or other instrumental works, and all of which emphasize some point which is tonally or technically new. There is, for example, an extremely simple little Norwegian song, which I use as an intricate study in double harmonics. The simple melody lies with the piano, while the accompaniment has been arranged for the violin in a series of harmonics. Some of these combinations are quite novel, as, for instance, double notes formed from one fingered (or stopped) note and one harmonic, played together. The effect is that of a deep flute and a high piccolo.

Another is the violin adaptation of a "Suite for Strings," by Peter Warlock. I have tried here to capture the feeling of the multiple strings by having the same note played at the same time on different strings of the solo violin. It gives the effect of several instruments, very successfully. Again, I have tried for new *pizzicato* effects by plucking the strings with the left side of the pointer, and also by using the thumb, not to pluck but to brush the strings in downward motion. This gives a new and interesting tonal color, especially in relation to the *ponticello* bowing which follows it in the score. Even at this advanced date, it is possible to develop new tonal effects upon a familiar instrument.

It makes delightful musical sport to seek out such effects for one's self. Imagine some tonal effect which has, thus far, been impossible, and then try to find a means of transferring that sound from your imagination to the violin. I was delighted, at a recent lecture, to hear the eminent Donald Francis Tovey remark that, "It is not only what is good for the instrument that should guide us in our search, but also what the instrument is good for." Do not be afraid of the unorthodox, in seeking out new effects; provided, of course, that they are truly musical effects and not merely the means of achieving something "different!" Every great pianist has invented his own nuancings of attack. Every ambitious violinist can try, at least, to do the same. And if he achieves nothing else, he will emerge from his efforts with a better comprehension of his instrument. Even in so external a matter as handling the body of a violin, it is a good practice to keep one's eyes and one's mind open for the many things that lie under the familiar surface.

* * * * *

"There is something so wonderful about music—so uplifting! But then, I have devoted myself to it. Other people do not get so much from it; perhaps because they do not feel as I do. That is destiny and as it should be. We cannot all be doing the same things; and if all loved music so intensely where would the other beautiful arts and necessary businesses come in?"

—Guiomar Novaes.

RECORDS AND RADIO

By PETER HUGH REED

ONE OF THE MOST IMPORTANT programs in the contemporary musical field of radio is that of the NBC-String Symphony. In the six years of its existence this program has developed and extended an appreciation of the chamber orchestra, and more particularly of the string orchestra and its intimate and refined music. Until Frank Black, the director and originator of the NBC-String Symphony programs, saw fit to intrigue the listening millions of radio with an orchestral program, which in character and scope was particularly suitable to the home, such concerts had been relegated into the still backwater of the stream.

Frank Black, musical director of the National Broadcasting Company, is one of the most versatile artists in present day music. It was almost inevitable that Black's programs sooner or later would be perpetuated on records. His first recorded program with the NBC-String Symphony (Victor set M-390) is a welcome one indeed. Its contents are excellently chosen for contrast and variety: "Symphony in C major," by Carl Philipp Emanuel Bach; *Canzonetta,* by Sibelius; *Variations on a Theme of Tschaikowsky,* by Arensky and Miaskowsky's "Sinfonietta, Op. 32, No. 2." The Bach work is delightful, and the Miaskowsky one is forceful, dynamic and songful. The recordings of these several works have been excellently realized, having been made in the studio from which the broadcasts emanate.

The opportunities for hearing Delius' music in our concert halls are few, hence it is well that a Delius' Society was formed in England to record his music, so that those who like it might have it to turn to whenever the urge is with them. Delius, in his music, invites us to forget the world and plunge with him into the mystic spaces and waning light of twilight. The realist distinguishes very little difference in his scores, yet that difference is there; for, just as the colors of sunset are multiple, so the moods of Delius' music vary and change. In Columbia set No. 305, we have his tone poem "Paris: the Song of a Great City." Although not one of his greatest scores, this work is an excellent one by which to become acquainted with the composer's style. "Eventyr (Once Upon a Time)" is another tone poem founded upon Norwegian folk tales. Here the composer takes us into a world of hobgoblins and strange creatures, a world of unreality which stirs our imagination and makes us momentarily young again in mind and spirit. In the scene from his opera "Koanga" we hear the plaintive pathos and melancholic beauty of Negro harmonies; for Delius wrote this music after a sojourn among the Negroes of Florida. The performance of all this music having been entrusted to Sir Thomas Beecham, the composer's chief champion, everything is as it should be.

For tonal gorgeousness, Stokowski's *Synthesis* from Moussorgsky's score of "Boris Godounoff" (Victor set M-391) is almost unparalleled on records. Here, we have in music the intensity, the force, the tragic pathos, the pageantry and anguish of the Russia about which Pushkin, Gorky and Dostoievsky wrote. Stokowski has fashioned his score from the original one of Moussorgsky, not the one that Rimsky-Korsakoff arranged and which we hear in the opera house. And he has created, according to one critic, a work that is "unexpectedly effective and coherent as a free and unbroken dramatic symphony." Whether one agrees with this statement or not, he will, without doubt, be thrilled with the lusciousness of orchestral tonalities which are invoked, and which Victor have so superbly recorded.

A new recording of Liszt's *Les Préludes* comes to us played by the Paris Philharmonic Orchestra, directed by Selmar Meyrowitz (Columbia discs 69033-4D). It is a brilliant reading, one which exploits the music's drama and virtuosity rather than its sentiment. Although Liszt attached a program to this work, drawn from Lamartine's "Poetic Meditations," the music was really written apart from this program, hence one need not concern himself with it truly to enjoy this music.

The *Dance of Death,* for piano and orchestra, which Liszt wrote, using as its theme the *Dies Irae* from the "Mass of the Dead" in the Roman Missal, is one of the most brilliant and thrillingly dramatic works of its kind ever devised. Although a virtuoso score, this music cannot be dismissed as such, for the theme, as Huneker once said, "is far too great to be depreciated, and the treatments of it [in Liszt's variations] are marvelous." J. M. Sanroma with the Boston "Pops" Orchestra, direction of Arthur Fiedler, give a telling performance of this work (Victor set M-392). The recording here is most realistic.

One of the most auspicious débuts of an American chamber music organization on records, was accomplished by the Kreiner Quartet in their performance of "Rispetti e Strombotti," by the contemporary Italian composer, Malipiero (Victor set M-397). This music is both neoclassic and neoromantic; for Malipiero is a romantic in spirit but a classicist and a modernist in thought and technic. His melodies are broad and sustained, and his harmonies are richly colored, but never diffuse. Since the annotator of the set errs in his statements about the insipration of the work, it might be well to point out that Malipiero has said that the work was inspired by the "open air in the country," and that in it he sought only to reproduce rustic atmosphere.

The Lener Quartet play Beethoven's last "Quartet in F major, Op. 135" (Columbia set 307), as well as anything they have ever played on records. Their performance of the slow movement is exquisitely realized; and in the quicker movements they maintain a vigor which we generally do not associate with their playing. Theirs is to date the best performance of this work on records.

Egon Petri, the eminent Dutch pianist, gives brilliant performances of Brahms' *Variations on a Theme of Paganini, Op. 35,* (Columbia discs 69027-8D), and of Liszt's transcription of the *"Faust" Waltzes* (Columbia disc 69031D). Petri's extraordinary technical accomplishments and sense of rhythm are well exhibited in both recordings.

Recommended: Johann Strauss' *Tales from the Vienna Woods,* played by Bruno Walter and an unnamed symphony orchestra (Columbia disc 60-29D); Certani's *Legend of the Dolomites,* a tone poem by a talented contemporary Italian composer, played by the Milan Symphony Orchestra (Columbia disc 69030D); Fauré's *Elégie* for violoncello and orchestra, played by Jean Bedetti and the Boston Symphony Orchestra (Victor disc 14577); and the Scandinavian tenor, Jussi Bjoerling's latest disc with an *aria* from "Tosca" and one from "Rigoletto" (Victor 4372); and also the recording of Hagen's *Call and Soliloquy* from Wagner's "Götterdämmerung," made at an actual performance in Covent Garden, London, with Beecham at the orchestral helm.



THE MUSIC OF THE CHINA OF YESTERDAY
From a painting, "Music," by the Russian artist, Podgoursky



THE PALACE HOTEL IN SHANGHAI TO-DAY
After a serious aerial bombing raid

The Music of War Torn China

By VANYA OAKES

Shortly before the roar and the horrors of war broke loose from the clouds over Shanghai, the following peaceful and interesting article came to THE ETUDE. *It describes the age old fight between Cathay's music of yesterday and the music of to-day. The squabble between modernist and fundamentalist seems mere chatter compared with the thunder of the bombs bursting from the skies; yet there is an ever curious interest which clings to this primitive oriental music.*—Editorial Note.

THE SIDE STREETS of Shanghai—those streets which have retained all the motley noises, the ceaselessness and the humor that belong to Chinese street life. From the second story of one of the larger shops emerge grievous sounds—the thump of a bass drum, erratic twitters from a smaller military one, and the squalls of very tinny trumpets. To style the perpetrators of this din musicians would be a gross exaggeration, for they are little more than coolies who have elected to blow and pound rather than run between the shafts of a ricksha around the city. Yet, uncouth as these sounds are, they have a certain battering rhythm, a rhythm that augments the confusion below.

Hawkers and their chattering chants so picturesque, mix in the motley crowd. Along comes a lad with the inevitable bamboo pole across his shoulder, with baskets of miscellaneous dry goods dangling at either end. He selects a busy spot, sets up shop, and shouts out the virtues of his wares. The more subdued proclamations of a sweets vendor drift across the street; while a man with a basket of bananas does a roaring business on a nearby corner. Go a little farther, down to the river, and listen to the *hi-ho—ho-hi* drone of the coolies as they goose step from truck to lighter, from lighter to truck.

All these songs of toil are the most primitive of folk songs, infinitely more so than the Negro melodies. They have not grown into really mature melodies but have remained like tribal music, mere snatches of rhythm. Tribal in other ways are these chants, the "tribes" being the various trades. The origins of these trade chants have never been definitely ascertained; but certain it is that for centuries the tea carriers have passed from one generation to the next, and by word of mouth, the melody that is theirs.

Down the street comes the fiddle vendor, his wares slung across his shoulder. As he meanders along he saws at one of his instruments, pulling from it harsh and querulous sounds. This cheap and crude instrument of two strings, with its rough hair-bow, hangs in almost every dingy dwelling. And of a summer's evening some member of the family will seat himself before the door and fiddle tirelessly and endlessly. Sympathetic fingers can coax from it a plaintive music-box melody, a pure clear tinkle—a single line of melody as undeviating, as buff-colored as the lives of the Chinese masses. This two stringed violin, the Hu Ch'in, is the easiest of all Chinese instruments to play; but it is rare to find those who play it well. It has a hollowed bamboo bowl shaped body, one end of which is closed with a piece of carved wood while the other is covered with snake skin. Its stemlike neck is slender and has a regular violin bridge; and the bow is likewise of thin bamboo with horse hair.

The P'i P'a is a much more complicated instrument, both in structure and in the technic it requires. P'i means the movement of the fingers away from the body, while P'a signifies their movement towards the body. The front of the instrument is made of topaz wood, the back of teak, and it has guitar-toned strings. The existent compositions for the P'i P'a are mainly descriptive of battles, of flower life, of the lament for a lover, and are full of charm. But the limitations of the instrument are apparent when heard in recital. There is too little flexibility of tone to portray any ranges of emotion; it can but suggest them.

The flute is an instrument which figures strongly in any Chinese orchestra. It is made of bamboo, and its birdlike tone is perhaps more characteristic than that of any other instrument of the delicate mentality and bodily grace which was Old China.

The Yang Ch'in, a harpsichordlike instrument, was first shaped something like a fan but later changed to resemble a butterfly. Its present contour is a compromise; across its bowl are strung, again, guitar-toned strings which are struck with very thin bamboo sticks. Like the P'i P'a, it is a very difficult instrument to master.

The Sheng is one of the oldest of Chinese musical instruments. Not dissimilar in theory to the Western organ, it produces sound by means of air motion. The lower ends of the pipes are fitted into a hollow sandalwood base. Each pipe has oblong holes on the inner side, while round holes are made on the outer surface for the passage of air. The pitch varies with the size of the reed organ.

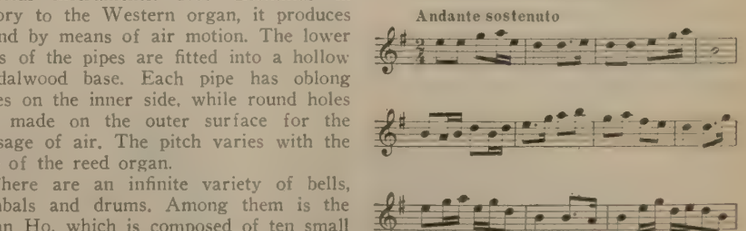
There are an infinite variety of bells, cymbals and drums. Among them is the Yuan Ho, which is composed of ten small gongs hung on a wooden frame. Different pitches are produced on brass plates of varying thicknesses; and then there is the wooden fish—or "Buddha's Ear"—a hollow wooden percussion instrument, played with a hammer, also of wood. These simple instruments are used everywhere in Buddhist temples, the larger ones to call the monks to prayer and the smaller ones to accompany the chants.

There are two types of orchestras, the theatrical and the classical. Both employ the Hu Ch'in and flute instruments; but in theatrical ensembles the percussion instruments dominate, while in the classical groups the flute predominates. In the Chinese theater music serves only as an escort to the action. It ushers the characters on and off the stage, and accompanies the arias and dances; but it does not, as in the operas of the West, build and sustain emotion. Classical music has survived the social and cultural upheavals of many generations, which is the more remarkable considering the wholly inadequate system of notation of Chinese music. It has retained the charm of China's old traditions, the dignity of her sages, the grace of her reticent womanhood, the gentle bloom of the lotus blossom, the sweep of the pagoda. Yes, it has survived; but it has not advanced. It remains to-day in the embryonic stage of its development, still in the descriptive stage. It is in the same plight as its theatrical relative; it lacks form. Themes, color, rhythm—it has all of these, but it has no firmly constructed skeleton on which to drape them.

That Chinese music is made up of descriptive snatches, rather than expressions of emotions, can be readily seen in the program notes* here presented.

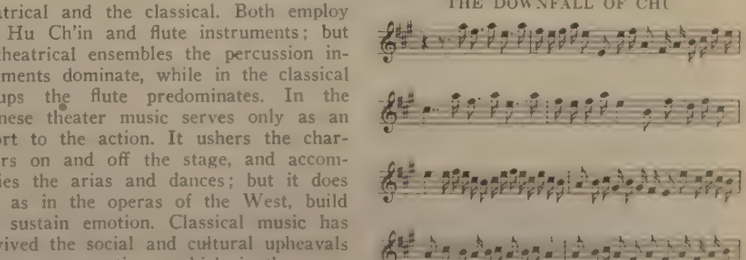
AUTUMN IN A HAN PALACE

Andante sostenuto



This composition portrays the melancholy lot of a Court lady who was far from happy. The first movement describes her arrival at the palace and her neglect by the Emperor. Court revelries, from which she was excluded, provide the theme of the second movement. Then the final passages are indicative of the unfortunate one's meditations upon her unhappy life.

THE DOWNFALL OF CHU

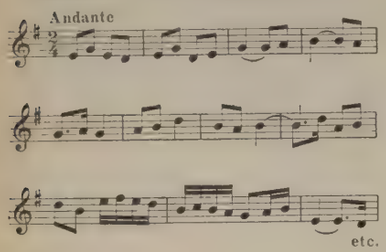


"This war song, the longest P'i P'a solo

* These program notes are taken from a program of the Shai Chao Chinese Music Research Institute.

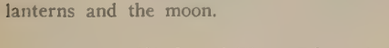
ever written, describes the conflicts of two states and the victory of Liu Pong of Han. During the second fight the Emperor Chu Han Yu is defeated and escapes. Liu Pong's soldiers follow and overtake him. Although besieged, Hon Yu is so strong that no one dares to engage him in hand-to-hand combat. Finally Liu Pong calls Chang Liang, the musician, to his side and asks him to play the folk songs of Hon Yu's native land. When Hon Yu hears the familiar melodies, he becomes homesick and as he realizes that he will never see his native land again, he commits suicide."

MELODY OF THE GREEN LOTUS



This composition is intended to depict the beauty of a Chinese garden lighted by lanterns and the moon.

Morning Flight of Two Phoenix†



"Chinese lore ranks the phoenix as the king of birds. In this fanciful composition an attempt has been made to convey this sense of majesty, resulting in an atmospheric tone poem of unusual interest and vitality."

There have been attempts to create a form which will utilize the texture of the Western symphonic ensemble, and at the same time preserve characteristic Chinese themes as the basic motives. Aaron Avshalomoff (composer of "Kuan Yin," "Soul of the Ch'in," and "Hutungs of Peiping") in his piano concerto (performed in Shanghai, 1935) laid before the audience the entire problem of the future of Chinese music. The *adagio* was performed twice, first with the Symphony Orchestra and then with a Chinese Orchestra. The majority of Chinese insist that the old instruments should be kept, that only confusion will result from tampering with them in an endeavor to produce the same richness of tone as is possessed by the instruments of the West. But the ancient instruments originated in a civilization whose art was one of suggestion; whose ideals, furthermore, were grace and delicacy, almost to the point of asceticism. Civilizations feel the imprint of universal trends, and their artistic expressions should interpret their reactions to these changes. There is a wide gap between the China of the P'i P'a and the China of to-day—whether for good or for ill it is not relevant to discuss here—and this difference in outlook must find a mode of expression. It is all very splendid for theorists to say that the fundamental characteristics of a nation do not alter with externals. A common sense survey of history would seem to bolster this opinion, but that is not the point. Granting that traditions and ideals remain unchanged, modes of living do change, and the two must be reconciled; and an art form is an interpretation of the everchanging outlook in the life of a nation. The symbols of ancient China needs must be brought to life, made vital, made representative of new surroundings. And this cannot be accomplished by clinging to meager descriptive forms and stunted instruments.

The other vulnerable point in Chinese music is its lack of harmonic development. It is purely melodic, and even the most delightful of melodies become monotonous unless principles of harmony are introduced. But, for some mysterious reason, the Chinese mind does not seem to grasp harmony readily—in theory, yes, but not in practice.

Are then the Chinese people not musical? No one with ears and eyes would support such a contention. Assuredly they are musical, but in a primitive way. They are actively musical, singing as they work. Always there is movement with their music. Life along the streets is a pageant of chants.

Debussy, in writing of the People's Theater, said: "Let us rediscover tragedy, strengthening its primitive musical setting by means of the infinite resources of the modern orchestra and a chorus of innumerable voices. Let us, at the same time, remember how effective is the combination of pantomimed dance accompanied by the fullest possible development of lighting."

Can we not take this as the goal towards which experiments in Chinese music should tend? True, the difficulties are stupendous, but not insuperable. Debussy's suggestion involves the whole art of the theater in addition to musical composition. But there are at least two arguments in favor of it in relation to the Chinese music-drama. Much that already exists in the theater could so profitably be used—the traditional tales, some of the spectacular dances, and especially the eloquent pantomime. And secondly, even with the use of the Western symphonic ensemble, it would lose none of the Chinese characteristics.

Perhaps a national music will spring from another source; but that seems doubtful in that the already established patterns are foreign to the Chinese mind and the drama coincides with the instincts of the people who have a very highly developed sense of the theater. And composers must, after all, reflect a typical mentality of which they are a part. Thus we have from the French the impressionistic movement; from the more scientific German mind the sonata form; from Russia the color-drunk tone poem; and from Italy the spectacular gore of the opera. So, too, must China uncover that particular music form which will illuminate for other nationalities her interpretation of things universal.

The obstacles seem to be of a psychological rather than a technical nature. For China, with its overdeveloped aristocracy and oversenitized culture, will not stoop to using the chants of the coolies, street cries, and so on for material on which to base its music. And another grave stumbling block is China's resentment to outside influences. Although accepted in more practical fields, the suggestion that the West might be able to give something of value to China's decaying art is one which is not tolerated in some influential quarters. Until, however, the Chinese composer sees his way to adapting—not adopting—some of the rich musical heritage of the West to his peculiar needs; until then Chinese music will probably remain what it is to-day, what it has been for centuries, a charming melodic description of a dwindling civilization. And, as such, it will be interesting only as are archives, not significant as music.

(Many of the active musical leaders of the China of to-day believe that the only salvation of the future of Chinese music rests in its adaptation to Western forms. During the last year a thoroughly scholarly and competent book on Chinese music has been written by Mr. Levis and published by Henry Vetch in Peiping.—Editorial.)

† The notation of "Morning Flight of Two Phoenix" is by courtesy of the *Shai Chao Chinese Musical Research Institute*. Translation from Chinese by T. Y. Soo.

Musicians of January Birth

By W. FRANCIS GATES

THE FIRST MONTH of the year is especially interesting, musically, because of having brought into the world so many who have made notable contributions to the tone art. Among these are Mozart and Schubert, perhaps the supreme spontaneous melodists of all time; Clementi, the father of piano technic; William H. Sherwood, premier American pianist; and Josef Hofmann, our greatest of adopted masters of the keyboard. Of the composers, pianists, vocalists, violinists, conductors, and others who have made the world's musical history, we present this list of musicians born in the first month of the year.

Musicians of January Birth

1st—Giuseppe Ferrata (1865), Tadeusz Jarecki (1889), Adolf Muhlmann (1867)
2nd—Fritz Giese (1859), Charles Heinroth (1874)
3rd—Henriette Sontag (1806)
4th—Giovanni Battista Pergolesi (1710), Josef Suk (1874)
5th—David Bispham (1857), Frederick S. Converse (1871)
6th—Max Bruch (1838), César Cui (1835), Xaver Scharwenka (1850)
7th—Sigismund Thalberg (1812)
8th—Hans Guido von Bülow (1830), William Wallace Gilchrist (1846), Lowell Mason (1792)
9th—John Knowles Paine (1839)
10th—Alexander Scriabine (1872)
11th—Reinhold Moritzovitch Glière (1875), Christian Sinding (1856)
12th—Adolf Jensen (1837), Anton Van Rooy (1870), Ermanno Wolf-Ferrari (1876)
13th—Louis Ehlert (1825), Richard Eilenberg (1848), Vassili Sergeievitch Kalinnikov (1866)

(*Continued on Page* 61)



CHINESE INSTRUMENTS

Top Row, left to right: 1. Lute; 2. Yuan Lo; 3. Er Hu; 4. Sheng. Lower Row, left to right: 1. Yang Ch'in; 2. Ku and Lo; 3. Kok Kok and Ch'ung; 4. P'i P'a.

Do You Practice Too Much?

By DR. THOMAS TAPPER

A Well Known Musical Pedagog and Business Executive Discusses This Very Practical Subject.

I

A GASOLINE STATION attendant said to me one day, "Do you know who make a fine, big profit of thousands, perhaps scores of thousands of dollars a day, for the gasoline business?"

"No," I replied.

"You don't?" he continued. "Then let me tell you. They are the folks who hop into their cars and start off to go somewhere without knowing how to get there. Even though they can get three kinds of reliable information for nothing; road maps, signs, and 'ask the man'; still they go wrong. They pile up the useless, 'I wonder where we are now?' miles, and often never arrive at their destination because the shades of evening begin to fall before they wake up. Imagine," he said, "what useless mileage is traveled by this gentry, on a fine Sunday or a holiday. And then remember that every foot of the way costs them money."

II

Reader, if perchance I have a reader, I present this gasoline philosopher's comment to you because he has discovered in his calling a great truth that we should recognize in ours. And he has expressed it in terms so simple that even the person qualified to hold a driver's license can understand it. I wish I had his narrative skill, as I sit here at my gasoline tank, to convince you of what his discovery can be made to mean to us, readers of THE ETUDE, followers of the art of Liszt, Paganini, Jenny Lind and their successors, even down to the present generation.

I, too, am about to discuss waste mileage—that aimless wandering of a people who surely were destined to carry the torch of heavenly beauty out into the world of shadows. The singers and players who, before they can hum or pipe the simplest tune right, must practice. Those numberless thousands who persist in trying, with all the patience of Sisyphus rolling his stone, to perform some complex act of music making so well that they feel they are attaining and mastering a worth while technic. All such are my public for the moment. Pursuers of skill by practice. And *practice* is the one emphatic word. The brand of gasoline consumed uselessly in this activity, wastefully and without getting mileage in the right direction, is the magical compound of time plus effort. Of time that never can be used twice. Of effort that piles up its results, right or wrong, and makes us own and possess them forevermore. Some things in this life, once we get them, are hard to shake off. It is best to get the right things in the first place and so avoid the necessity of shaking.

III

Significant people in the story of the world's work agree upon this: A little time, highly organized and directed with concentration upon a task, is productive of better results and of more lasting benefits than unlimited time indifferently applied. Many a pianist has testified to me (so I quote with justifiable authority) that, in the matter of practice, method of procedure is far more valuable than time; that the amount of available time is, in fact, a secondary consideration. The method of its use is the thing.

And so in all professions. The distinguished journalist, the late Arthur Brisbane, an indefatigable worker, has said to me many a time that his best possible concentrated work amounted to a very brief period daily, often not more than an hour or two of maximum intensity; that all the rest of it was performed at successively lower levels, down to routine. Charles Darwin, forced by conditions to work only in short periods, cut his working day to two hours. But in this time he brought to a reservoir head all the power he possessed. Many people work on the principle of the burning glass. You can test this most effectively for yourself. The equipment is a small lens, say the size of a twenty-five cent piece, and your own nose. Select a sunshiny day. Hold the lens so that the concentrated sun's rays gather at the point where the nostrils look out upon the world and its odorous life. Then wait. In a very short time it will have been demonstrated to you that concentration is taking place. Your nose will nudge your attention at the right moment.

Now in the matter of concentrated practice, as against just keeping at it in any old frame of mind—despite nature's call to quit, to let up, to have mercy—there is a Secret, with a capital S. And that secret, once you make it your side partner, will immeasurably increase the value of all the practice you do. And, further, it will save you, if not half your time, then something more than half.

First—as to how it works.

Let me present some pictures that will show so convincingly how the secret operates that they will tell us the whole story and set its great value before us. And, further, they will help us to apply the principle at the piano, or in those hopeful hours of vocalization when we wonder if we really are advancing toward the radio standard as rapidly as family and friends assure us.

Picture No. 1. The buzzing made by a mosquito's wings, as determined by a tuning fork, produces a pitch of approximately five thousand vibrations a second; this is in the octave above the top string of a piano. Yes—the prongs of the vibrating tuning fork and the mosquito's wings move out and back, or back and forth, five thousand times a second. But at the extreme of the swing they stop—dead. Were it not for this complete cessation, there could be no recurrent movement. To us humans who think in terms of years, months and days, the five or ten thousandth part of a second is not much. But it is a fact in nature's laboratory. And inasmuch as we, too, are facts in nature's laboratory, it behooves us to realize what our Universal Mother wants us to do, when we practice, so that she may, in turn, do something for us. And one of the things she most decidedly wants to do for us is just this very thing of punctuating our effort with rest; movement, with cessation; work, with relaxation. Keep at it unremittingly, she tells us, and I will make you heavy and drowsy. That is how I try to get your attention. But follow my law of work and rest, of flow and ebb, and I will give you power beyond all the pulling and hauling your anxiety can invent.

Picture No. 2. The heart beats, in health, for seventy, eighty, or even a hundred years, at the approximate rate of seventy a minute. Figure it out for yourself. Seventy beats a minute equal approximately one hundred thousand beats a day, or thirty-six and one-half million beats a year. Hence, in the Psalmist's allotment of seventy years, there are seventy times thirty-six and a half million beats. Now after every one of them the heart muscles relax *completely*. That is, the heart not only beats seventy times a minute, but it also rests seventy times a minute. The mosquito's wings not only move five thousand times a second, but they come to a full stop five thousand times a second, each way. Efficiency training in technical jobs has applied this principle in many ways, from bricklaying to filing systems. Even the *tour de force* called a prize fight recognizes it, for the three minute stretch of assault is followed by one minute cessation of effort. The participants sit, each in his corner, the muscles relax, the mind stress eases, and then, the gong sounds.



THOMAS TAPPER

IV

Let us apply.

Just as automobile travel consumes gasoline, whether one is on the right road or the wrong one, so practice at the piano uses up time and energy whether we do it the best way or the worst. And that is not all. For what we do in practice stays by us, every slightest motion of it. It automatically works its way into our physical organism to become more and more firmly established. Hence, the statement of Professor William James that "We learn to swim in winter and skate in summer" is based on fact; for, in these opposite seasons, nature is building into us, pounding in, forever fixing the habits we practice in the hours of performance. It pays, then, to have the act right in the first place.

Now the right way, in all practice, begins with an exact understanding of what we purpose to do. The experienced artist knows this and proceeds with the least degree of friction. But inexperienced pupils must be shown how. They should know as early as possible that the tuning fork and the heart beat tell us that uninterrupted effort is not nature's way. She moves not in the continuous line, but in this way,

Illus. 1



A beginning, a proceeding and a stop, over and over again. Or, picture it another way: Effort may not be a continuously unfolding *crescendo*, like this,

Illus. 2



but it should be a continuous series of *crescendos* like these,

Illus. 3



But they make the big *crescendo* just the same.

The error we commit in music practice, in our book reading, probably in all application of effort, is to ignore the fact that unrelieved continuity of motion is impossible. Consequently golf is a wonderfully logical game. You concentrate on the stroke. Then you relax and walk to the next point of concentration, explaining your last play on the way. Hence, recurrent concentrated effort and relaxed motion.

We spoke a little while back of the secret. The secret consists first in the mind's grasp or clear picture of what it is about to make the body do; to know that the doing must be performed in the highest degree of concentration one can command; and then, so to speak, to remove the burning glass for a moment. It all amounts to knowing that the basis of practice is:

1. The Idea of what is to be done.
2. The Effort, high-pitched and sustained as long as we can hold it.
3. The Release.

And of all three the release is the very life of the party. I quote the following to show the application of this principle and its value:

"The possibility of developing the power of relaxation by means of special training is being taken advantage of in teaching acts

of skill . . . where overtension hinders the acquisition or accomplishment of a useful act." Now note the importance of the following:

"By assuming the attitude of assurance and composure the actual condition is produced in a manner most astonishing to those who have never attempted it. No one can do his best when he is hurried and fearful."

Now let us see what we have gathered thus far:

1. All practice assignments must be clearly set before the pupil so that he shall not fall into the temptation to drive over unknown highways.

2. Not long hours of practice do the trick but concentrated effort in short periods with perceptible rest periods between.

3. The device of shifting from one composition or type of practice to another always helps, because it relieves the tension of sameness.

4. Unrelieved effort makes the mind stale. It becomes deadened by its own persistence.

5. The very heart and soul of all practice is method. Not time. This means that those with little time may, if they have the right method, do wonders in technical attainment. What a godsend to those music lovers who possess but little time for practice. Method will at least double it.

6. When, at practice, the fingers keep moving while the mind begins to wonder what kind of fishing there is in the country, there is only one proper thing to do—quit and go fishing.

7. But, do it right and there is no limit to what one may accomplish even with a limited time allowance. This should open the world of art to countless people who keep out of it because they think it is an all-absorbing time investment. It is not. *Multum in parvo* never proved a richer investment than in this application to practice.

V

Well, so far, so good. What else is there to it?

There is all this:

The particular human intellect (if intellect it was) that invented the practice of counting jumping sheep as a cure for insomnia elucidated a truth well worth our attention. It is this: once you permit monotony to enter into any mental or physical operation, you become drowsy. Then you do not know whither you are driving your car. You are wasting mileage and the gasoline that capitalizes it. (In this instance time and effort.) This drowsiness is inevitable. Inertia sets in. Attention wanes. And once attention ceases to inspire and supervise the job, the rest of the gang quit work. By the gang I mean the workers who are 1. *Observation* (of exactly what is before one to do). 2. *Investigation* (the impulse to get at the facts which, by the way, is known and experienced only by the wide-awake). 3. *Initiative* (the impulse to start, to move, to keep going). 4. *Analysis* (the act of finding and keeping in sight all the mechanism of your effort to lift yourself out of the ordinary which you are into the extraordinary which, in some degree, you can become).

It seems to us, self-hypnotized into dullness as we so often are, being human, when we chant "one-and-two-and-three-and," that we are counting beats intelligently. As a matter of fact, we are merely drowsing. Half the time, at least, we are counting sheep, doing the bleating ourselves as they (the sheep) lead us gently into the Land of Nod. Many a good nap is ruined by our persisting in sitting slumped on a piano bench, when we should be prone on a couch.

I have waited for a long time for a capable person to set forth the many different practice approaches possible to a piano composition of any degree of difficulty or simplicity. The job has undoubtedly been admirably done, and I have missed it. I am not that capable person. But I am going to have a try at it. For, unlike the sleight of hand fraternity who keep their tricks to themselves, I conceive it to be the ethics of our craft to tell all we know—but no more.

Once upon a time I read an article by an English teacher of singing that did me a world of good, not alone in music but also in business, social, individual and all other interests I had. He set forth the number of possible entrances into a song; he pointed to the many doors possible to open, enter and look around. He made it plain that you can, as he put it, "go at" a song in an unbelievable number of ways. It was wonderful to note the multiplicity of fascinating adventures a practicing singer can find in two or three pages of simple music.

And so, here, at the piano:

Here we are with three hours before us, this sunny morning, to do our piano stunt. There should be several different factors on our program. We should recall the absolute cessation of the mosquito's wings, five thousand times a second, each way. (Since I heard that fact I have ceased killing this vibrating wonder. I drive him away.) That means rest, rest, rest, as you forge your way along to noon. First follow this recipe every little while:

"When you are tired and let down, go to the nearest window for a few deep breaths of fresh air; being sure, too, that your idea of a deep breath is not just a big gulp of air that expands you like a balloon through the upper story and is puffed right out again. A really deep breath is one so complete that you are conscious of it all the way down to the back of your hips. Your lungs do not extend down that far, of course; but the muscles controlling them do, and you should feel motion there. In fact your breathing apparatus really runs through the whole center of your body, from top to bottom, and that is why the slow, rhythmic deep breathing calms your jumping nerves as well as gives you the widest possible flow and distribution of life-giving oxygen."

If this begins to seem like a soap box oration on physiology, be patient. We are about to begin to count a few of the many practice approaches for your three hour stunt of this morning.

1. *The First Reading:* You should practice nothing that you have not first read away from the piano, just as you read the best book you know. Look at it, hear it, feel it in your hands and body, appraise its effect as you read. This is the one only intelligent way to break in a new piece.

2. *Then at the Piano:* Play it slowly, all the way through, at the *tempo* the most difficult measures demand. Say at fifteen miles an hour, instead of a stretch at sixty miles and then a standstill. In this slow reading at the keyboard, get everything set right: fingering, phrasing, the pedal, the climax measures. Your gang is now at work (Observation, Investigation, Intuition, Analysis).

3. *Phrasal Practice:* Now you are ready to break the composition down to its components. Each full short unit, usually a phrase, one hand at a time, if that be wise (and often it is not). Then the coördination. Next, the way to shift the hand from one strategic position to the next will be revealed. And, incidentally, handshift offers more difficulty, ordinarily, than fingering or speed.

4. *The Chord Basis:* There is just as great difference between the chord basis of a composition and its melodic rhythmic flow as there is between a yeast cake and a pan of fluffy biscuits. If you would quicken the memory grasp, reduce all phrasal groups to their chord basis. Then spin them out again. In Beethoven's "Sonata, Op. 2, No. 1," first movement, the composer spins one chord (tonic) for two measures; then another chord (dominant) for two measures; then tonic again; then dominant again. You can reduce the whole movement, in notation, to the solemn appearance of a hymn tune. Do it. And you will never again fail in the memory demand of this or any other composition.

5. *Seeing What You Play:* The chord basis fixes the rhythmic picture on the mind. You can play the four opening measures of the above mentioned sonata first as two chords, then in their rhythmic expansion. You can do this with your eyes shut. You will then have actually pulled the notation away from the printed page and set it up for all time to come, in that marvelous safety deposit box—Your visual memory. So proceeding, memorizing will begin to take care of itself.

6. *Joining the Phrasal Groups:* Just as word sequence is at the basis of a poetic line, so a sequence of tone groups (motives) produces a phrase or period or complete section in music. Having photographed the first link of the chain upon your mind, you add the second, and so on. (If you are as young as you appear, you will go on doing this perhaps for half a century. By that time you will have become a master.)

7. *Repeats and Variants:* One does not merely practice these. In every sonata, for example, there are two approaches to the second subject. The material is quite the same, but the turns into the two keys are different. You compare. You do the thing in two ways. You are not practicing with your hands, you are working with your two-gang foreman: Observation and Analysis. These variants appear in all music more or less. Unanalyzed, they are a tangle-foot trap to the memory.



ERNA SACK

Her singing upon a November program of the General Motors Corporation both astonished and delighted music critics and music lovers everywhere.

VI

It is now time to go to the window again. We remark on the way that the above is not a full roster of practice approaches. There are still the Pedal, Pedal-listening, Climaxes, Interpretation (the composer's intention and not our self-display), Fidelity in interpretation to the period. (I believe one must play Bach with a Bach mind and not with a Stravinsky mind, with a candle-mind and not with an arc-lamp mind.) Then the ensemble as a work of art. When I reflect that a mind of the length, depth and amplitude of Beethoven's actually sets out to say something and says it, I know it behooves me to stop, look, listen and meditate in respectful wonder, knowing, as it is my duty to know, that I am in a great presence.

VII

It is only courteous to return to the gasoline stand and extend thanks to the attendant for the hint he gave us on waste mileage and the consequent cost of the fuel that pays for it. He being a sententious gentleman, sums it all up like this:

1. It matters not where you want to go, there is a route number and a road map to be had for nothing. This, Reader, in our lingo, means there is one best way to do anything, but human nature drifts into the worst way with imperceptible persistence.

2. Useless mileage in our craft means not merely waste of that precious fuel time plus effort. It means brewing bad habits with them. It means that we never absolutely empty the bag of a composition of all its contents and look at it in full consciousness. In that full consciousness alone lies any success in this life that we are destined to have. (Do you realize that children are generally completely present in what they do, while adults are off somewhere else dreaming, as the sheep of their

(*Continued on Page* 51)

Music, "According to Webster"

An Interesting Discussion of the Musical Background of the Great American Lexicographer, Noah Webster

By ANNETTE M. LINGELBACH

THE ETUDE *is indebted to the G. & C. Merriam Company, of Springfield, Massachusetts, publishers of Webster's New International Dictionary, second edition, for much valuable material used in this article.*

* * * * *

NOAH WEBSTER, dictionary-maker, patriot, and schoolmaster, was a strong supporter of music. Strangely enough, although Webster's Dictionary has been, in the past century, one of the most used books in the English language, few people know about the remarkable man who wrote it. Webster was born at West Hartford, Connecticut, October 16, 1758 and died in 1843. During his long and active life he produced many works of wide popular adoption, including his great dictionary and his famous spelling books. The latter had for years an annual sale of a million copies. They were the first American spelling books and were published with leather backs.

Webster was a descendant of John Webster of Hartford, Governor of Connecticut, 1656-1657, and also of Governor William Bradford of Plymouth Colony. Brought up on his father's farm, he prepared for Yale and graduated at the age of twenty. For a time he taught in the village schools and then studied law, being admitted to the bar in 1781. His bent, however, was education, and in 1785 he completed the publication of what he called *A Grammatical Institute of the English Language*, which included a spelling book, a grammar, and a reader. The success of this book enabled him to spend twenty years in the preparation of his great dictionary.



NOAH WEBSTER

This portrait is furnished to The Etude through the courtesy of the G. & C. Merriam Company.

Scholar and Patriot

SOME OF HIS TIME was devoted to political writing and he did at least one momentous thing in this field. In 1785 he wrote a pamphlet, "Sketches of American Policy," and carried a copy in person to Mount Vernon to place it in the hands of General Washington. This, he contended, was the first distinct proposal for an American Constitution. In 1787 he started *The American Magazine* in New York, which limped for a year, after which he returned to Hartford to practice law and enjoy the convivial company of his friends. In 1793, in support of President Washington, he started a newspaper in New York, known as *The Minerva*, which later became the famous *Commercial Advertiser*. Thereafter he lived in New Haven, Connecticut, and at Amherst, Massachusetts, devoting most of his efforts to philological subjects, but finding time to serve in the legislature and as a county judge. In 1806 he published "A Compendious Dictionary of the English Language" and two years later began work upon his great dictionary. His researches took him abroad, and he spent the years 1824-1825 in England and France, completing his manuscript at Cambridge University. The work appeared in 1828 in two volumes, and it had, according to the Encyclopedia, from thirty to forty thousand more definitions than had ever been included in any previous dictionary. This refers to definitions and not to the number of words, as Robert C. Munroe, President of the G. & C. Merriam Company, present publishers of the dictionary, has informed the writer; and that the first edition had twelve thousand more words than Todd's edition of the famous dictionary of Dr. Johnson.

Webster was an intensely patriotic American. He was a freshman at Yale when the news arrived of the shedding of blood at Lexington. Food was then so scarce at Yale that the students were obliged to return home to secure proper nourishment. Upon graduation, Webster's father, impoverished by the war, sent his son out in the world with a capital of eight dollars. This same father was evidently in need of one of his son's spelling books, as he always signed his name "Effectionat Father." The junior Webster became an able public speaker and lectured extensively upon many subjects, one of which was the need for copyright protection.

Early Musical Bent

AS A STUDENT at Yale he played the flute. When General Washington passed through New Haven, on his way to assume charge of the American Forces at Cambridge, Webster with a group of students escorted him out of town. When Webster was an old man he wrote of this: "It fell to my humble lot to lead the company with music." Once on a visit to Charleston, South Carolina, Webster, brought up in staid New England, was shocked by the announcement that Miss Storer, a singer, would present parts of Handel's "Messiah." He wrote at that time: "Pleased with the appearance of the town. Go to St. Michael's Church and hear Parson Smith. Miss Storer sings part of Handel's Oratorio. Very odd indeed! A woman sings in Public after church for her own benefit! I do not like modern taste in singing." Webster, however, put a quarter in the collection plate and cheered his soul by attending the "White Church" in the afternoon where psalm singing in the New England style was held. He was devoted to his flute and wrote in 1784: "Musing myself with books and with a flute. What an infinite variety of methods have (sic) man invented to render life agreeable! What a wise and happy design in the human frame that the sound of a little hollow tube of wood should dispel in a few moments, or at least alleviate, the heaviest cares of life." Note the "have" for "has"; evidently Homer was nodding.

Webster enjoyed teaching, but evidently was not a continuous success in this field. Here is the very quaint announcement of the opening of his school in Sharon, Connecticut:

> "On the first of May will be opened, at Sharon in Connecticut, a school, in which children may be instructed, not only in the common arts of reading, writing, and arithmetic, but in any branch of academical literature. The little regard that is paid to the literary improvement of females, even among people of rank and fortune, and the general inattention to the grammatical purity and elegance of our native language, are faults in the education of youth that more gentlemen have taken pains to censure than correct. Any young gentlemen and ladies, who wish to acquaint themselves with the English language, geography, vocal music, etc., may be waited on at particular hours for that purpose. The price of board and tuition will be from six to nine shillings lawful money per week, according to the age and studies of the scholar; no pains will be spared to render the school useful."

Later in Baltimore (1785) he proposed establishing a school in which young ladies and young gentlemen would be taught to speak correctly, and to read and write the English language. He adds: "I will also teach vocal music in as great perfection as is taught in America." He turned to lecturing, however, and this school never opened. Later that year Webster opened a school of vocal music, which was to be taught by "a regular scientific method." Webster at least, had the form of many other vocal teachers. He claimed everything. His studio in this school was in the church and was paid for by his students becoming members of the church choir. After a six week instruction period, his first class of ten pupils sang in the church with remarkable success. His class grew to twenty-one members and his price was twelve shillings for books and a dollar for instruction. Now and then he accepted merchandise as tuition, such as gloves, slippers, silk stockings and shoes. Webster believed in rewarding good work. He once gave a banquet to his class, including three dozen bottles of wine at a cost of four pounds one shilling. He followed a similar method at home with children. Candy, raisins, new canes and various small gifts were given for excellent music and school lessons.

A Family Man

THE SIX WEBSTER daughters, Emily, Frances Juliana, Harriet, Mary, Eliza and Louisa, were taught by their father to sing and to play the harpsichord. William, the only son, performed beautifully on his father's flute. As soon as they were old enough, the seven children joined the church choir then directed by the father.

In the Webster spelling book his children are shown at their favorite pastimes, such as gardening, reading, studying and sewing. Emily, Mary, Harriet and Frances Juliana, each sing a short song allegedly composed by the father.

Webster advocated a national school of music, with native composers as its leaders. He gave a great deal of time to preparing articles and to urging personally a better type of musical instruction and appreciation, especially in the art of singing. He sang to the end of his days. His granddaughter, Emily Fowler, describes how in the midst of one of her solos "he would strike up with a very true, quavering voice." In advanced years, he had the misgivings of age and wrote something very much like the occasional outbursts of pessimism we hear in these days. "I am now eighty years of age, but in good health. I feel all the interest I ever felt in political affairs, but I am continually pained to see the disorders and corruptions which mean the ruin of our republic."

The first known musical dictionary was that written by the Belgian Johannes de Tinctoris (circa 1475). This was a book of eight pages, in octavo size. In the latest Webster the number of words devoted to

the definition of subjects or terms relating to music, is approximately five thousand. The total number of entries in the dictionary exceeds six hundred thousand.

Early definitions of *music* and *song* in English have a great interest for the musicologist, and through the kindness of the Merriam Company, who made extensive researches for THE ETUDE, we present the following:

A New Dictionary of the English Language, by William Kenrick, *LL.D., (London) 1773:*

mu'sick—mu-sick. *n. s.* [⌣; *musique*, French.] The science of harmonical sounds.—Instrumental or vocal harmony.

A New Dictionary of the English Language, by William Kenrick, *LL.D., (London) 1773:*

song—song. *n. s.* [from ⌣, Sax.] Any thing modulated in the utterance.—A poem to be modulated by the voice; a ballad.—A poem; lay; strain.—Poetry; poesy.—Notes of birds.—*An old Song.* A trifle.

Sheridan's Dictionary of the English Language, by Thomas Sheridan *(London) Printed for Charles Dilly; B. Law and Son; W. Richardson; J. Scatcherd; and T. N. Longman. 1797:*

musick, mu'zik. s. The science of harmonical sounds; instrumental or vocal harmony.

Sheridan's Dictionary of the English Language, by Thomas Sheridan *(London) Printed for Charles Dilly; B. Law and Son; W. Richardson; J. Scatcherd; and T. N. Longman. 1797:*

song, song'. s. Any thing modulated in the utterance; a poem to be modulated by the voice; a ballad; a poem, lay, strain; poetry, poesy; notes of birds; An old Song, a trifle.

An Universal Etymological English Dictionary, 28th edition, by N. Bailey *(Edinburgh) 1800:*

mu'sic } [*musique*, F. *musica*, L. ⌣, Gr.]
mu'sick } one of the seven sciences termed *Liberal*, belonging to the *Mathematics*, which considers the number, time, and tune of sounds, in order to make delightful harmony; the art of singing and playing on all sorts of musical instruments.

Practical **music,** shews the manner of composing all sorts of tunes or airs, with the art of singing and playing on all sorts of musical instruments.

Theoretical **music,** is that which searches into the nature and properties of concord and discord, and explains the proportion between them by numbers.

An Universal Etymological English Dictionary, 28th edition, by N. Bailey *(Edinburgh) 1800:*

A song [⌣, *Sax.* song, *L. S.* gesang, *Teut.* and *Dan.*] a verse or composure sung; notes of birds, &c.

A Critical Pronouncing Dictionary, and Expositor of the English Language. The fifth edition, by John Walker *(London). Printed for T. Cadell and W. Davies, Strand; G. Wilkie and J. Robinson, No. 57, and George Robinson, No. 25, Paternoster-Row; J. Walker, Paternoster-Row; and J. Johnson & Co. St. Paul's Church-yard. 1810:*

Musick, mu'zik. s. (400) The science of harmonical sounds; instrumental or vocal harmony.

A Critical Pronouncing Dictionary, and Expositor of the English Language. The fifth edition, by John Walker *(London). Printed for T. Cadell and W. Davies, Strand; G. Wilkie and J. Robinson, No. 57, and George Robinson. No. 25, Paternoster-Row; J. Walker, Paternoster-Row; and J. Johnson & Co. St. Paul's Church-yard. 1810:*

Song, song. s. (408) (409) Any thing modulated in the utterance; a poem to be modulated to the voice; a ballad; a poem, lay, strain; poetry, poesy; notes of birds; An old song, a trifle.

A Dictionary of the English Language (Todd's Edition), 1818, by Samuel Johnson, *LL.D.*

mu'sick. *n. s.* [⌣; *musique*, Fr.] **1.** The science of harmonical sounds.

The man that hath no *musick* in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons. *Shakspeare, Merch. of Ven.*

Now look into the *musick*-master's gains,
Where noble youth at vast expence is taught,
But eloquence not valu'd at a groat. *Dryden, Juv.*

2. Instrumental or vocal harmony.

When she spake,
Sweet words, like dropping honey, she did shed;
And 'twixt the pearls and rubies softly brake
A silver sound, that heavenly *musick* seem'd to make. *Spenser, F. Q.*

Such *musick*, as 'tis said,
Before was never made,
But when of old the sons of morning sung,
Milton, Ode Nativ.

By *musick* minds an equal temper know,
Nor swell too high, nor sink too low;
Warriours she fires with animated sounds,
Pours balm into the bleeding lover's wounds.
Pope.

We have dancing-masters and *musick*-masters.
Arbuthnot, and Pope.

3. Entertainments of instrumental harmony.

What *musick*, and dancing, and diversions, are to many in the world; that prayers, and devotions, and psalms are to you. *Law.*

A Dictionary of the English Language (Todd's Edition), 1818, by Samuel Johnson, *LL.D.*

song, *n. s.* [⌣ Saxon.] **1.** Any thing modulated in the utterance.

Noise other than the sound of dance and *song*,
Milton. P. L.

He first thinks fit no sonnetter advance
His censure farther than the *song* or dance.
Dryden.

2. A poem to be modulated by the voice; a ballad.

Pardon, goddess of the night,
Those that slew thy virgin knight;
For the which, with *songs* of woe,
Round about his tomb they go! *Shakspeare.*

In her days every man shall sing
The merry *songs* of peace to all his neighbours.
Shakspeare, Hen. VIII.

3. A poem; lay; strain.

The bard that first adorn'd our native tongue,
Tun'd to his British lyre this ancient *song*.
Dryden.

There we a while will rest:
Our next ensuing *song* to wonderous things addrest.
Drayton.

4. Poetry; poesy.

This subject for heroick *song* pleas'd me.
Milton. P. L.

Names memorable long,
If there be force in virtue, or in *song*. *Pope.*

5. Notes of birds.

The lark, the messenger of day,
Saluted in her *song* the morning grey. *Dryden.*

6. *An old* SONG. A trifle.

I do not intend to be thus put off with an *old song*.
More.

A hopeful youth, newly advanced to great honour, was forced by a cobler to resign all for an *old song*.
Addison.

Webster's American Dictionary of the English Language, Published by S. Converse, (New York) 1828:

mu'sic, *n. s* as *z*. [L. *musica*; Gr. ⌣; Fr. *musique*. See *Muse*.] **1.** Melody or harmony; any succession of sounds so modulated as to please the ear, or any combination of simultaneous sounds in accordance or harmony. Music is *vocal* or *instrumental*. *Vocal* music is the melody of a single voice, or the harmony of two or more voices in concert. *Instrumental* music is that produced by one or more instruments.

By *music* minds an equal temper know,
Pope.

2. Any entertainment consisting in melody or harmony.

What *music* and dancing and diversions and songs are to many in the world, that prayers and devotions and psalms are to you. *Law.*

3. The science of harmonical sounds, which treats of the principles of harmony, or the properties, dependencies and relations of sounds to each other. This may be called *speculative* or *theoretical* music. *Encyc.*

4. The art of combining sounds in a manner to please the ear. This is *practical* music or composition. *Encyc.*

5. Order; harmony in revolutions; as the *music* of the spheres.

Webster's American Dictionary of the English Language, Published by S. Converse, (New York) 1828:

song, *n.* [Sax. *song*; D. *zang*; G. *sang, gesang*; Sw. *sång*; Dan. *sang*. See *Sing*.] **1.** In *general*, that which is sung or uttered with musical modulations of the voice, whether of the human voice or that of a bird.

2. A little poem to be sung, or uttered with musical modulations; a balad. The *songs* of a country are characteristic of its manners. Every country has its love *songs*, its war *songs*, and its patriotic *songs*.

3. A hymn; a sacred poem or hymn to be sung either in joy or thanksgiving, as that sung by Moses and the Israelites after escaping the dangers of the Arabian gulf and of Pharaoh; or of lamentation, as that of David over the death of Saul and Jonathan. *Songs* of joy are represented as constituting a part of heavenly felicity.

4. A lay; a strain; a poem.

The bard that first adorn'd our native tongue,
Tun'd to his British lyre this ancient *song*.
Dryden.

5. Poetry; poesy; verse.

This subject for heroic *song*
Pleas'd me. *Milton.*

6. Notes of birds. [See Def. 1.]

7. A mere trifle.

The soldier's pay is a *song*. *Stillingfleet.*

Old song, a trifle.

I do not intend to be thus put off with an *old song*. *More.*

The following is the definition of "Music" as given in the latest Webster's New International Dictionary, Second Edition unabridged:

***mu'sic** (mu'zik), *n.* [OF. *musique*, fr. L. *musica*, fr. Gr. *mousikē* (sc. *technē*), any art over which the Muses presided, esp. music, lyric poetry set and sung to music, fr. *mousikos* belonging to the Muses or fine arts, fr. *Mousa* Muse.] **1.** The science or art of pleasing, expressive, or intelligible combination of tones; the art of making such combinations, esp. into compositions of definite structure and significance, according to the laws of melody, harmony, and rhythm; the art of inventing or writing, or of rendering, such compositions, whether vocal or instrumental.

Greek music was generally subordinated to verse, and was further limited in expressiveness by the primitive instruments used, chiefly of the lyre and flute class. It accomplished, however, the establishment of the diatonic scales or modes, based on the tetrachord as unit, and of the rudiments of key relationship. The further growth of the art was in the early church, beginning with the derivation from the Greek of the ecclesiastical modes followed by the invention of neumes to indicate the pitch of tones, the development of staff notation, and the superseding of the tetrachordal unit by the hexachord, with the device of solmization ascribed to Guido d'Arezzo (c. 990-c 1050). The practice of descant, or simultaneous melody gave rise to the system of mensurable music, from which rose the medieval school of counterpoint. This advance in church music was accompanied by the growth of secular song, both popular minstrelsy and the more artificial forms such as the English round and catch, the settings of madrigals, villanelles, chansons, virelays, etc., throughout western Europe, the productions of the knightly troubadours and minnesingers, and those of the burgher guilds of Meistersinger. Settings of the Mass, psalms, and motets were carried to great contrapuntal elaboration, esp. by Dutch and Italian masters, until, with a reaction against the abuses of secularism and excessive intricacy, the a cappella church music culminated in the work of Palestrina (about 1550). The establishment of the modern major and minor scales with the octave as unit, and of equal temperament, making possible modulation into any key led to the development of harmony, as in the fugues of Bach (1685-1750), in which it forms the basis of a masterly polyphony. The progress of music since Bach has been rapid and varied. Vocal music has branched out in the great forms of (1) *opera*, which, beginning in Italy about 1600, was perfected in the work of Gluck, Mozart, Weber, Rossini, Wagner, Moussorgsky, Debussy, and Strauss; (2) *oratorio*, best represented by Bach's contemporary, Handel; (3) *lyric*, both secular and sacred, as in the *lied* and choral. Meanwhile great improvements in the making of instruments marked the growth of purely instrumental music, the modern symphony originating with Haydn and others, about 1770. The classical sonata form, most representative of absolute music, was brought to its highest expressiveness in the sonatas and symphonies of Beethoven (1770-1827). The masters of the succeeding romantic school, Berlioz, Schubert, Schumann, Chopin, etc., have diversified and enriched the expressive resources of music, breaking over too formal restrictions, until both romantic feeling and classical form have been united in the work of Brahms (d. 1897). The flavor of folk music has been added by various national composers, notably Moussorgsky; delicate, luxurious harmonic and orchestral shades, the whole step and ancient Greek scales, by Debussy and other French impressionists. More recently, increasingly dissonant linear counterpoint has characterized the Germans and Austrians, especially Schoenberg; polytonality, the French; and barbaric, dynamic rhythm, the influential Russian Stravinsky, while American jazz and the revival of the 18th-century forms have contributed to the animated and antiromantic temper of the time. See INSTRUMENT, MODE, NOTATION, 6, SOLMIZATION, COUNTERPOINT, FUGUE, HARMONY, etc.

2. Sounds having rhythm, melody, or consonance, whether vocal, instrumental, or made by birds, running water, etc.

3. **a** *Obs.* A composition so made. **b** Tones arranged into such a composition; as, to set to *music*. **c** Such compositions collectively. **d** Musical composition.

4. The score of such a composition or compositions, or any part thereof; also, scores collectively.

5. Figuratively: **a** *Obs. exc. Mil.* A band of musical performers; as, the *music* of a regiment. **b** *Now Rare.* Musical instruments. **c** Responsiveness to music.

The man that hath no *music* in his soul. *Shak.*

d Anything giving the effect of music.

The still, sad *music* of humanity. *Wordsworth.*

6. Instrumental music (in churches). *Scot.*

7. *Colloq., U. S.* **a** Fracas. **b** Fun; sense of humor.

8. *Hunting.* The cry of hounds at sight of the game.

COMBINATIONS are:

music-copying, *adj.*
music-drawing, *adj.*
music-flowing, *adj.*
music-footed
music-mad
musicmonger
music-panting, *adj.*
music-stirring, *adj.*
music-tongued

mu'sic (mu'zik), *adj.* **1.** Musical.

2. Pertaining to, used in, or concerned with music.

mu'sic, *v. t.* To affect (in a specified way) by music; also, to set to music. — *v. i.* To produce music; practice, or listen to music.

* Reproduced by permission of the publishers of Webster's New International Dictionary, *Second Edition*, Copyright, 1934, by G. & C. Merriam Company, Springfield, Massachusetts.

* * * * *

"As for the pianoforte of to-day, it is a perfect instrument. True, I cannot sing on it as Kreisler sings on his violin. But I can do many other things on my piano that are beyond the power of the greatest violinists and singers."—Sergei Rachmaninoff.

FIFTY YEARS AGO THIS MONTH

INSTEAD of making the usual quotation from an article, for this feature, we are presenting a reproduction of an entire story which appeared in the January issue of THE ETUDE for 1888. It is a tale of the beginning of the career of Joseph Hofmann, who now stands at the forefront among living pianists. He is this year celebrating the fiftieth anniversary of his debut; and he has been showered with honors in recognition of this unusual event. Possibly he may see this fifty years old account of his start towards fame, attesting to a long friendship with THE ETUDE.

JOSEF HOFMANN.



Whether Josef Hofmann, the ten-year-old child who has lately created such a commotion in the musical world, be destined, says London *Truth*, to grow into a second Mozart, to fill the place of Liszt, or to fade into mediocrity as he advances in years, there is no doubt that at the present moment he presents a singularly interesting example of juvenile precocity. And that not alone as a musical genius.

Young Josef was born at Cracow on June 20, 1877, and at the early age of seven he attracted the notice of Anton Rubinstein, who is responsible for the bold prophecy that he is a prodigy such as the world has never yet produced. He is a sturdy lad, though small for his age, and the mere grasp of his hand betokens no small physical strength. A child of ten must indeed be possessed of no little endurance to play ten or a dozen long and difficult pieces at a concert, and then to rush off eagerly to join in a game of lawn-tennis. Yet this is what he did not long ago, and when a friend expressed a fear that he would tire himself, he answered: "It is easy to play the piano, but so hard to play tennis, I must go and learn!" He is, in fact, a thorough boy, with all a boy's enjoyment of fun and mischief.

At the Crystal Palace, the other day, when his performance was over, he was eager to escape from the applause of the crowd in order to sample the different species of pea-shooters to be purchased there. The adoration he receives from the softer sex is at present a great bore to Josef.

Not long since, a gentlemen who had heard that he was going to perform at Hull, asked him to stay at his house, holding out, among other inducements, the society of little girls of his own age. Josef did not like to refuse point-blank, but he climbed on to the knee of his great friend, Mr. Lindlar, and whispered in his ear: "I don't want to go! The ladies will cut off pieces of my hair, and they take the ribbons off my clothes, and make me sign my name all day—and they are always kissing me, and I don't like it at all!" He does not practice very much, about an hour and a half a day being deemed sufficient for the present. He cares very little for the tremendous applause with which he is greeted, but is keenly sensitive to criticism or blame. The avowed object of his present tour is to collect funds for his musical education, and at the end of 1888 he will retire for a space, not to reappear until he has attained maturer years.

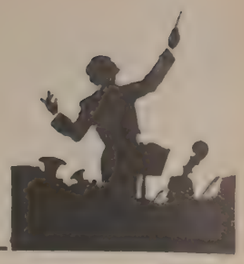


BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



The Clarinet Choir

PART I

SINCE the clarinets constitute the basis of the woodwind section of the modern concert—or symphonic—band, it is of importance that band directors and arrangers make a careful and serious study of methods designed to secure the most balanced and pleasing results from this choir. Composers and arrangers should learn to score for these instruments in the most effective manner and band conductors should study how to utilize them to the best advantage.

Various textbooks on orchestration have treated quite adequately of the manner of employing the B-flat clarinet in the orchestra and composers have invariably written for this instrument in a most admirable manner, but practically nothing is available in published form concerning the manner of writing for the alto, bass, and contrabass clarinets. In the orchestra only two clarinets are generally employed—with the bass clarinet only occasionally used—and they merely constitute a portion of the woodwind choir. In the modern band the clarinets constitute a complete choir. The B-flat clarinet parts are written for three or four voices, and these, when joined by the alto and bass instruments, form a well balanced choir.

In addition to these instruments there are the E-flat and A-flat clarinets which are employed in some bands to extend the upper register of the clarinet. The A-flat instrument has not been used in America since the time of Patrick Gilmore; but it is still employed in German, Austrian, Italian and some other of the European military bands. The justly famous Garde Republicaine Band of Paris, which is probably the world's finest band, still uses this instrument.

In recent years the E-flat instrument has lost favor in America and has generally been replaced by the flute. This has been due mainly to an absolute lack of appreciation of the instrument on the part of the arrangers, with the result that parts for the instrument have been so atrociously written that the instrument often became an offense to good taste—rather than a valuable asset. In the case of professional bands it has been generally difficult to secure competent and expert players of the instrument.

The E-flat clarinet is an instrument that must be treated with a great deal of respect, care, and consideration. To be played well in tune, with the proper delicacy and flexibility of tone, and to blend properly with the B-flat instruments, it should be played only by one who will devote to it his exclusive attention. The musician who plays the B-flat instrument regularly cannot hope to play the E-flat instrument occasionally and do satisfactory work. No! The fault has been not so much with the instrument as with careless, ignorant arrangers and performers.

In the case of the Garde Republicaine Band the men chosen to play the A-flat and E-flat instruments are artist performers who devote their time exclusively to these instruments. Not only this, but parts for these voices are prepared by writers who understand the possibilities of the instruments. In consequence, artistic and highly pleasing results are attained.

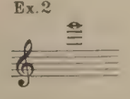
A glance at the following table will reveal the practical compass of the clarinet choir.

Ex. 1



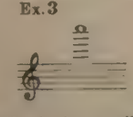
This represents a total compass of five octaves and a minor sixth. While it is possible for the upper register to be extended a major third so as to complete the sixth octave, this extreme register should never be employed except in solo performance by artists of exceptional ability.

Ex. 2



In fact, the upper G of the B-flat clarinet should not be written as a sustained tone, but employed only in rapidly moving passages. This, and the A above, may be used occasionally in rapid *forte* passages. Since they are not often employed it cannot be expected that all the players will play them with certainty and correct pitch. At best the tone is likely to take on a quality of harshness and shrillness which is best avoided in any except rapidly moving passages of loud intensity.

Ex. 3



While it is possible for an expert performer to ascend to the second C above the staff, no sane arranger would ever consider writing at this extreme altitude. The same comments are equally applicable to the extreme upper register of the A-flat clarinet.

Our table has indicated the practical compass of the several clarinets, and arrangers and composers would do well to confine their scoring to these limitations. Only in solo composition should these limits be exceeded.

We digress here for a brief reference to the theory that the clarinets of the concert band should parallel the strings of the symphony orchestra and that, in consequence, they should be employed in comparable proportions. Those who hold this view argue that the ideal clarinet section should consist of about the following ratio: twelve first B-flat clarinets, twelve second B-flat clarinets, eight alto clarinets, eight bass clarinets, and six contrabass clarinets. Such a combination could truly produce mellow, sonorous, rich, organlike effects of unusual quality. It is unfortunate that no bandmaster has possessed the finances that would enable him to experiment with such a combination—a combination which possesses unrealized possibilities. Bandmasters of the past have not seemed to hold with this theory, however, and the arrangers and composers of band music have most certainly not done so.

The first violin part is not always allotted to the first clarinet. In the extreme upper register it should more often be allotted to the flutes. Important solo violin passages have been often assigned to the cornet. Sticklers for good taste may readily question the wisdom of this choice, but it is true that the oboe—either alone or in fusion with some other suitable voice—can quite adequately substitute for the violin in an expressive passage.

Orchestral Counterparts in the Band

WITH THIS EVIDENCE of departure from the theory concerning the violin part, we should not be surprised to learn that the viola, violoncello, and bass parts have been transferred with even less discrimination and good taste. The violoncello part, for instance, is generally assigned quite indiscriminately to euphonium, trombone, alto or tenor saxophone, bassoon, or bass clarinet—or to all of these voices or any combination of them. This is often done even though the first violin part may be assigned only to the first clarinet. Certainly this combination of voices will produce a composite tone of greater richness than that of the violoncellos but it does not always make possible good tonal balance or necessary color contrast.

The orchestra did not come into existence until the development of the double bass, which could serve as the foundation of the string family. Likewise, the band did not come into existence until a brass tuba was developed to serve as a foundational bass voice. The tuba will perhaps always remain the basic voice of the band, but it should not serve to exclude the contrabass clarinet, bass saxophone, contra bassoon, contra sarrusophone, or string bass from the band.

The contrabass clarinet should not be employed solely to reënforce the tuba, nor should the bass clarinet be used merely to supplement the bassoon, tenor or baritone saxophones, or euphonium. Its individuality should be displayed as often as can be done effectively—and the clarinets should often be written for as a distinctive group just as are the strings of the orchestra.

Well balanced effects can be secured when only two alto, two bass, and two contrabass clarinets are used with sixteen to twenty B-flat clarinets. This can be more readily understood when we realize that the B-flat instruments are divided into three or four groups. Yet, we challenge any bandmaster to cite even half a dozen compositions in which he can find the complete clarinet choir written for as an independent group for the space of even four bars.

This brief extract from my arrangement of Goldmark's *In Springtime Overture* will serve to illustrate the point.

Ex. 4



No other grouping or mixture of voices would provide the softly subdued and mellow richness, and the tonal contrast, as the use of the clarinets alone—as this is immediately followed by flutes, oboes, and horns.

One important lesson learned in the study of orchestration is that a voice should be so treated that it will occupy a position either in the *background*, the *middle ground*, or the *foreground*. Yet, I have heard many bands employing alto and bass clarinets in quantities of two to four of each, and several bands in which one or two contrabass clarinets were also present, without these highly important voices ever being brought into the foreground—either individually or in conjunction with the soprano clarinets as a unit. Their voices are

(*Continued on Page* 51)

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Mus appearing in the Music Section of this Issue

LAMENT

By THURLOW LIEURANCE

This Lament has all the Indian "flavor" that one instinctively associates with the works of Thurlow Lieurance, who has been so successful in collecting authoritative tribal melodies of the American Indian.

A two measure introduction opens the piece and establishes the accompaniment figure used throughout the composition. The triplet figures of the accompaniment should be rolled rather than fingered, and played in a manner to suggest the reed instrument used by the Indians—a primitive pipe of the flute family. The first note of the melody appears on the fourth quarter of the second measure, lies in the inner, or tenor voice, and is played by the right hand. Let the melody be as resonant as possible, clearly marked throughout.

An *accellerando* is in effect at measure nine. Note that the melody is divided between the hands from measure eleven to measure twenty-one. At this point, by means of a *rallentando* the *tempo* resumes normal pace and continues thus to the end. Pedal strictly as marked.

REFLECTIONS

By CHESTER NORDMAN

Here is a cross hand piece with the melody played by the right hand, tenor voice, while the left supplies basses and accompanying chords.

The *tempo* throughout the first section is *Andante espressivo*. Do not hurry the sixteenths that appear in measures 3, 4, 7, 11, 12 and 15.

The second section, beginning with measure 17, is in the dominant key, A major, and is played somewhat faster. The tone, too, increases and builds up to *fortissimo* in measure 21. At measure 25 the first theme reënters, this time heard in the upper or soprano voice as it is doubled in octaves for the most part.

The next section, marked *tranquillo*, is in the subdominant key, G major—as is usual with the *Trio* section—and it presents a theme in thirds for the right hand against a broken chord accompaniment. Play this piece in the style of a nocturne.

MARCH OF THE CALIPH

By WILLIAM BAINES

The Caliph was the ruler of certain oriental countries and this march depicts the pomp and oriental circumstance always in evidence when the "most high" put in an appearance. It begins very softly and grows in volume as the cavalcade approaches, then diminishes as it passes into the distance.

Be sure to observe the sustained tones in the bass, also those of the melody in the upper voice of the right hand.

Keep the march spirit throughout and pedal sparingly; in fact, it would be safest to pedal only as marked.

SOUNDS FROM THE VIENNA WOODS

By STRAUSS-SAWYER

The waltz reached the height of its popularity in Vienna during the nineteenth century. The compositions of the Strauss family had a great influence in this regard, and Johann Strauss (Junior) gave to the world a set of beautiful waltzes that will probably live on forever. Among the most beloved is the one here given—simplified, in this instance, by Henry S. Sawyer.

Unlike most dance forms, the waltz is not limited to a strict or precise *tempo*. The matter of *tempo* varied from year to year with "the fashion." The waltzes of Strauss, however, were actually written to be "danced to," and a moderate *tempo* should be established from the very beginning and carefully preserved thereafter.

Make the most of the occasional *staccati* and accents—all clearly marked.

This version presents but two of the half dozen or more themes used in the original and is reduced to about third grade of difficulty. It makes an interesting introduction to the waltz form and prepares the way for the concert transcription that may follow later.

MINUET

By ARTHUR TRAVERS GRANFIELD

The minuet was a popular French dance of the seventeenth and eighteenth centuries. Its stately measures found great favor in the French court, and during a certain period, one's culture was in a way, measured by his ability to dance the minuet with daintiness and grace.

The example here given is a very interesting one and preserves all the original characteristics of the old dance.

It opens with majestic and sonorous chords—although, in these opening chords, there should be a slight separation between them, as indicated by the little line and the dot shown above each one.

Phrasing is very important in the *Minuet* and must be observed exactly as marked. This is particularly true of the second section, beginning with measure 17, where various slurred groups all indicate certain steps of the dance. As in all dance forms, rhythm is uppermost.

NEAPOLITAN SERENADE

By J. W. LERMAN

This *Neapolitan Serenade*, written after the manner of a *tarantelle*, opens with an ascending passage in unison—partly diatonic and partly chromatic. After the pause the first theme proper begins. Be sure to toss off the last note under the slur sign rather sharply. This is a characteristic of the dance and must be observed at all times.

The first theme is in the key of G major; the second theme is in E-flat major; and a third theme, beginning with measure 85, is in C major, subdominant key.

Since the rhythm remains more or less alike throughout, it is advisable to do all possible toward creating contrast by careful observance of the marks of dynamics.

EXCERPT FROM SONATA, OP. 27, NO. 1

By L. VAN BEETHOVEN

Beethoven is said to have passed through three distinct "periods" in the matter of style. The early period showed the influence of Haydn and Mozart; the middle period developed originality and a style peculiarly "Beethovenian"; and in the last period he reached the heights. He developed the sonata form to its highest state of perfection.

This particular sonata lies in the borderland between the first and second periods. It opens with a beautiful *Andante* which sings its way in typical Beethoven fashion until it reaches the *Allegro* theme where suddenly, without any warning whatever, there is a change of *tempo*, key and rhythm.

Here we find a very avalanche of *arpeggi* and scale passages which remain in effect till measure 65 is reached when the music becomes suddenly peaceful and the first theme is again heard and brings the movement to a close.

Be sure to observe the unexpected accents (*sforzando*)—a favorite device of Beethoven's and found frequently in his works. Note too, the sudden and abrupt change from *forte* to *piano*.

The *Allegro* section should be clearly articulated with finger *legato*.

IN OLD VIENNA

By LOUIS VICTOR SAAR

Here is an old friend in new setting that will be sure to find favor among readers of THE ETUDE.

Louis Victor Saar, the well known pianist and teacher, has given free treatment to this grand old melody and the result is an entirely new version, most pleasing and quite pianistic.

The melody moves from one staff to the other—sometimes from one hand to the other. But it is so well known there is little if any danger of its being lost. All the performer needs to do is to make the finger carrying the melody tone produce its best possible singing quality, and success is assured. Since the harmonies are very active be careful of the pedal, although even this is carefully looked after in the editing.

ALBUM LEAF, NO. 3

By ROBERT SCHUMANN

Here is a gem from the pen of Robert Schumann, an exponent of the so-called Romantic Period of musical composition. Schumann was often at his best in simple melodies and this is an excellent example of the lyric style of that great master.

Play this music as indicated in the text; that is, somewhat slowly but very much in the singing style. Make it expressive but keep it simple. Its title indicates that it does not suggest anything in particular. It is simply a passing musical thought—pure inspiration; and it should be played as spontaneously as it was conceived.

Observe carefully the phrasing of the melody in the right hand and do not overlook the occasionally sustained bass notes in the accompaniment.

WALTZ, OP. 39, NO. 6

By BRAHMS-BURMEISTER

This is number six in a set of waltzes by Brahms frequently heard on the recital platform.

Several of the set are often played separately as short encore numbers. This is one of the favorites; and Richard Burmeister, himself a pianist of note, has made a quite difficult concert arrangement which should prove of interest to the piano student.

Use full, free arm attack on the octaves, combined with wrist where the octaves in eighths occur. The *staccati* in thirds should be played with hands close to the keys, using a very short wrist movement. Keep the *staccati* crisp and brittle and make fine tonal distinction as indicated by the marks of dynamics.

It is suggested that the original be mastered before attempting this concert transcription.

GRASSHOPPERS AT PLAY

By HESTER LORENA DUNN

In this number Miss Dunn cleverly makes use of the psychology so necessary at times to capture the imagination of young pia pupils. The cross hand work suggests t hopping of the grasshoppers, while accor ing to the four line verse which accor panies the piece, "Curved finger joints w imitate the bending of their knees."

This makes a nice little etude for t first grader, and it should develop freedo of arm action in hopping over a consi erable portion of the keyboard while t trill figures give excellent practice in fing development.

BIG GRIZZLY

By RENÉE MILES

The young student, in this number, taken to the Zoo, and proceeds to give musical imitation of the grizzly bear he ceaselessly paces up and down in h cage.

The left hand employs only two chords the tonic and first inversion of the seven as found so often in first grade pieces.

Various effects are indicated in the mus such as Bruin stopping to look aroun continuing his walk, and so on, and final from sheer weariness, curling up for h afternoon nap.

The piece remains within the five fing position—although two positions are us for the right hand.

Follow out the *tempo* changes exactly given in order to obtain the effects ou lined in the text.

THE STREET BAND

By FABIAN D'ALBERT

A march is always popular in the ear grades and here is one that is very ea to play and sounds more difficult than is in reality.

This time the big tuba holds the spo light throughout. The left hand carri the melody against a typical bandlike cho accompaniment in the right hand.

The repeated chords in the right ha call for a nice bouncing wrist, and becau of the child's eagerness to play the marc this detail will undoubtedly receive mo practice than would be given a convention wrist exercise designed for the sam purpose.

A very clever number that should popular with early graders.

DISTANT CONVENT BELLS

By WALLACE A. JOHNSON

The title of this piece is self-explanator Play it *pianissimo* to obtain the effe of distance and try to give a bell-like to to the notes so indicated. This can accomplished by striking the key sharp but with shallow touch and with a certa amount of rigidity in the finger.

The pedal should be used freely as ind cated—and note the *sostenuto* marks ov the chords played when the pedal is n in use.

SWINGING ON THE GATE

By ADA RICHTER

Another cross hand piece employing sho diatonic passages which afford practice finger *legato*.

The first theme is in the key of C majo the second in the dominant key of G majo The pedal may be used at the discreti of the teacher.

MENUET IN G

By BEETHOVEN-CARLETON

The ever popular *Menuet in G* appea in this issue of THE ETUDE in a simplifi

(*Continued on Page* 51)



THE TEACHERS' ROUND TABLE



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Bach and Studies

1. It seems as if I cannot interest my pupils in Bach's "Little Preludes and Fugues." How many preludes and fugues in this book would you suggest for a pupil to memorize, or, would you suggest another book? I use "First Lessons in Bach," Book I and II (Carroll), together with Czerny-Liebling studies, before taking up the "Little Preludes and Fugues."

2. Should pupils memorize studies from Czerny-Liebling? I require my pupils to work up several to metronome during the year; the easy ones I use for sight reading.—Mrs. J. W. H., Georgia.

1. I almost never use the "Little Preludes and Fugues," especially with young students. After the Bach-Carroll books (which are admirable) or the "Preparatory School to Bach" (Liftl), or the first volume of "The Hundred Best Classics" (Whitemore), I would put them on one of the volumes of selections from the suites, or better still the newly published "Twenty Pieces from Bach's Book." This book, edited by the writer, contains twenty selections from the original bulky instruction book which Bach wrote for his children. Besides eleven *Preludes* from the "Well-Tempered Clavichord," appearing in their original, sometimes shortened and simplified versions, the "Clavier Book" contains fascinating pieces by Bach and other composers. Although some of the material is more difficult than the "Little Preludes," I recommend it highly as a substitute.

As you have found out, great care must be exercised in enticing our youngsters to swim in the Bach pool. At first, when they dip in their toes, the water must be carefully heated to the proper temperature, and you must take them reassuringly by the hand. Once well in, they won't notice the depth or the degree—for the water is so eternally fresh, stimulating and life giving; and swimming is such a "cinch"!

2. During all grades beginning with the third, students should memorize one good Czerny etude illustrating each kind of technic—finger independence, scale, arpeggio, octave, and so on. These must be practiced for some weeks; then afterwards, at intervals, several times restudied.

A Slow Shy Pupil

I am writing to ask your advice about my twelve year old son who is studying piano with me. I am new at piano teaching, but I chanced upon the John Williams' "First Grade Piano Book." We began on this, together with Books One and Two of Williams' "Major Scales."

We are now in the midst of Williams' "Advanced First Grade," and some doubts have assailed me as to whether I am trying to be too thorough and am progressing too slowly with a boy of this age. The desire to study the piano was expressed by him in the fall of 1936. At first his progress was very slow and his touch very heavy and lumbering. He enjoys the major scales and really excels at transposition. Recently he complained that Grade two pieces sound too simple and that he wants pieces that "sound like something important" and suited to his age. Am I wise to follow the Williams' courses through Grade four? How fast shall I try to push this slow, shy pupil? His goal, astonishingly enough, is the pipe organ.—Mrs. M. C. D., Nebraska.

In your son's case you are justified in pushing him along just as fast as he can go. But why do you call him "slow"? On the contrary, I think he is a very apt, quick pupil, to have accomplished so much in such a short time. Yes, follow the Williams books, but feed them to him faster. In addition, try some other material like John Thompson's "Let's Join The Army Now," or his "Velocity Studies," or his "Fifty Selected Studies" (from Gurlitt, Czerny, Behrens, Burgmüller, and so on); also duets, such as Jessie Gaynor's "Miniature Melodies for Two"; "Recreational Album for Duet Players"; Howard Kaschau's charming duet arrangement of familiar, easy pieces by Brahms, Haydn, Schumann, Beethoven, Bach and Grieg.

Later you might give him the first volume of "Studies in Musicianship"—miscellaneous Heller etudes selected and edited by Isidor Philipp. Any of these books may be secured through the publishers of THE ETUDE.

Poor Rhythm

Will it help a pupil with poor rhythm to have her beat or clap out the time of her pieces?—B. M. Oklahoma.

Do you remember, at the Mad Tea Party in "Alice in Wonderland" and during the discussion of knowing "Time," Alice says, "I know I have to beat time when I learn music," whereupon the Hatter retorts, "Ah! that accounts for it: he won't stand *beating* . . ." There's your answer! It is better to teach the girl simple, flowing conducting movements, elementary dancing—or anything which will help her to coördinate her whole body. She may also tap out various rhythmical figures very lightly and relaxedly on a table. (See this page of the July issue of THE ETUDE). Avoid any beating or clapping; both are unmusical and tend to rigidity.

A Balky Pupil

One of my pupils is a boy, a fine, intelligent youngster of nine years who has so far found his music fairly easy. That is, he can play about second grade pieces and has learned to do so without a great deal of exertion on his part. But now, to continue, he has learned that he must apply himself to some honest to goodness work and he has rebelled to the nth degree.

He starts his lesson with a frown, and from then on is determined not to do even his best with the usual small amount of practice. At first I made him continue his old lessons until he could play them correctly—or at least I tried to. He got tired of them and spent less time than ever. I thought perhaps he needed more material in the second grade before proceeding to the third. So I hunted what I thought would be quite interesting material for him and still there is that determination not even to try.

So it is up to me. And I am just as determined to get him interested as he is not to be interested.—F. A. C., Ohio.

Your boy is not a phenomenon—as all of us know to our sorrow. To music teachers the world often seems inhabited by millions of just such pesky little boys; in fact all other beings seem quite extinct! I hope you won't think that I am being flippant or smart alecky, or that I am unduly pessimistic when I suggest the following methods for bringing the "dear" little boy around; for I am writing in all sincerity.

Give him very simple arrangements of popular radio, movie, or musical comedy hits, even if you have to make the arrangements yourself. If necessary teach these to him by ear or rote, and add a simple second piano part for yourself to play. He won't be able to hold out long against such blandishments. Try to get him to play other easy two piano music, and let him "show off" these pieces with you to the pupils whose lessons come before and after him. Let him play the popular tunes, with another lad of his age and grade at the second piano. Give him and the other chap their lessons together. Persuade him to enter one of the numerous contests for ensemble playing. Have him "conduct" some six or eight-hand pieces played by other students, with him sometimes filling in at the piano for one of the others.

Ask him to buy a harmonica or a cheap ukulele. Buy one of these instruments yourself with instruction book to go with it. Keep one jump ahead of him. Use some of the lesson time teaching him to play his harmonica or ukulele; and sometimes ask him to accompany you on the piano with simple chords as you play a tune, or have him sing a humorous or sentimental song while you accompany him on the uke. Don't let it worry you if your voice cackles, croaks or caws; just sing "soft and low," and on pitch—if you can. Stop every few minutes to put in some work at the piano, thus alternating harmonica-piano or ukulele-piano throughout the lesson. Who shall say to what results such treatment will lead? The boy (or you) may develop latent, unsuspected crooning or harmonica virtuoso talents, leading from a triumphant début on Major Bowes' hour, to the radio, or to the movies. Who knows? At any rate it is well worth trying!

Above all, don't carry out your grim determination policy. It doesn't work with young boys. Be relaxed, try your best to interest him, play (the piano) often and as beautifully as you can for him, and smile—even if your face cracks; then trust to growth, development, and time to do the rest.

Fingering Arpeggios

1. In fingering diminished seventh arpeggios is it correct to place the right hand thumb on A, B, and E, and the left hand thumb on C, F, and G no matter on which key the arpeggio is started?

2. Is it correct to finger all dominant and tonic seventh arpeggios with the thumb falling on the first white key in both hands?

3. In major arpeggios how would you finger the fundamental position and the second inversion of D-flat, E-flat and A-flat?—Sister J. J., Missouri.

1. Your fingering is the best possible one, for it not only unifies the whole diminished seventh series but simplifies its finger patterns. However, for practice purposes I often work at the diminished sevenths which start on white keys, using thumb (right hand ascending, left hand descending) on all first tones.

2. Generally speaking, yes, but there are so many exceptions to this that I would not dare call it the rule.

3. The thumb plays the white key in each. Your way may be practiced, but must almost never be used; it is too bumpy.

"Mastering the Scales and Arpeggios," by J. F. Cooke, will help you to solve your arpeggio problems.

"Dessert Pieces"

As a teacher of children I am torn between two purposes. The first is to satisfy the musical and childlike nature of my little juvenile players and to let them go along their natural way and keep them loving it, offering them the help that they themselves realize is needed. On the other hand, I am afraid to indulge in this method, for it is so important for them to develop habits of accuracy and to establish a fine standard demanding precision and close attention to details. But most of them do not really see the whys and wherefores of such "fussing," as I have heard them name this manner of approval. What I do to counteract any nervous strain or boredom I may have imposed upon them is to include what we call a "dessert piece" as part of their daily practice schedule. This is a composition slightly below their grade, of a lighter type, entailing no hardships whatever. There they are allowed to let go, play as they please, choose their own tempo, providing it is kept even. As a rule I get the best results from these little numbers, as unimportant as they are musically. I even get tempted to include them on our repertoire list, though I don't, because as a rule, they are below our musical standard. But there I get the free, happy playing which I think belongs to the child world. —S. H. A., New York.

I could not suppress a broad grin when I finished reading your interesting and helpful communication. Each sentence led me to the next, eagerly anticipating the question to come; but you tricked me—the interrogation point never arrived! Your suggestion is a capital one, and only strengthens my own conviction that all students, elementary or advanced, should be given two kinds of work, the thorough, digging out tasks of technic, memorization and interpretation, over which the teacher must "fuss" until the proper standard is attained, and the lighter assignments, such as you use, to cover a wide range of musical terrain, to develop technical or reading facility, or with no other end than pleasure. After all, the aim of music study is enjoyment. Yet how often we forget this! While we are preparing the students to appreciate the matchless gems locked in the inner treasure house of music, we must not let them miss the wealth of lesser jewels glittering along the way. Indeed it is only by thoroughly enjoying the sparkle and loveliness of these wayside gems (even if, as you say, some of them are "paste") that they will learn to appreciate the magnificence of the crown jewels. By which effusion I mean that students must not be pushed along too quickly; they ought to explore much music in their own grade before being driven ahead. For instance, an advanced student should have one Beethoven sonata after another assigned to him for "reading" acquaintance. First the easier movements, then the harder ones are studied for a week or two, with no emphasis on finish, technical polish, or memory, but only for the purpose of playing the notes clearly, in time and with as much expression (this includes pedals of course) as is possible in a short time. How well this can be done will depend on the talent of the student. Teachers are surprised when they see how much music a pupil will "eat up" if this policy is put into practice for a season or two. Is it not pathetic to see how many advanced students know only one, or at most two, Beethoven sonatas? In fact, they haven't even read over any of the others. Let us do away once and for all with this teaching of a few stilted pages of notes, and get down to teaching *music!*

* * * * *

"A choir which cannot sing unaccompanied and on the key has no right to sing at all."—Eric De Lamarter.

From Typist to Prima Donna

As told by the eminent Franco-Russian Contralto

SIGRID ONEGIN

To L. WEILICH

An Inspiring Story of Success because an Artist Refused to Compromise with Obstacles



SIGRID ONEGIN

WHEN YOUNG SINGERS come to me for criticism and advice, I am sometimes encouraged, often disheartened. I hear beautiful natural voices, I see personal charm and high hopes. I listen to declarations of serious purpose, I realize the intelligence of the neophyte, and I think "Here is the material from which a fine artist is made. Here, perhaps, is the dawn of a great career."

But when I put the fatal question "Why do you want to become a public singer?" I nearly always suffer acute disappointment. The answer is generally the same. Boiled down it spells personal ambition. There is in it no hint of real consecration to an art that demands the utmost service in every sense of the word. There is no real appreciation of the fact that ambition in singing must be an ambition of self-effacement, an ambition to give rather than to get.

These young students, these eager girls with their zest to succeed, dream of audiences under their sway. They may be ready to sacrifice pleasures to gain this end, but the end is one in which they themselves are glorified. They have no vision of themselves as humble servitors whose duty is to give beauty rather than to get money and fame.

Advice of a Peeress of Song

YEARS AGO I read an article written for young singers by a great singer of her day, Emma Albani. After advising them to "read good books, see fine acting, pictures and sculpture, and to live in an atmosphere of art and intellect," she added: "But remember that this does not mean shutting yourself up in a selfish contemplation of your own career. If you would sing so that you can touch people's hearts, you must be in sympathy with those hearts yourself."

Then Albani altered Coleridge's famous lines about prayer:

"He prayeth best who loveth best
All things, both great and small,"

To:

"He singeth *best who loveth best*
All things, both great and small."

Here is text enough for many a sermon on singing .To love "all things, both great and small," to be in sympathy with the hearts of that mighty composite assembly, an audience, one must understand those people, must have had many of the experiences which are woven into their personal histories. The less vicarious, the more actual, such knowledge is, the better. If the acquisition of knowledge is a painful process, never mind. If the student's path is strewn with rose petals, she will never learn to step firmly.

Once I shocked a girl who assured me that her uncle would pay for her tuition if I considered her "promising."

"Thank your uncle," I said, "but tell him that you will earn the money for your lessons. Keep your independence, it is a precious thing. Get a job and give your employer full value for your wages. You must learn life, as well as music, if you expect to become a singer."

At first she thought me merely hard-hearted; but, when I told her something of my own early training, she began to see what I meant.

The University of Struggle

MY EARLY YOUTH was filled with the splendor of riches and independence. A home in Paris; a country place on the Marne River, where my younger brother was born and where he died a victim of the Great War. But overnight all the splendor vanished. My father died suddenly, leaving my mother and her three children penniless. I was then fourteen years old, tall and rather strong and very conscious of my voice. No free scholarships were dangled before my eyes as an incentive to musical study. Whatever I decided to do had to be done alone. Narrow-minded kinfolk, who looked on concert and theatrical work as unladylike and beneath our dignity, would not help me. Although still a child, I was forced to find a way to support my family while, at the same time, struggling to earn means to develop my voice.

I got a job as a stenographer in a lawyer's office, doing night work. During the day I worked for an exporter, took my lessons in my lunch hour, and even found time to read books to my employer's sick wife! Strong coffee kept me awake for my night job; a short sleep gave me strength for my long daily work. Thus I started at the beginning and climbed up in the business world, paying the family bills and having enough money left over to continue with my music.

Often I made the terrible mistake of carrying fresh memories of my singing lessons into the office. As I mechanically typed out letters dealing with shipments and invoices, I imagined myself seated at a piano instead of a typewriter; the brittle clicking of the keys merged to me into the notes of an exercise or an aria. I had a conviction that I was destined for such a tedious job only until I could turn my musical training to practical account.

"It will not last long," I repeated to myself, over and over again. But the longer I worked, the more my spine stiffened. I learned resolutely to put music out of my mind during office hours, to concentrate on whatever came before me. It was not easy at first. Nor was it easier when, as I grew more expert at my desk, my working time stretched to meet office demands. The tedium seemed worse, too, because of the progress I was making in my singing. Yet I knew that without the tedium the progress would not be possible. This taught me a finer honesty in my job; and, although I did not realize it at the time, this conscientiousness was the price I paid for yet another valuable lesson—study of human nature.

Formerly I had taken dictation and transcribed notes mechanically. Now I began to see the workings of minds and hearts in letters dealing with trade and commerce. When the gruff Mr. X wrote a kindly letter to a client who owed him money, my eyes were opened to a side of Mr. X's character that was new to me. Subconsciously, at first, I came to the knowledge that I was an actor, even if only an unimportant one, in a fascinating drama of human hopes and fears, joys, sorrows, successes and failures, the things by which we are always surrounded whether we see them or not. "All things, both great and small" took on a vitality I had not known they possessed. Friendships developed. I found myself intensely concerned over the weal or woe of my associates. I gained glimpses of the infinite variety of life, and my horizon broadened in proportion.

Art Enriched by Having Lived

AND AS MY VISION EXPANDED, my music took on new and deeper meanings. As my teacher put it, I began to "wake up." Once I had tried to carry my music into office hours, and failed. Now I carried into my singing the priceless knowledge of life learned in the office, and succeeded. My singing was not yet of the highest standard, but it was perceptibly better than it had been.

There were no idle dreams of public acclaim, of rousing triumphs, of glitterin fame. There was but a stark and ste awareness of life. Mine was a gift, a Go given talent, laid in hands with fingertip hard from typing. A gift laid in my hea which had fought against misunderstan ings. A gift laid in my brain which ha grown into a "man's brain," as my em ployer told me when finally I quit h service.

For quit business life I did, naturall when public singing followed private en gagements. I had reached a point at whic famous conductors took an active intere in my work, took me seriously, accepte the erstwhile child as an experienced, sin cere and responsible person with will pow and a knowledge of the world—that wor which was now open to me as I stepped o the illimitable platform of life, equippe with an appreciation of "all things, bo great and small."

To anyone who wants to become a publ singer I say, "Go home and tell your unc that there is no such thing as achieveme in music without the proper understandin of 'all things, both great and small.' G this understanding through hard work. may have been unhappy once, when fa made me poor; but to-day I feel happy th my success came in the way that it di that I did not start real life easily. To your uncle that you do not need his su port, that you are willing to go up th steep path alone, to undergo the hardshi which teach you the value of 'all thing Save; suffer, and see. If you do, the ho will finally come when you can say 'A now I sing best.'"

* * * * *

"Music, when rightly used, has t noblest appeal through the senses to t spirit without sensualizing the spirit. It refining in its influence on all types people and all classes."—S. Parks Cadma

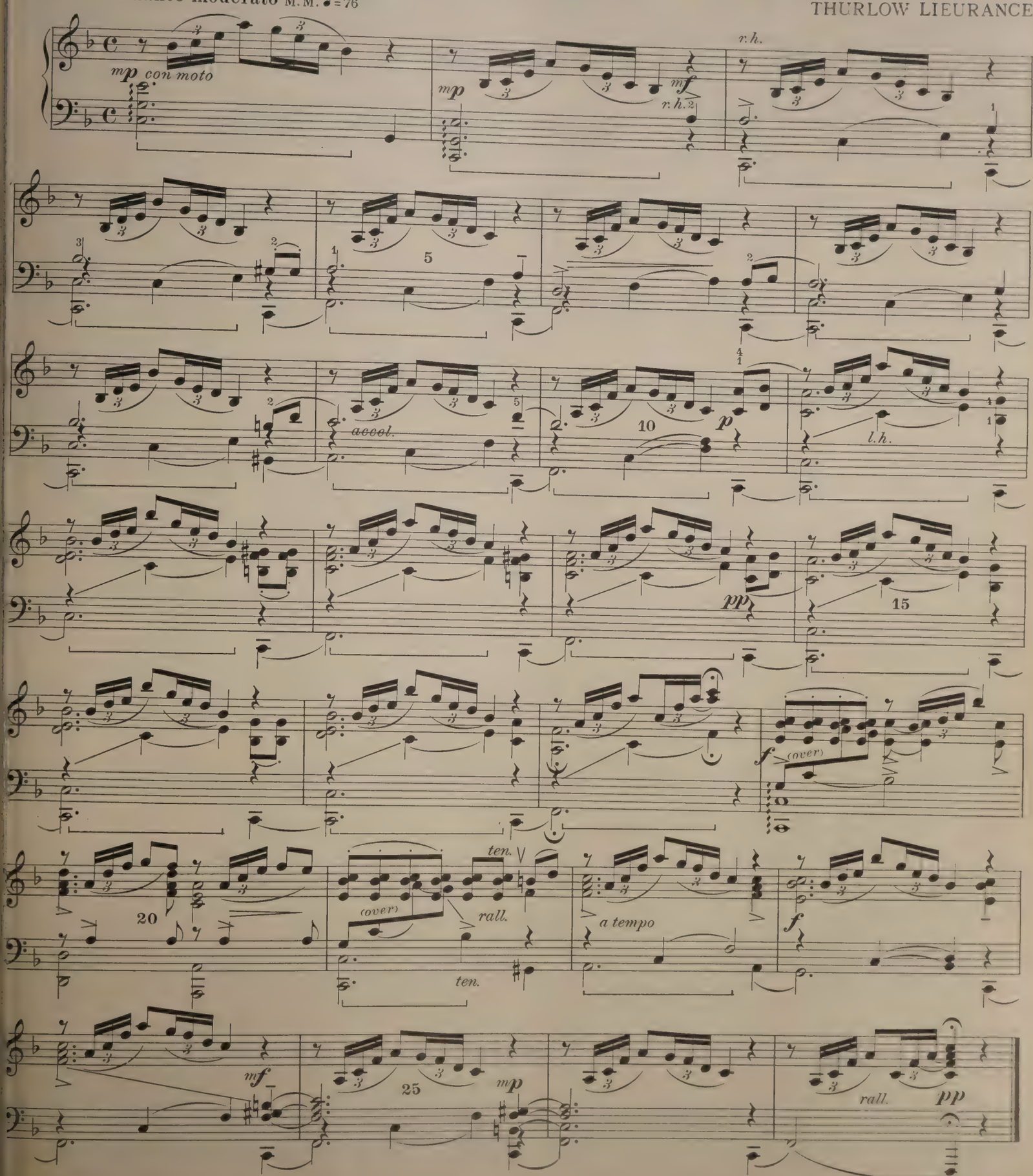
LAMENT

(Where Dawn and Sunset Meet)

Grade 3½.

Andante moderato M.M. ♩=76

THURLOW LIEURANCE

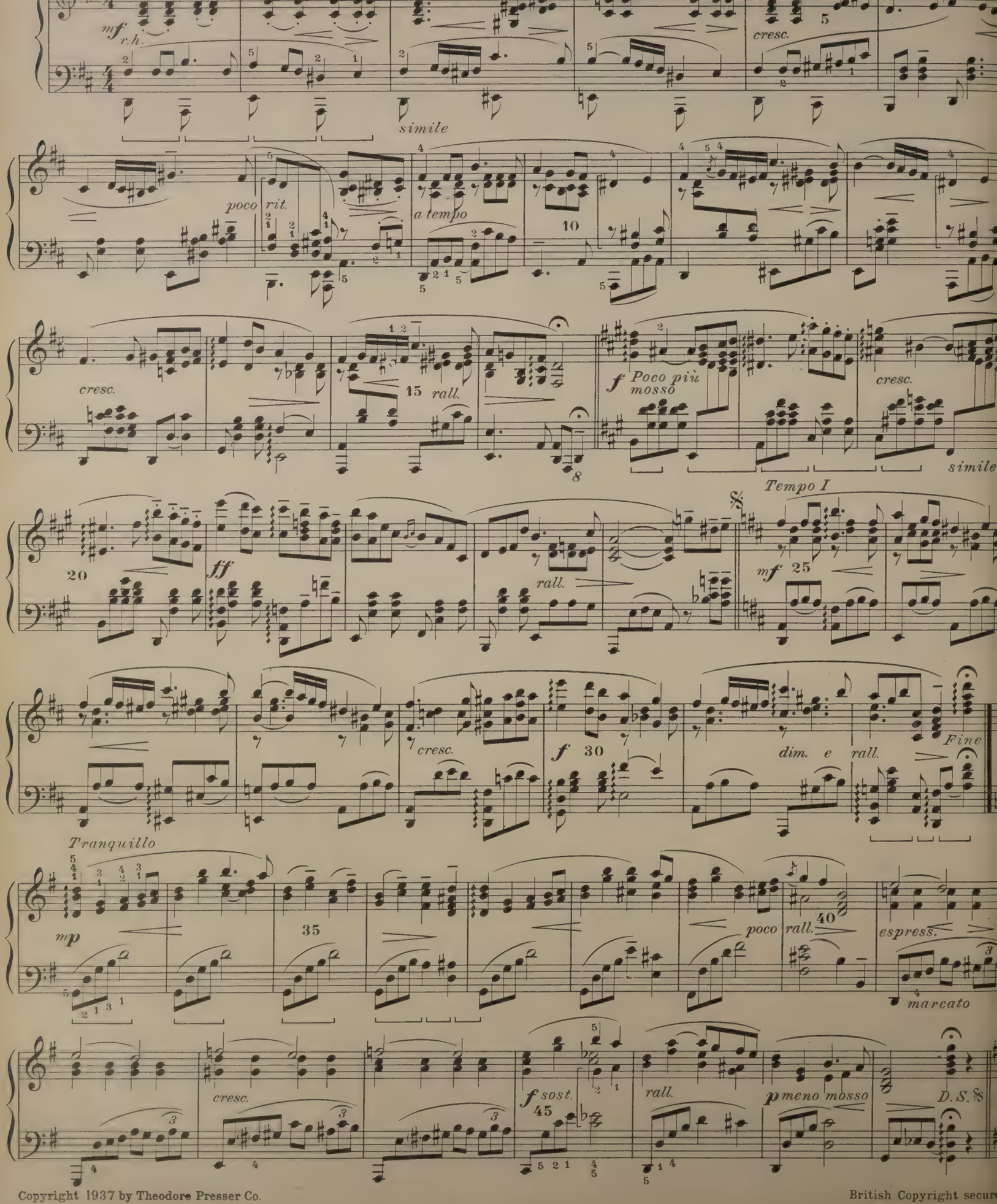


Copyright 1937 by Theodore Presser Co.
British Copyright secured

REFLECTIONS

Grade 4. **Andante espressivo** M.M. ♩= 66

CHESTER NORDMA



Copyright 1937 by Theodore Presser Co.

British Copyright secur

SOUNDS FROM THE VIENNA WOODS

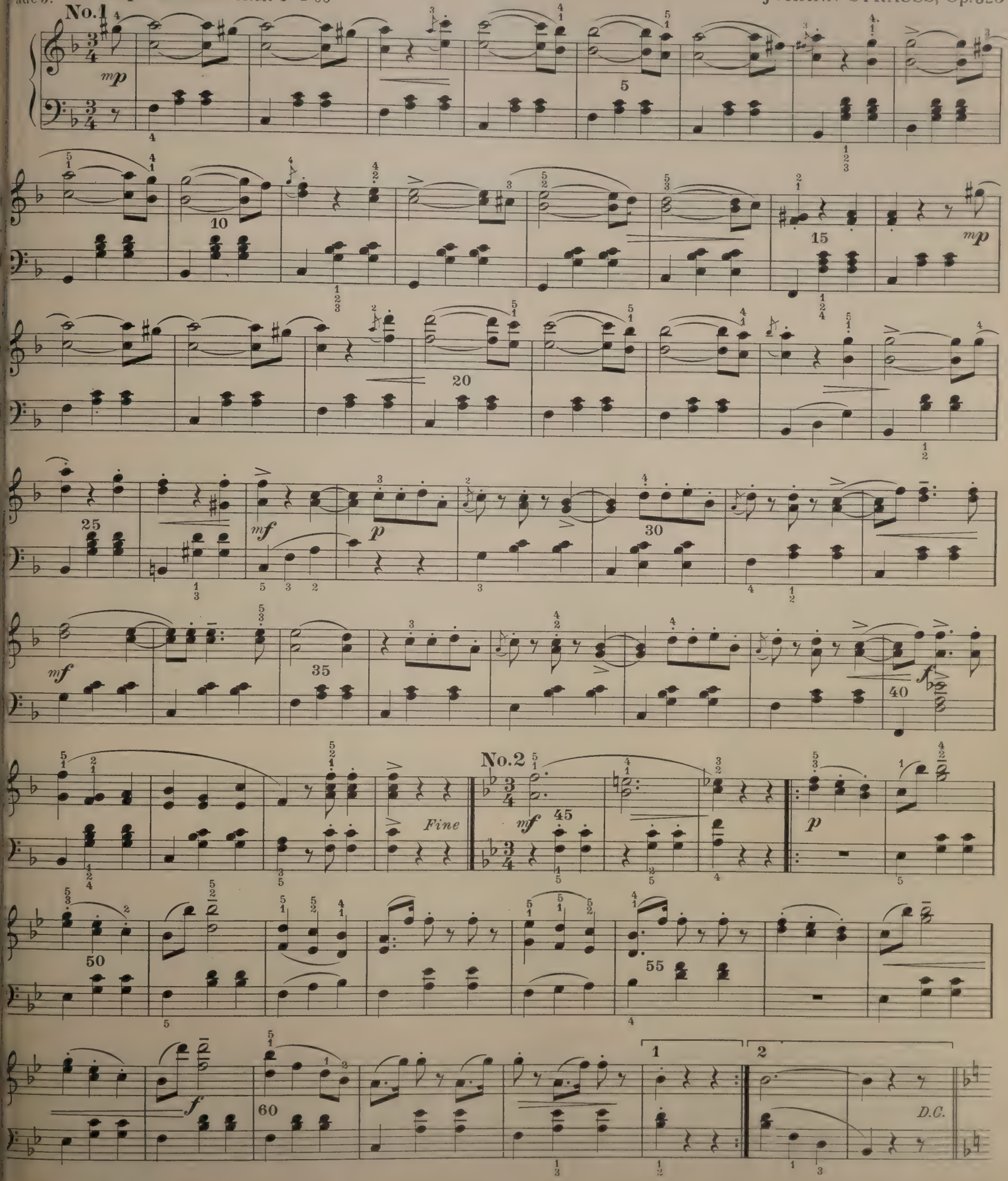
WALTZES

.rr. by Henry S. Sawyer

ade 3.

Tempo di Valse M.M. ♩. = 60

JOHANN STRAUSS, Op. 325



pyright 1937 by Theodore Presser Co.

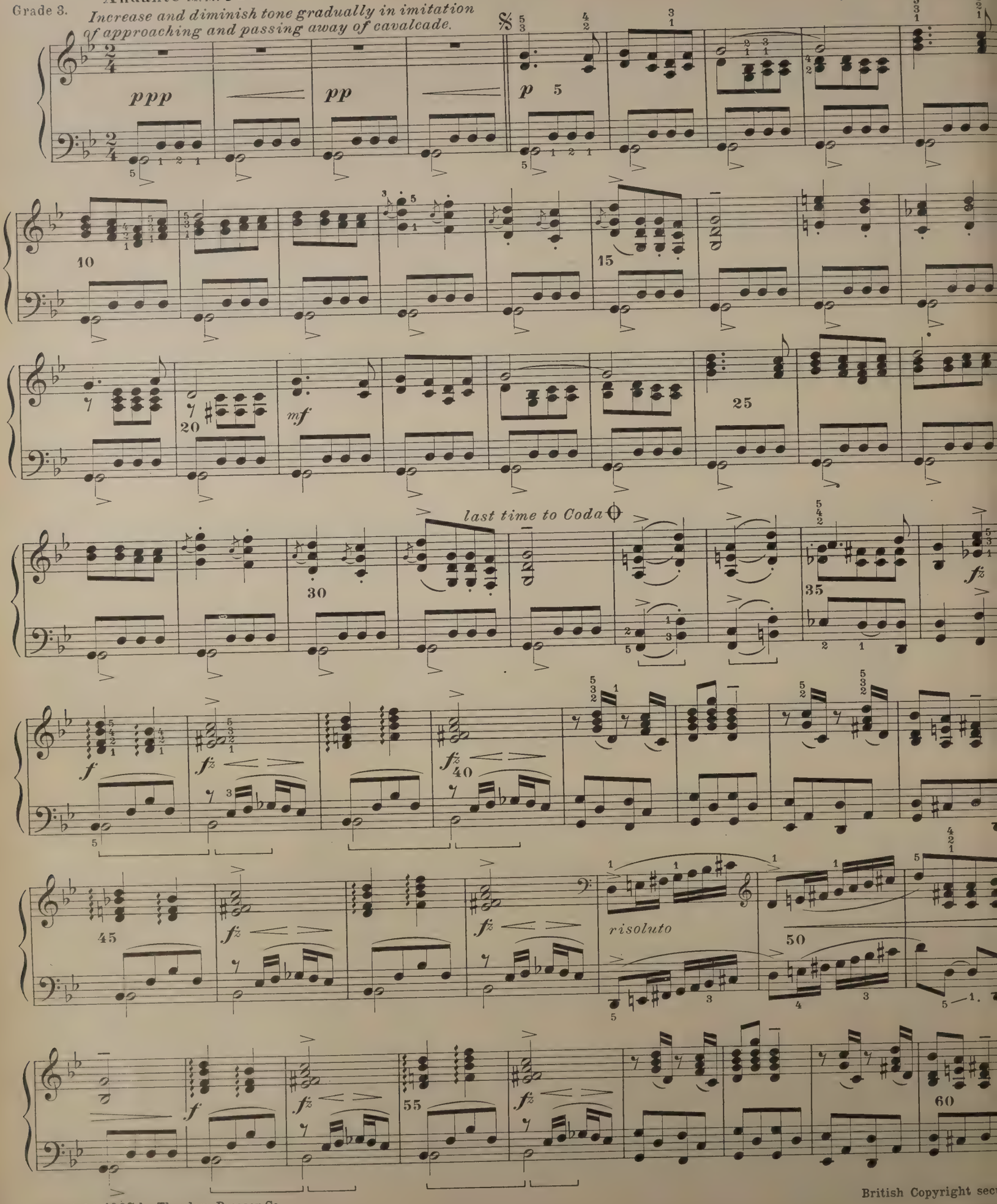
MARCH OF THE CALIPH

WILLIAM BAINES

Grade 3.

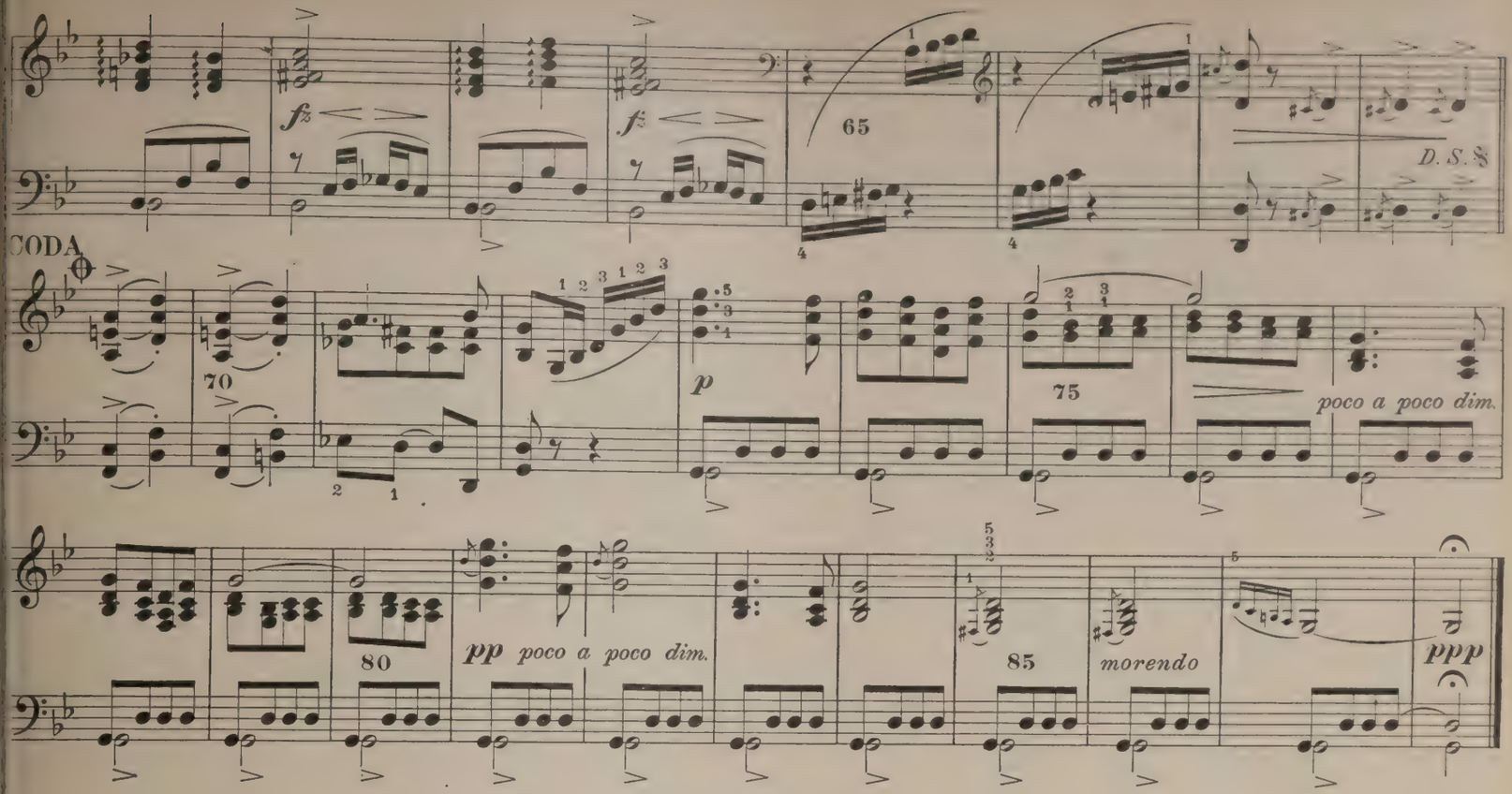
Andante M.M. ♩ = 84

Increase and diminish tone gradually in imitation of approaching and passing away of cavalcade.



Copyright 1937 by Theodore Presser Co.

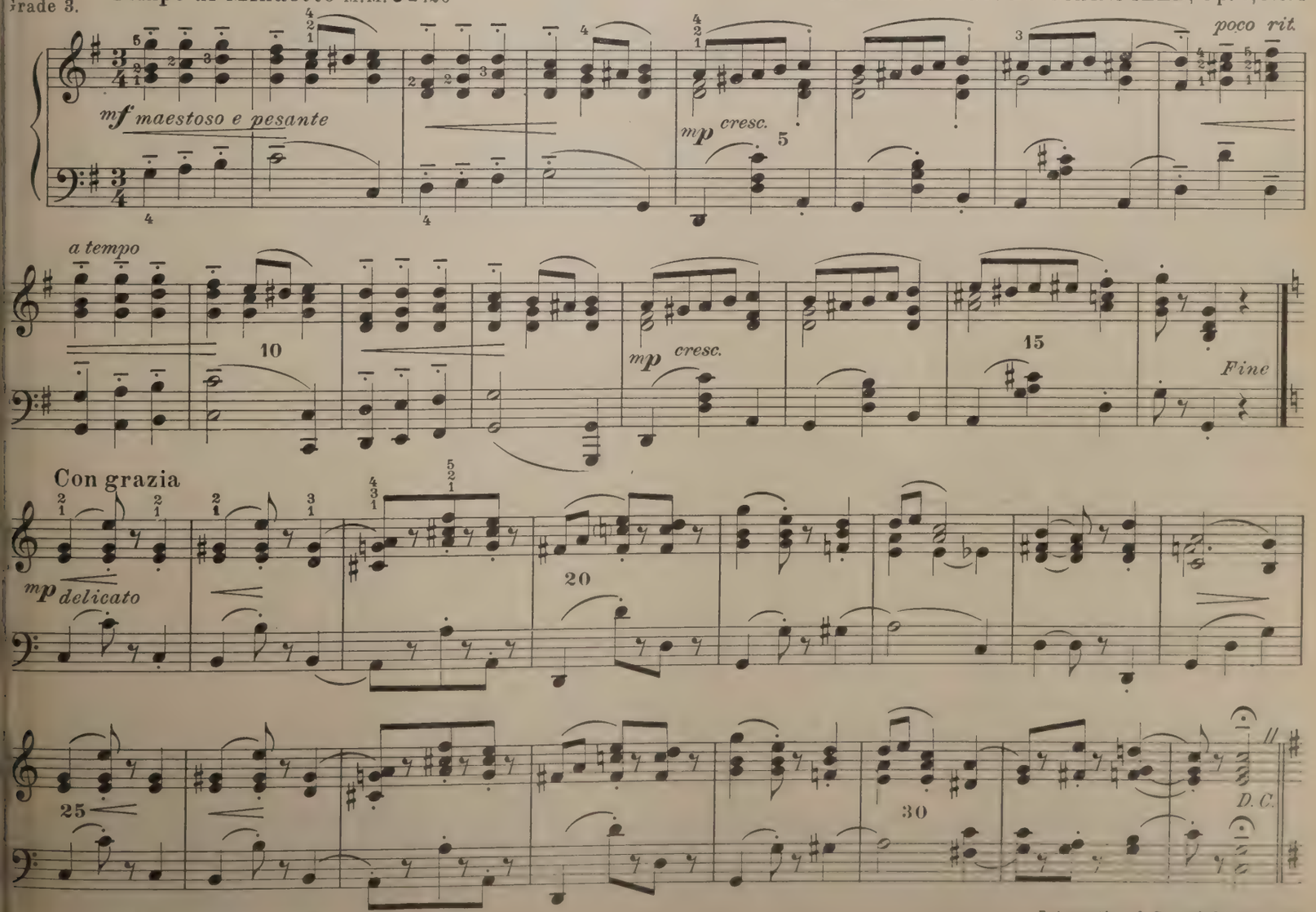
British Copyright sec



MINUET

ARTHUR TRAVES GRANFIELD, Op. 9, No. 1

Grade 3.



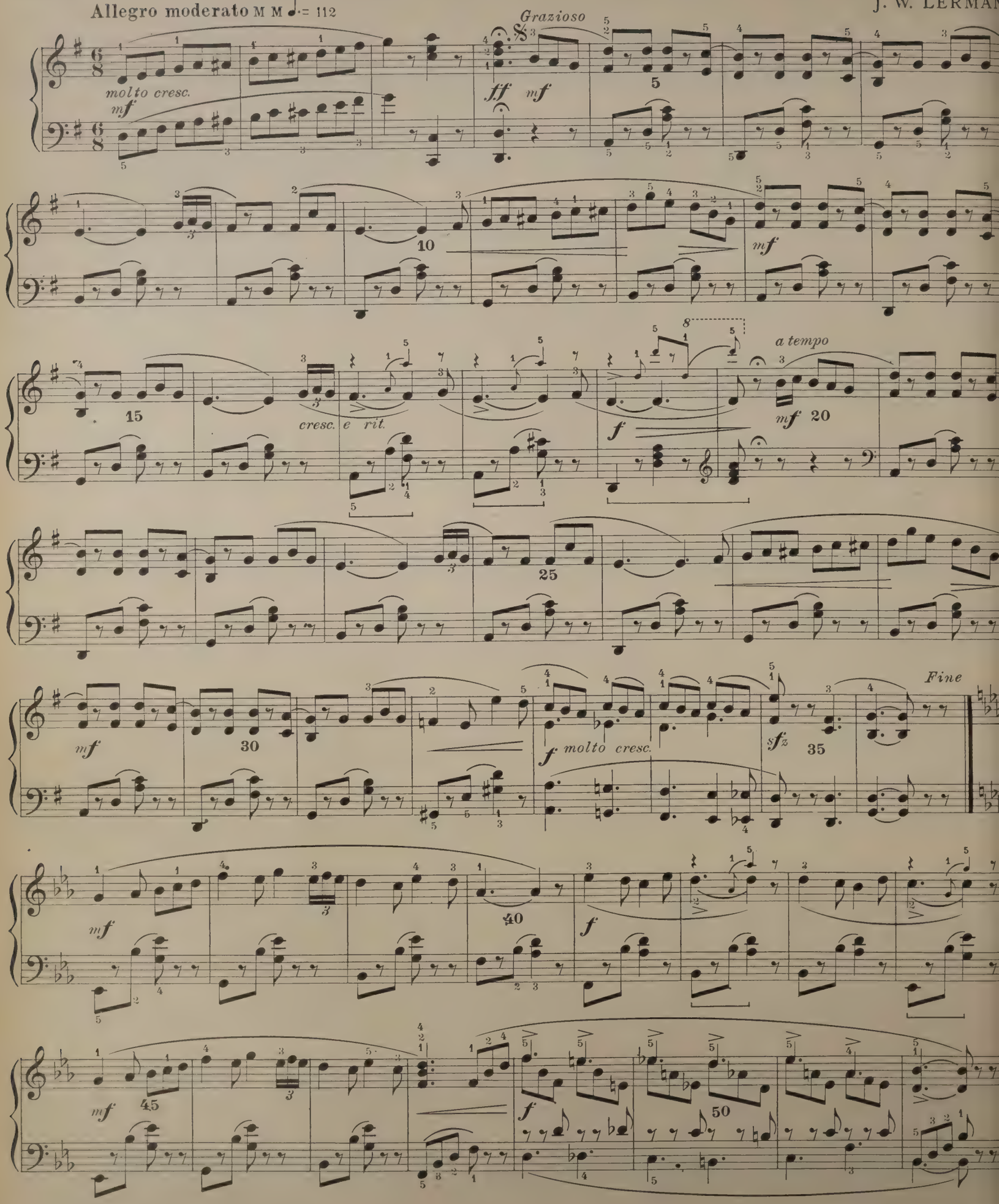
Copyright MCMXXIV by Oliver Ditson Company
International Copyright secured

Grade 3½.

NEAPOLITAN SERENADE

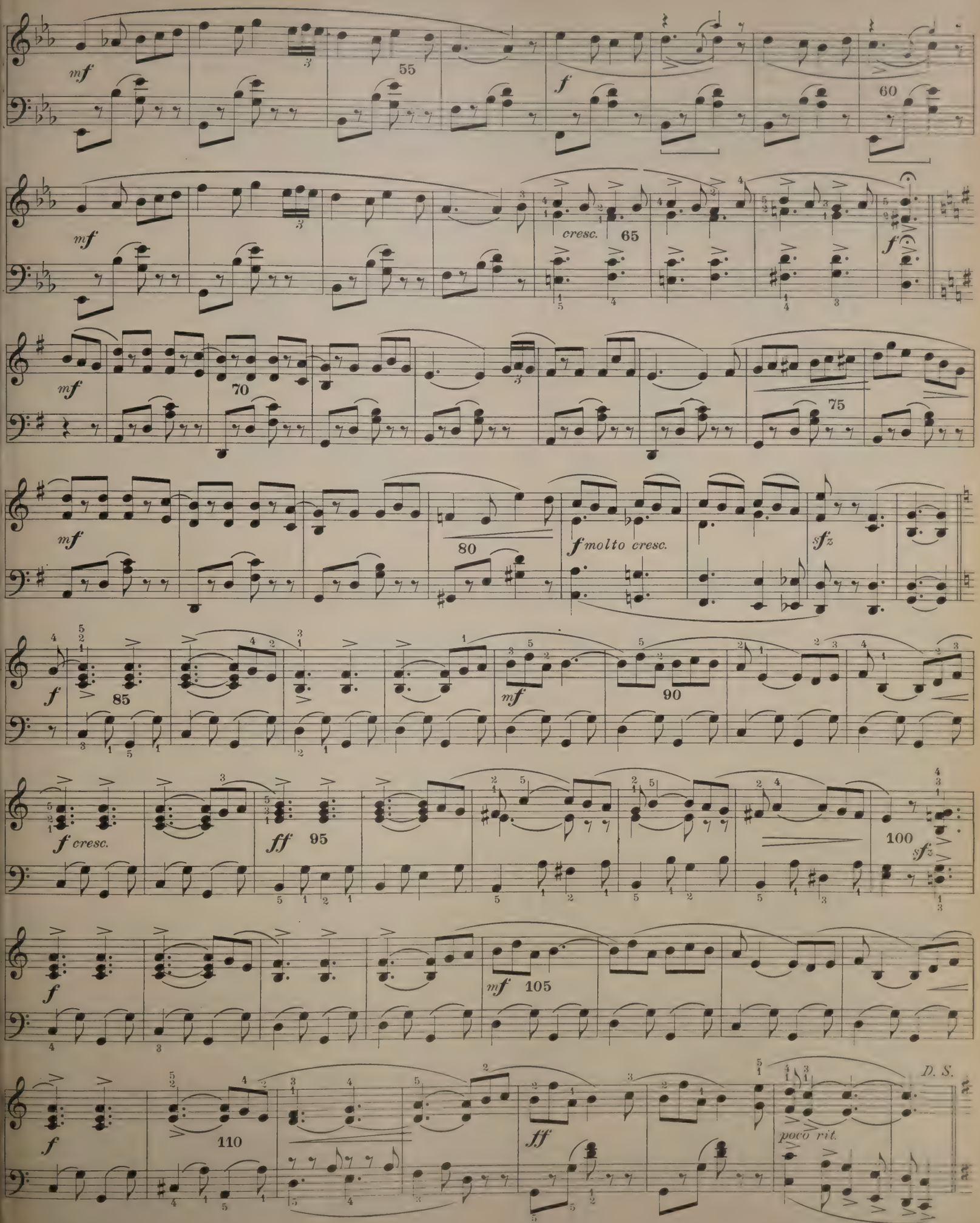
Allegro moderato M M ♩.= 112

J. W. LERMAN



Copyright MCMXV by Oliver Ditson Company

International Copyright secur


mf
55
f
60
mf
cresc.
65
f
mf
70
75
mf
80
f molto cresc.
sfz
f
85
mf
90
f cresc.
ff
95
100
sfz
f
mf
105
f
110
ff
poco rit.
D. S.

IN OLD VIENNA

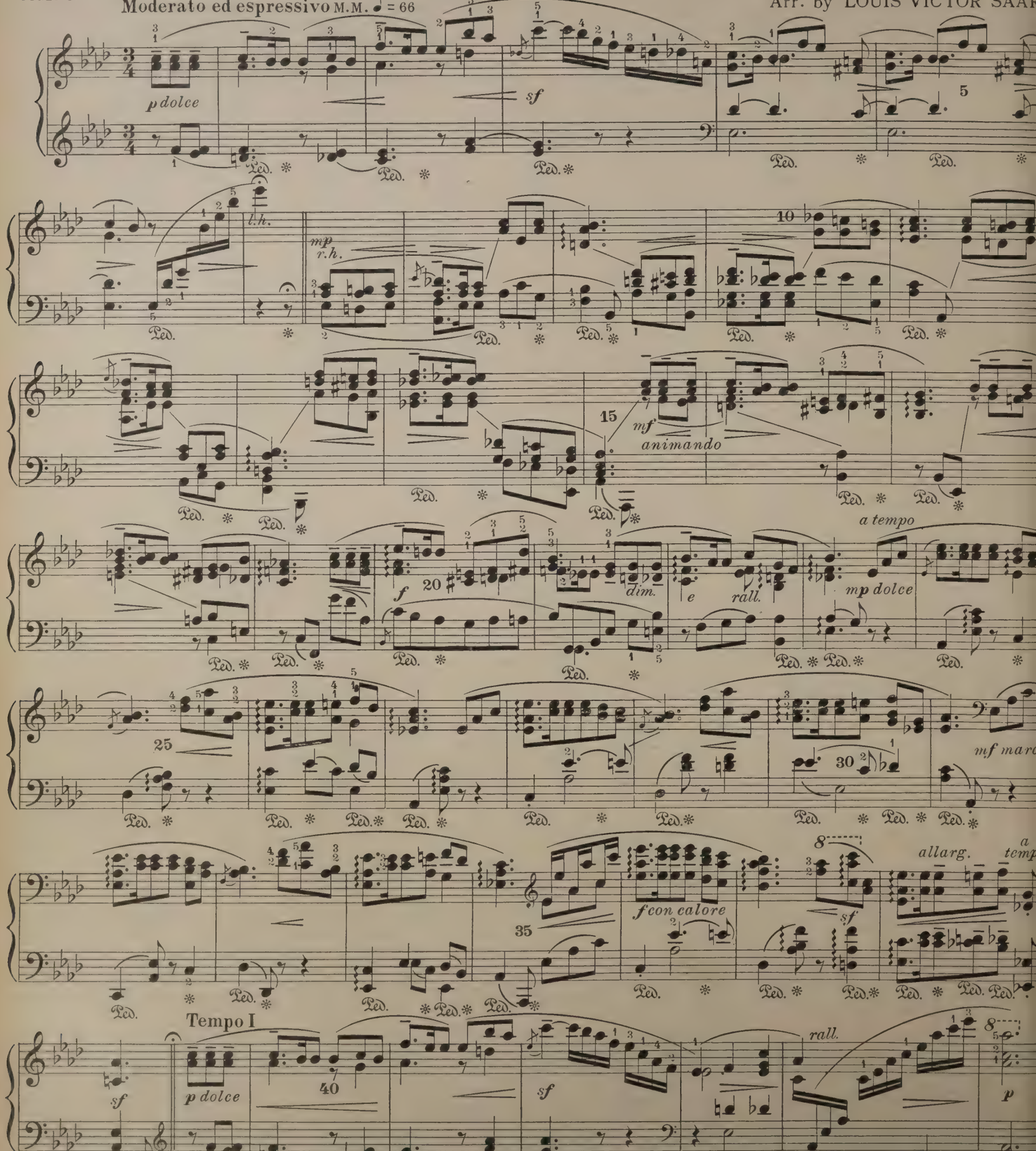
THE OLD REFRAIN

This ever lovely melody from Vienna has appeared in many different arrangements. This particular one by Louis Victor Saar is redolent of the year tha he spent in Vienna as a pupil of Brahms. The melody is "Du alter Stephansturm" and is dedicated to the Tower of St. Stephen's Cathedral where bot Mozart and Haydn were choir boys. Decorated with many colored tiles this great building dominates the centre of old Vienna.

Grade 4.

Moderato ed espressivo M.M. ♩ = 66

Arr. by LOUIS VICTOR SAAR



Copyright MCMXXXIV by Oliver Ditson Company

International Copyright secure

EXCERPT FROM SONATA

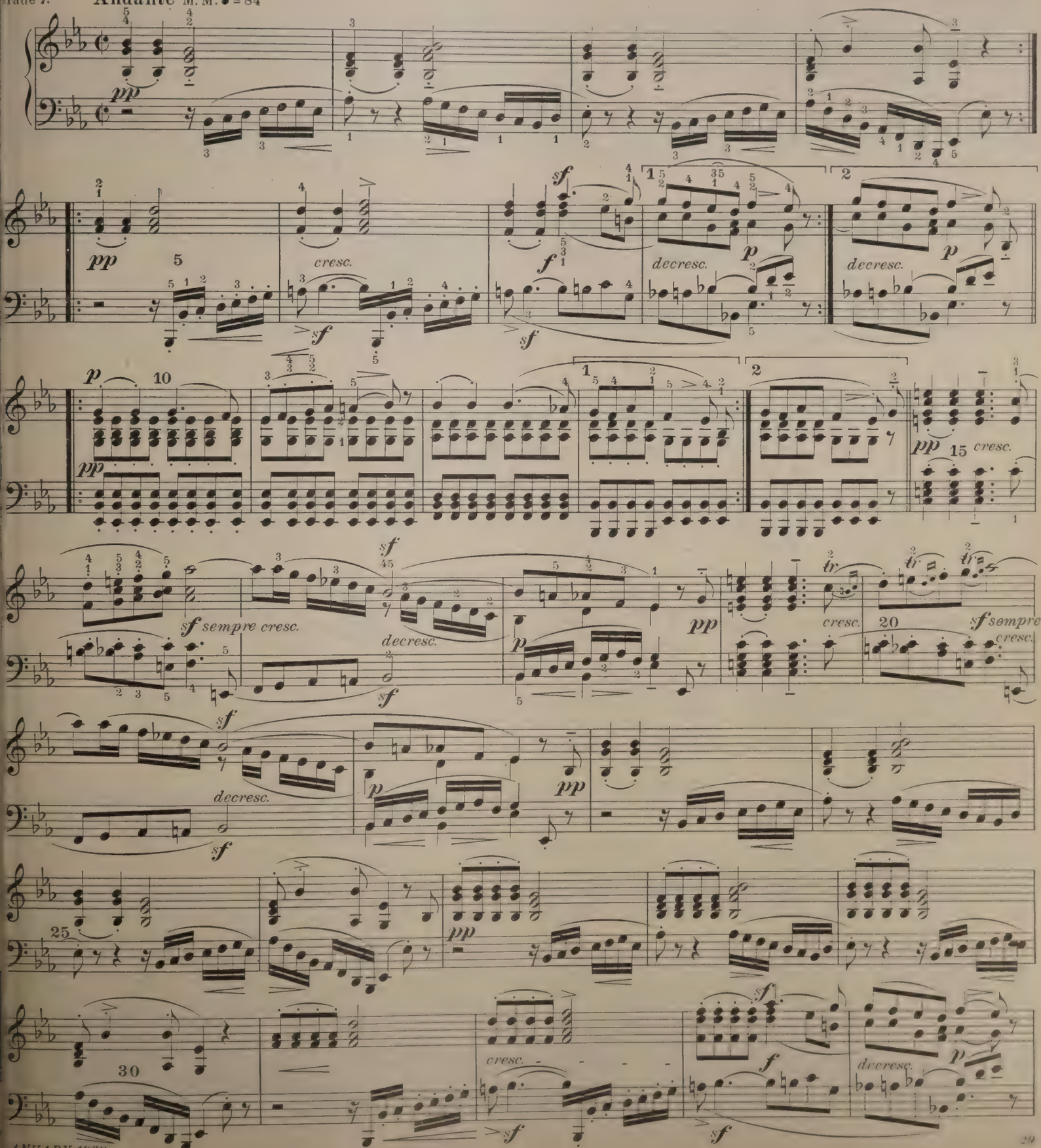
QUASI UNA FANTASIA

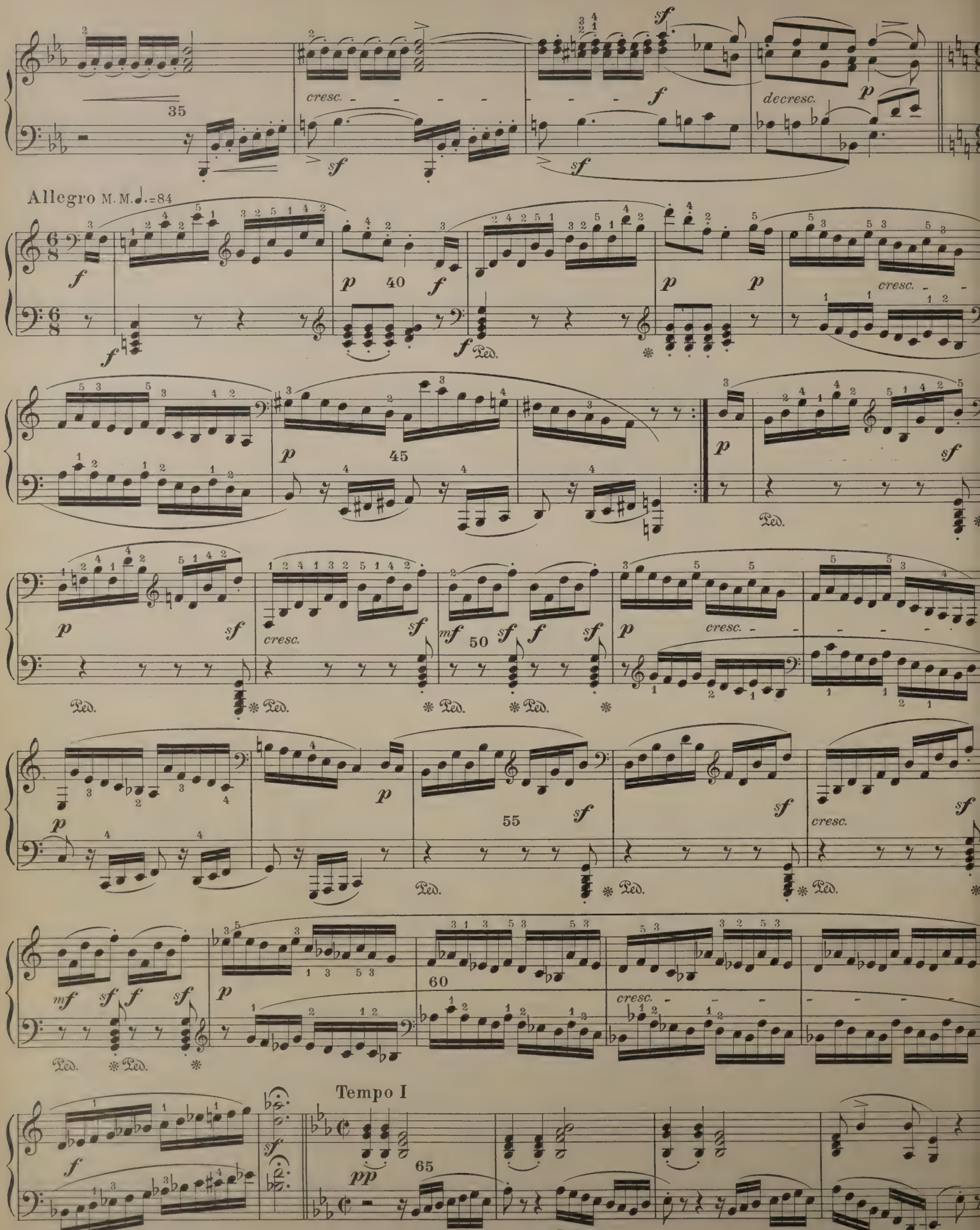
Op. 27, No. 1

In this excerpt from Beethoven's delightful "Sonata Quasi una Fantasia" (Sonata like a fantasy), the composer, while still under the benign influence of both Haydn and Mozart, begins to show a freedom of style which anticipated his wholly original and fresh inventiveness that came shortly thereafter in his Opus 31. This Sonata therefore is very interesting historically.

Grade 7. **Andante** M. M. ♩ = 84

L. VAN BEETHOVEN




35
cresc.
sf
f
decresc.
p
Allegro M. M. ♩.=84
40
45
50
55
60
Ped.
Tempo I
65
pp

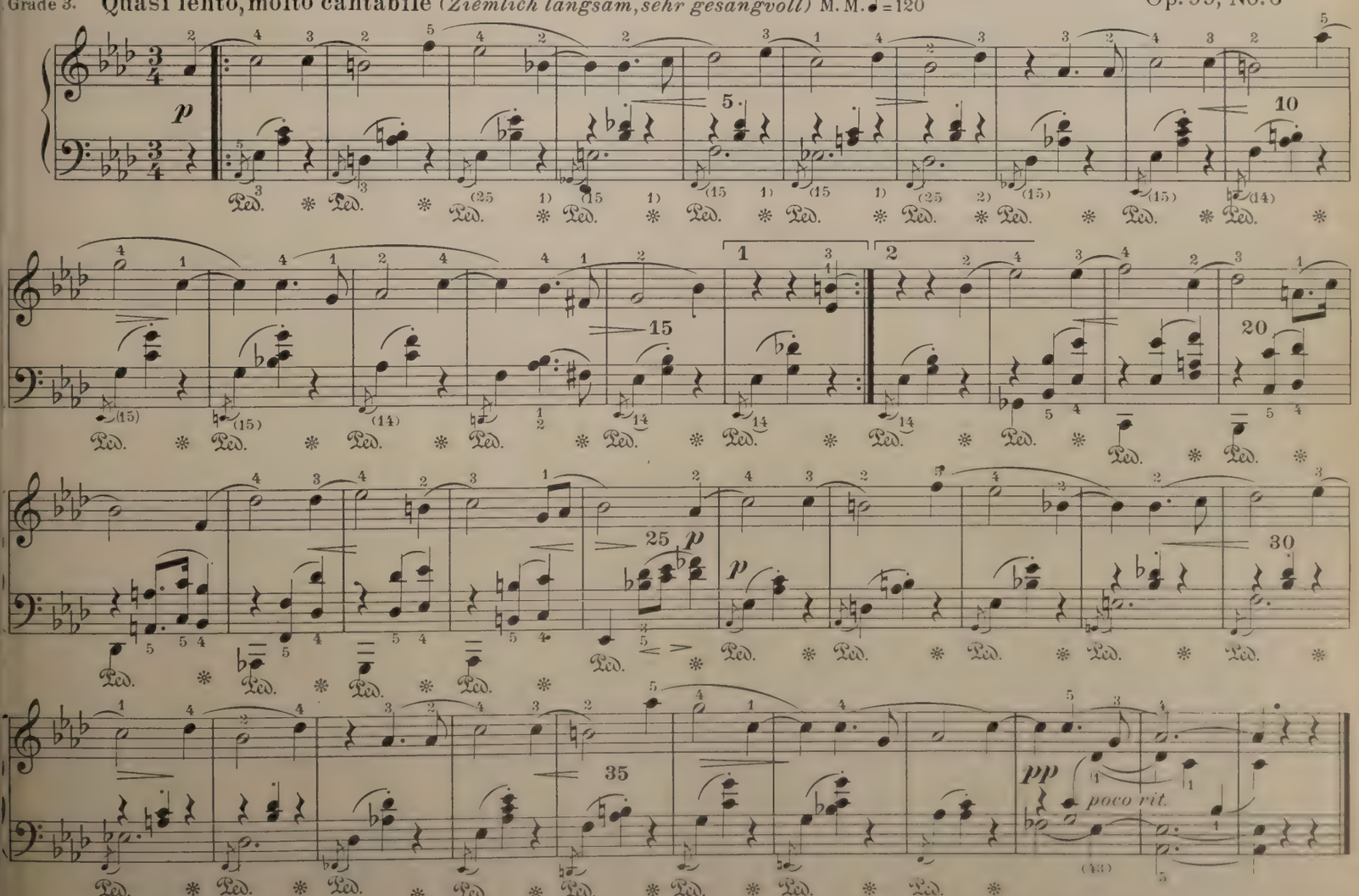


ALBUM LEAF

No. 3

ROBERT SCHUMANN,
Op. 99, No. 6

Grade 3. **Quasi lento, molto cantabile** *(Ziemlich langsam, sehr gesangvoll)* M. M. ♩ = 120



Copyright MCMV by Oliver Ditson Company

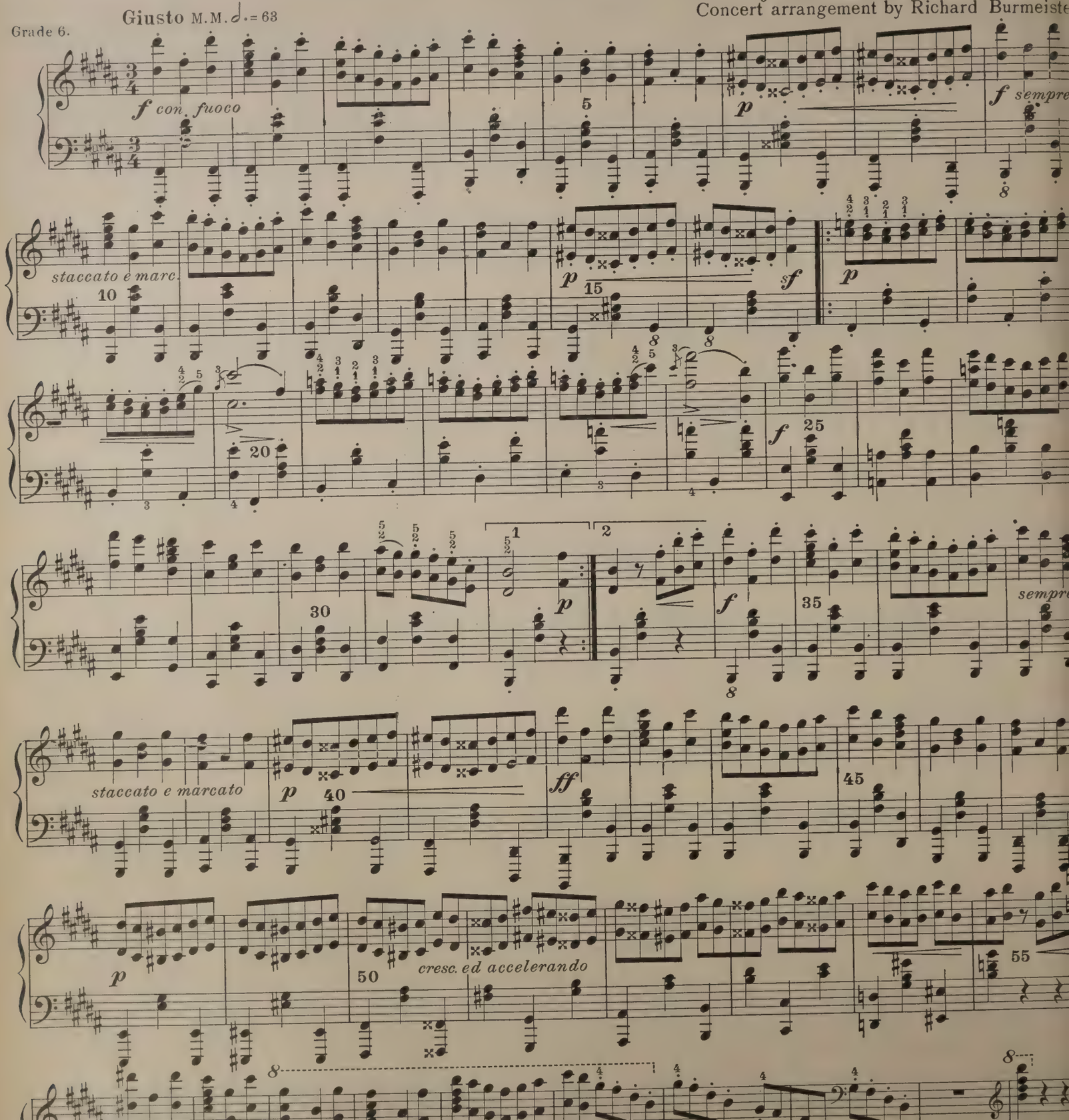
WALTZ

No. 6

Brahms Op. 39 No. 6 has long been a test conservatory piece in octaves, thirds, and sixths. Any student who can play this composition with the prop
er fire contrasted with delicacy, has made a substantial advance. It is also an excellent study in staccato and left hand skips.

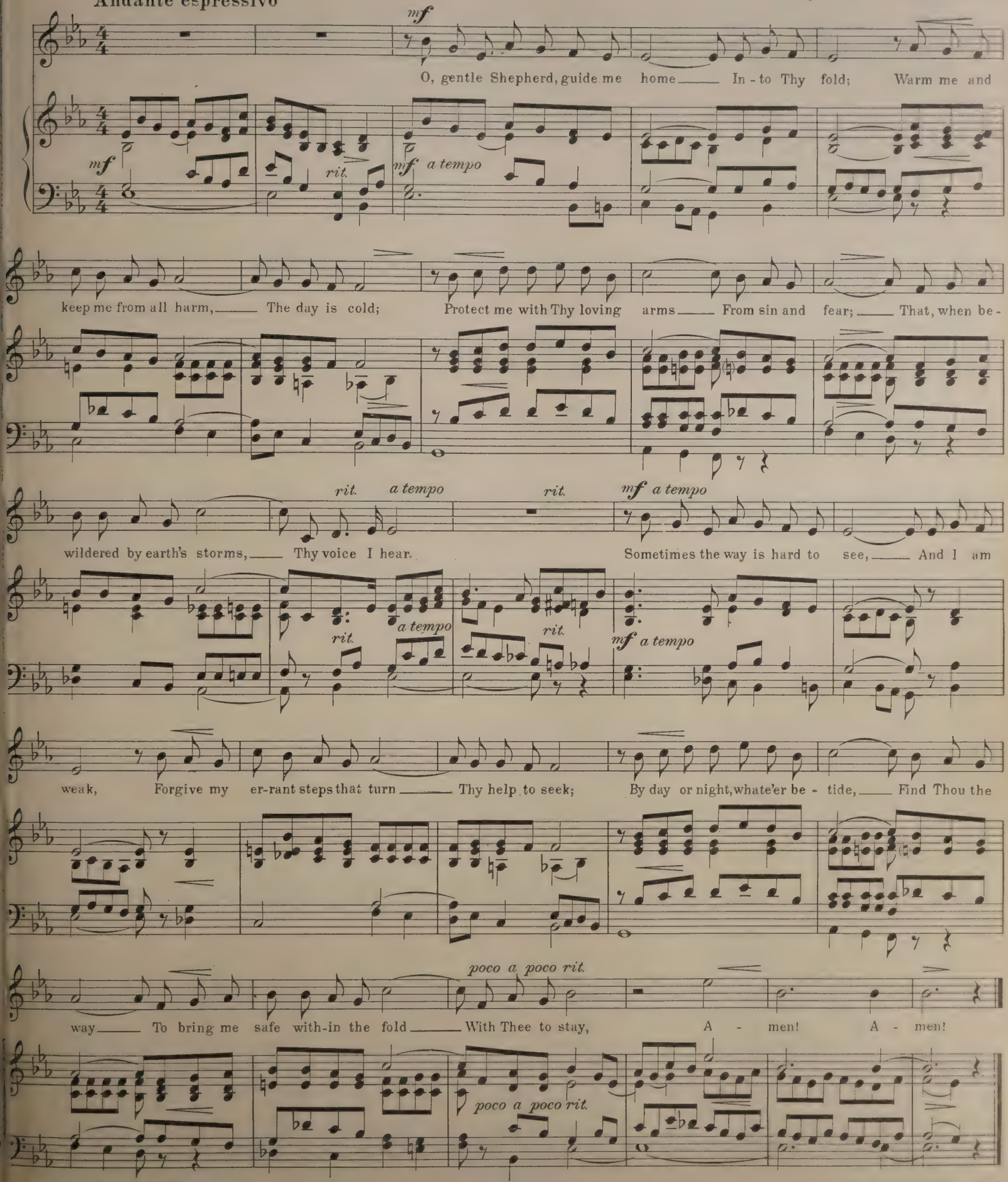
JOHANNES BRAHMS, Op. 39
Concert arrangement by Richard Burmeiste

Grade 6.



MY SHEPHERD, THOU

Words and Music
by LILY STRICKLAND

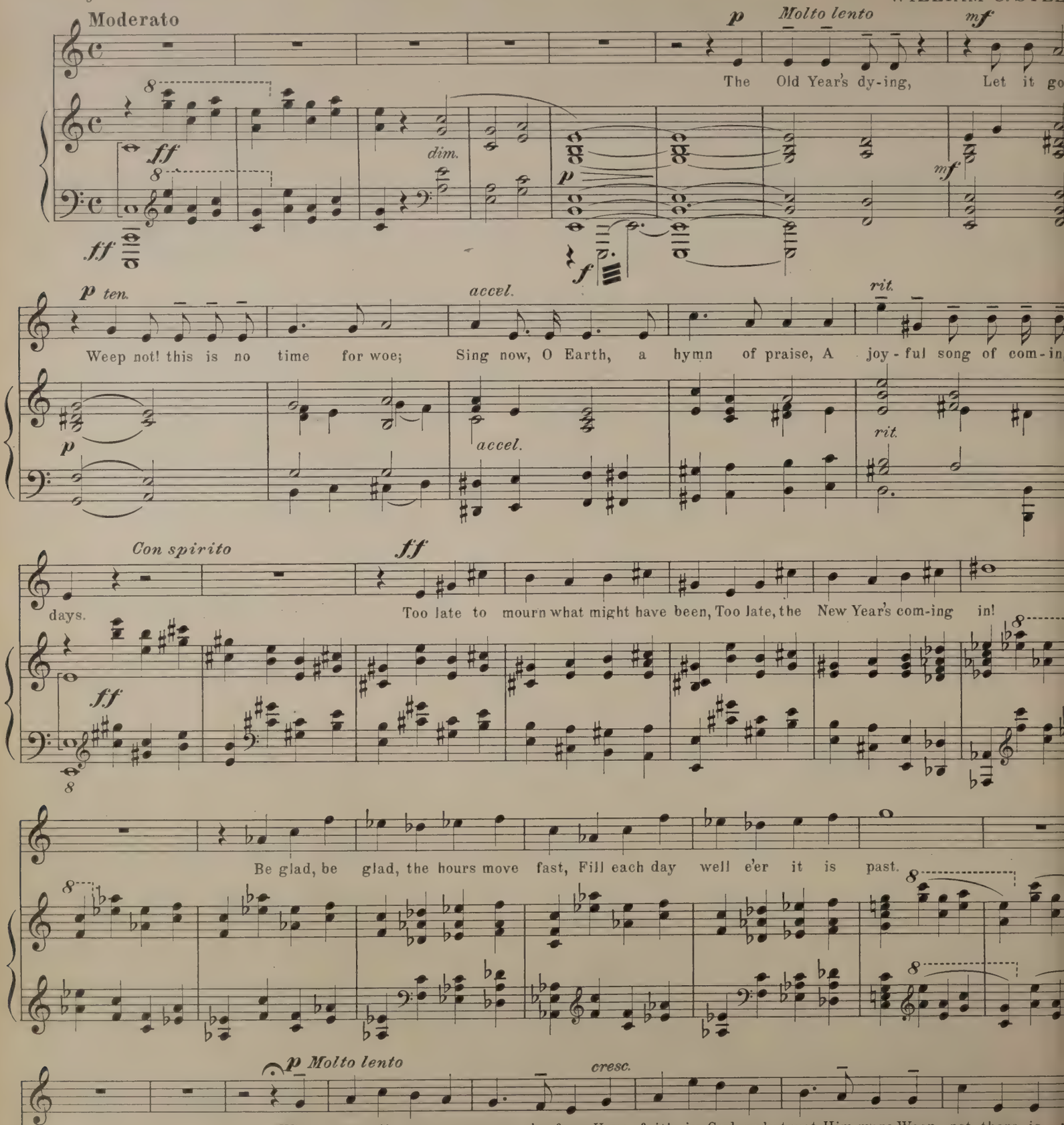


Copyright 1937 by Theodore Presser Co.
British Copyright secured

THE NEW YEAR'S COMING IN

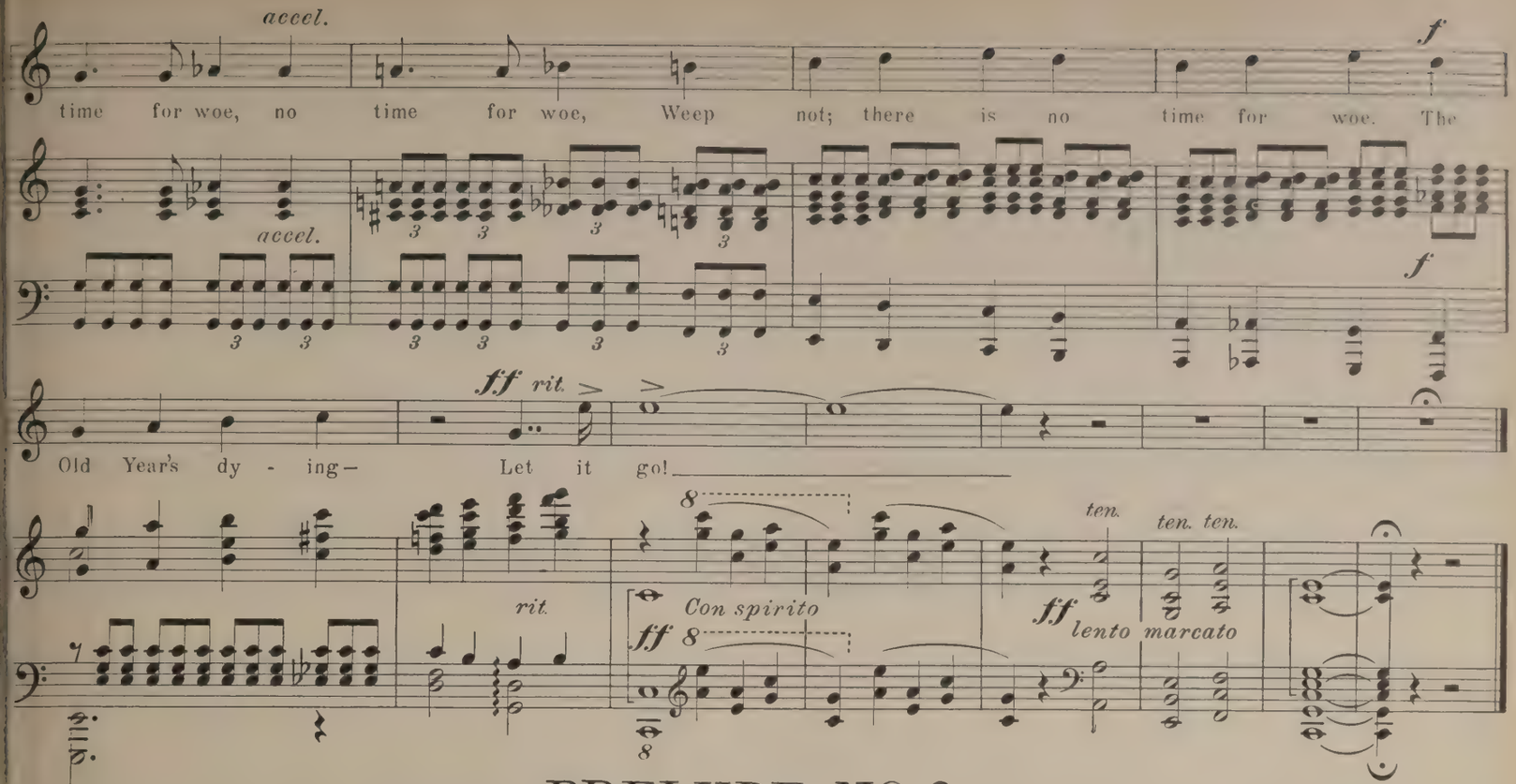
Eunice-Jane Hallowell

WILLIAM C. STEE



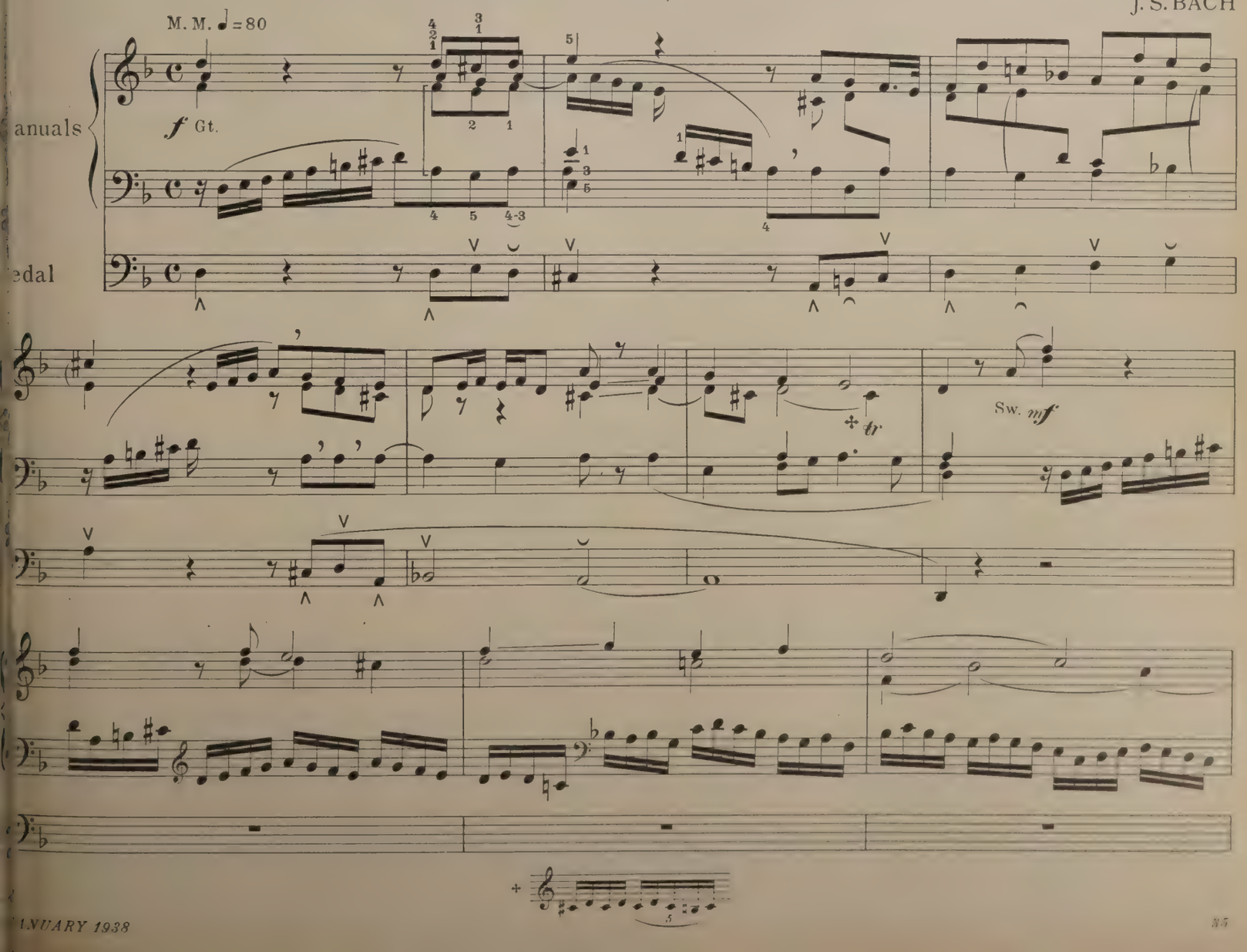
Copyright 1937 by The John Church Company

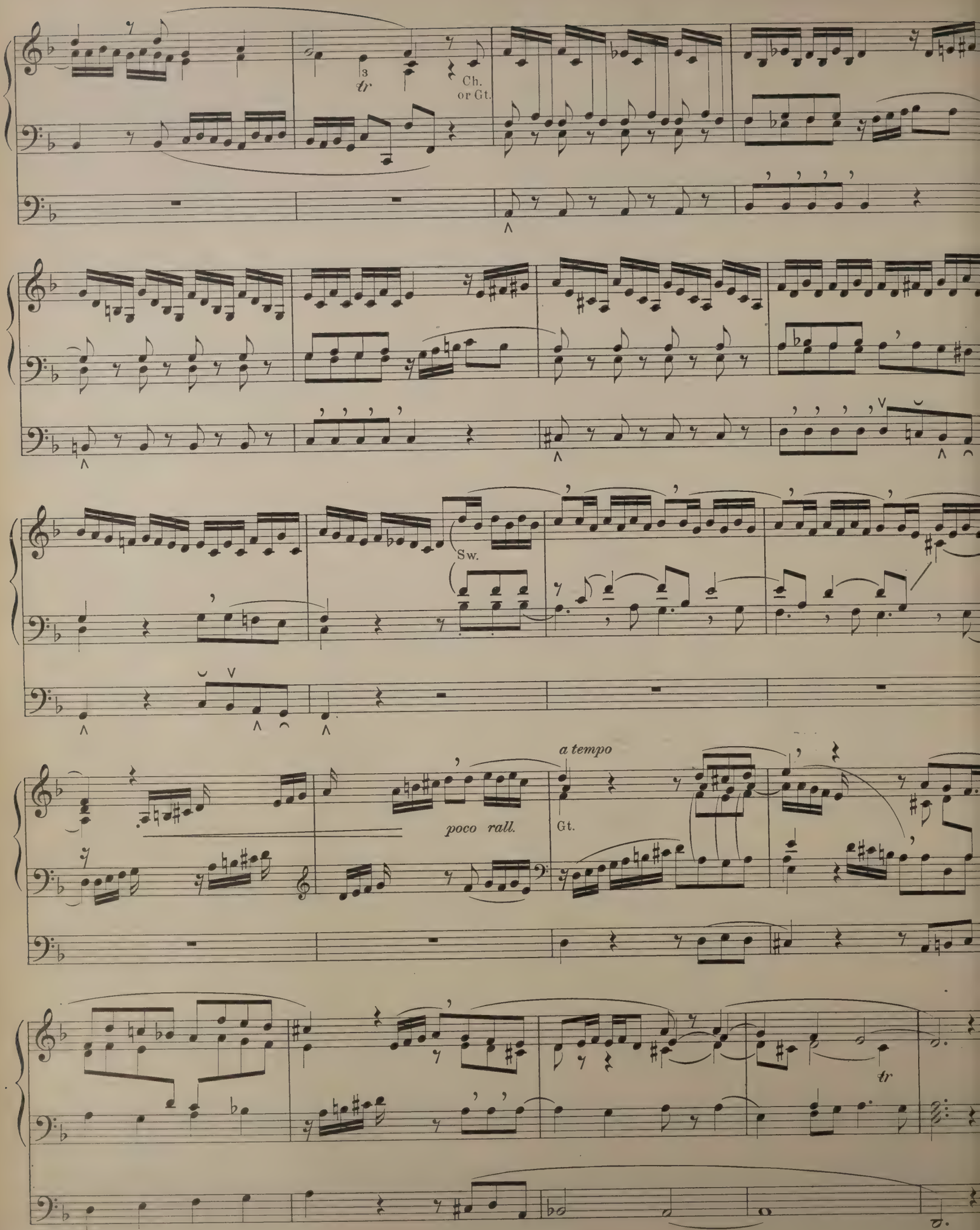
International Copy



PRELUDE, NO. 2

J. S. BACH

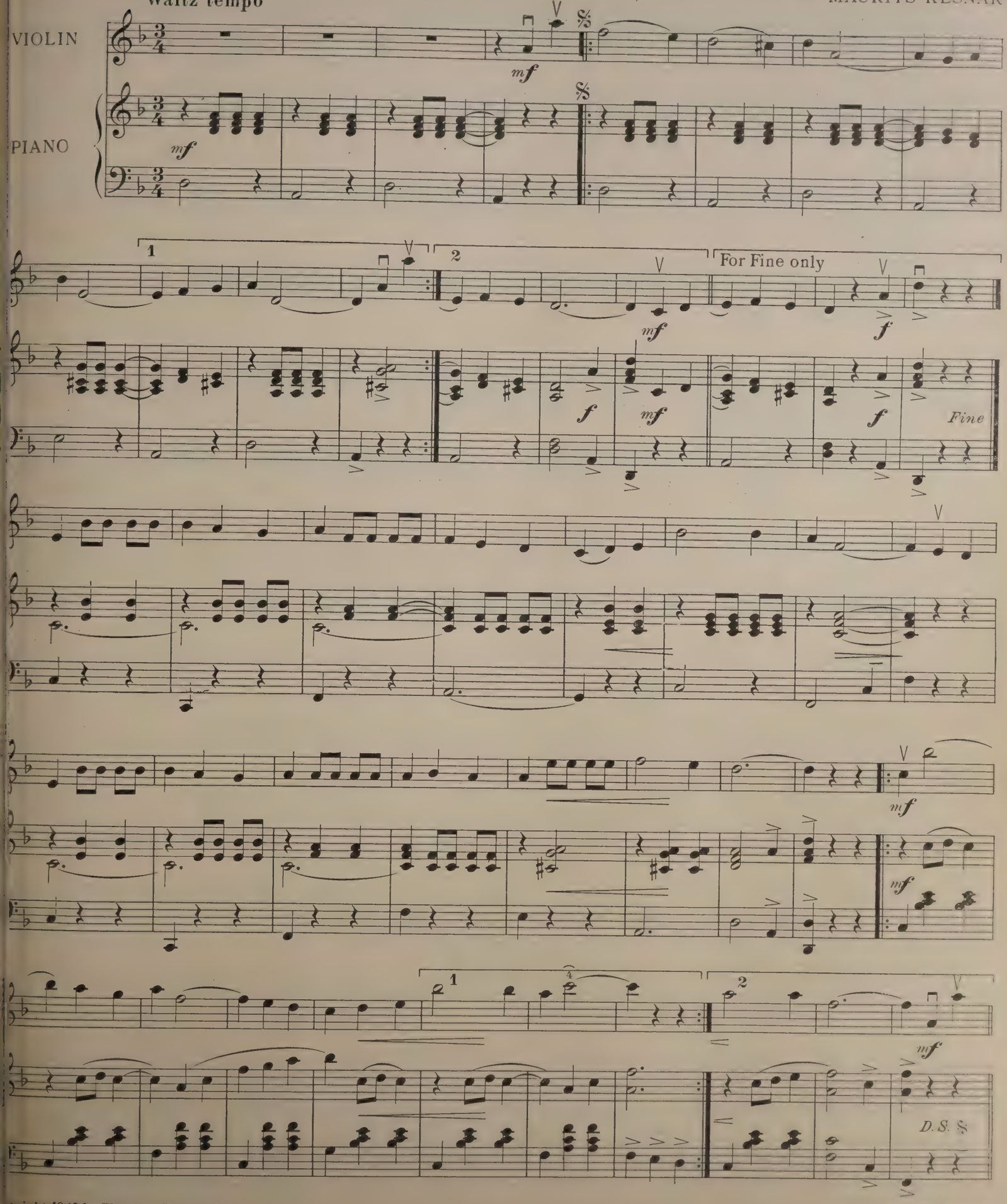



3
tr
Ch.
or Gt.
Sw.
a tempo
poco rall.
Gt.
tr

IN GAY SEVILLE

Waltz tempo

MAURITS KESNAR

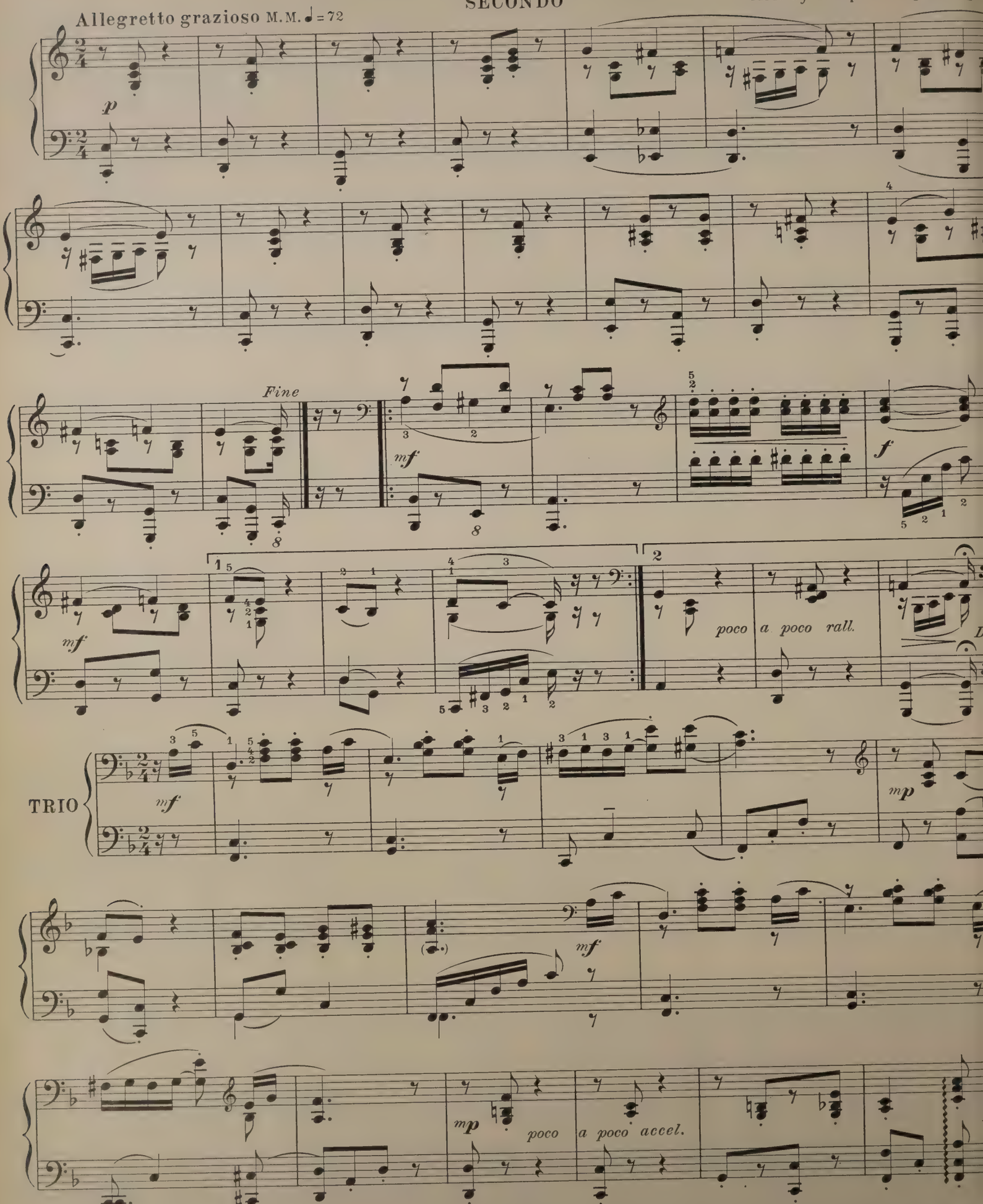


yright 1937 by Theodore Presser Co.
British Copyright secured

JUNE CAPRICE

SECONDO

STANFORD KING
Arr. by R. Spaulding Stough



Copyright 1937 by Theodore Presser Co.

* From here go back to the beginning and play to *Fine*; then play *Trio*.

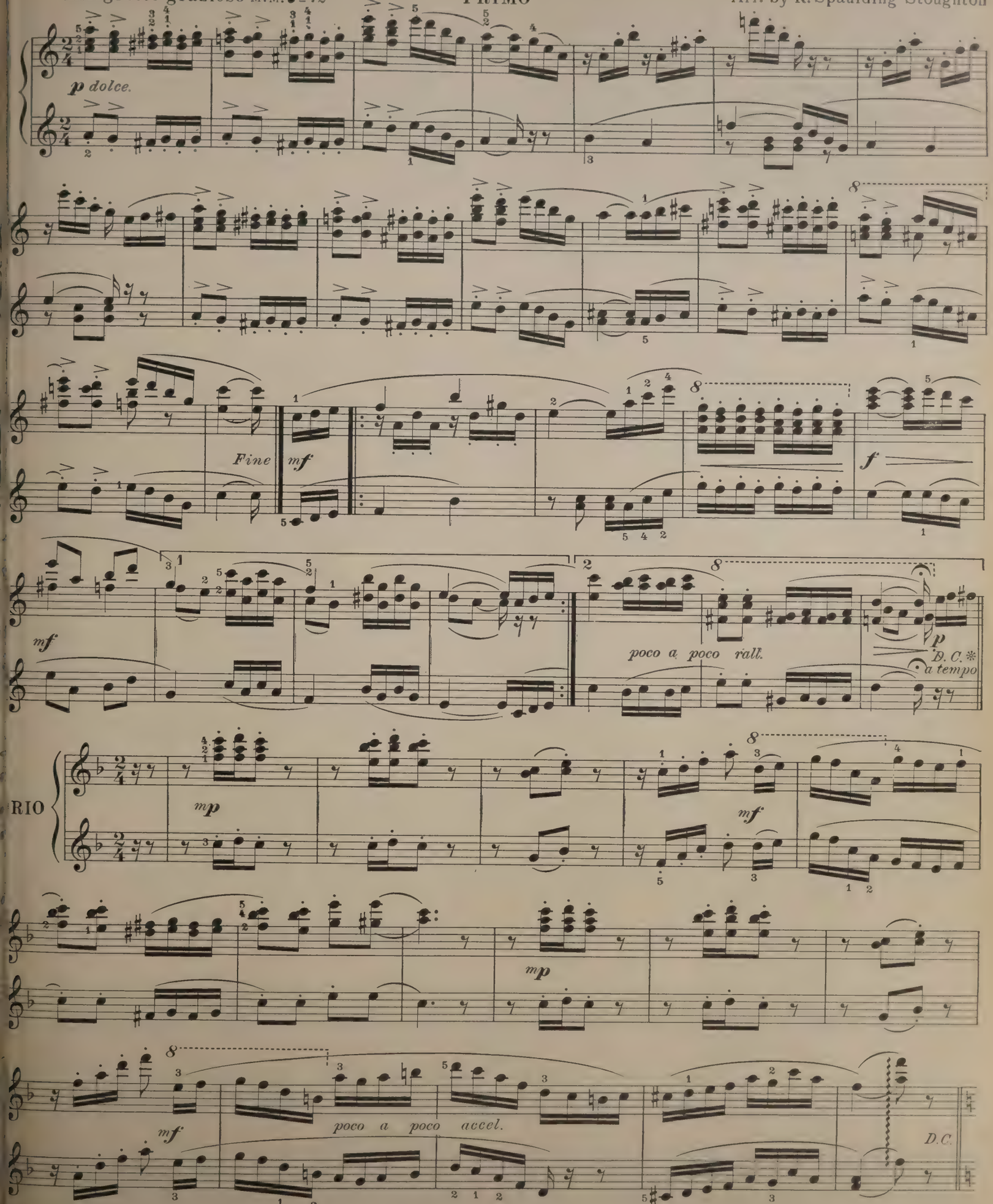
British Copyright
THE

JUNE CAPRICE

STANFORD KING
Arr. by R. Spaulding Stoughton

Allegretto grazioso M.M. ♩=72

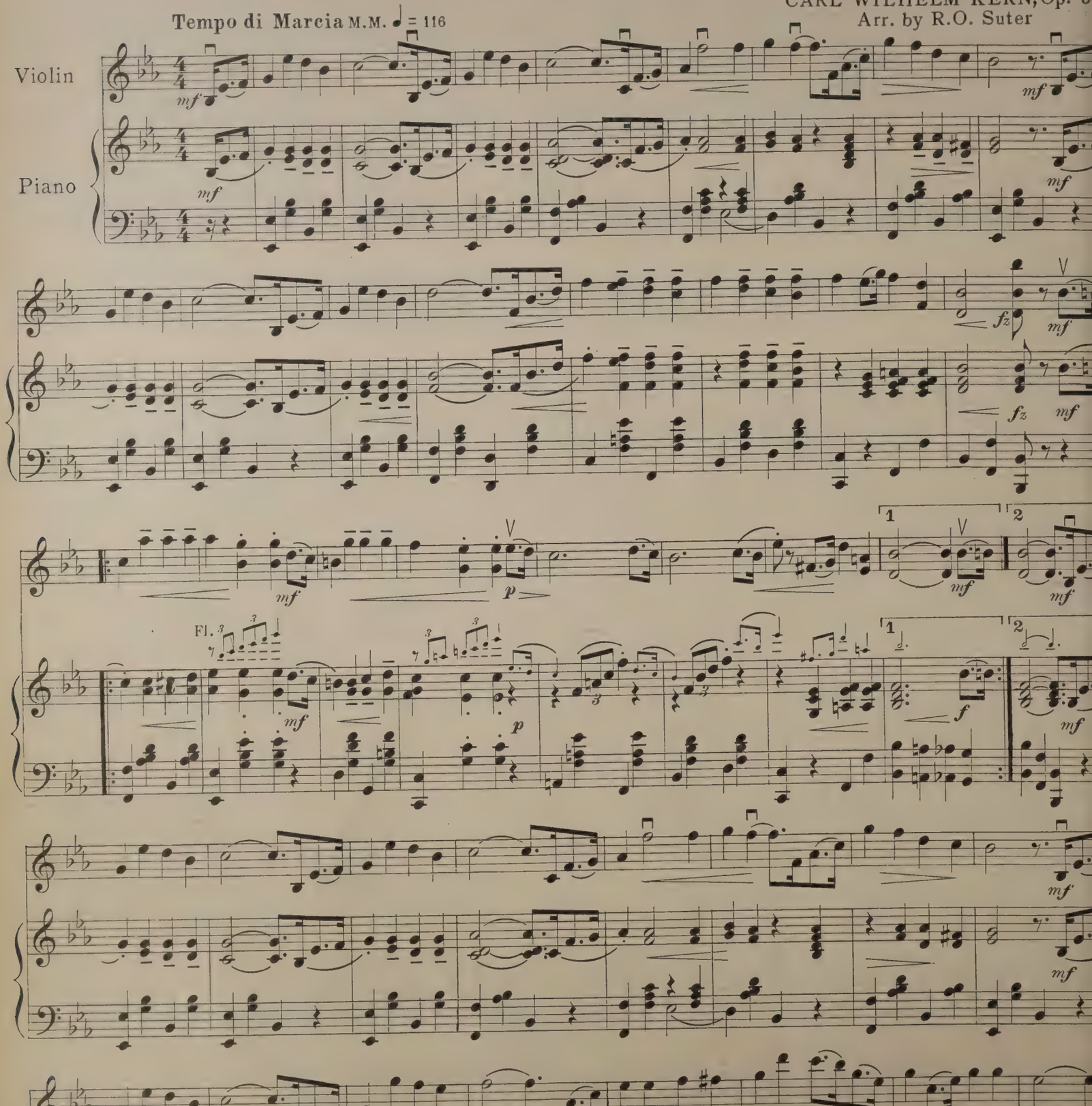
PRIMO



* From here go back to the beginning and play to *Fine*; then play *Trio*.

COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 5
Arr. by R.O. Suter



Copyright 1929 by Theodore Presser Co.
British Copyright se

st CLARINET in B♭

COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 506

Tempo di Marcia



st CORNET in B♭

COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 506

Tempo di Marcio

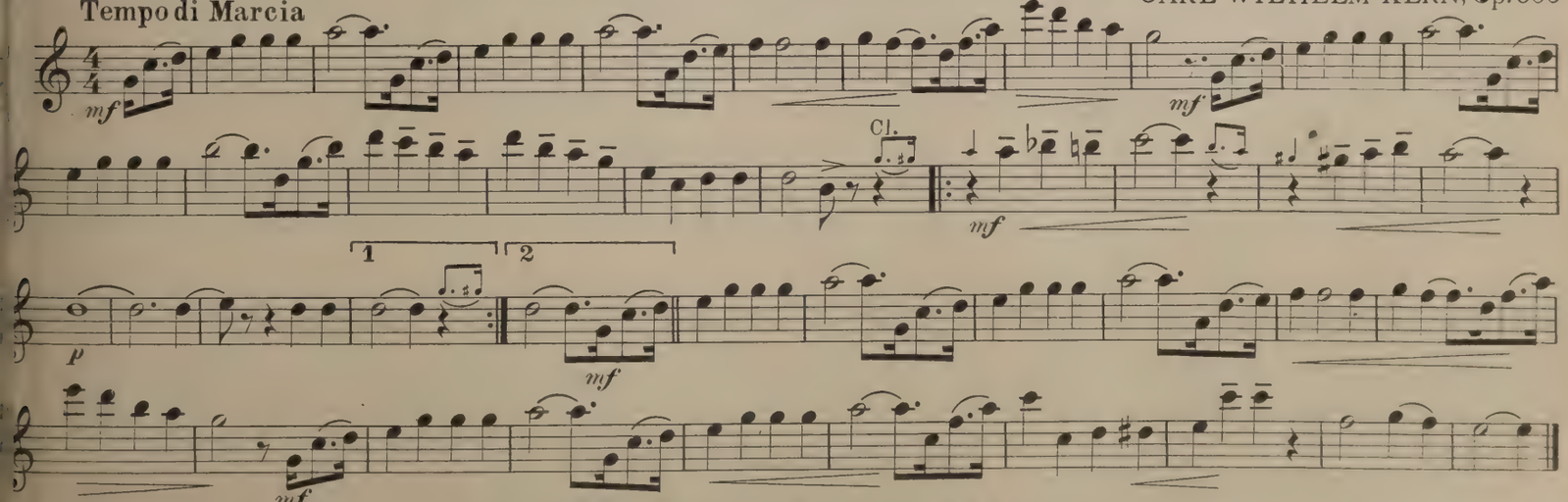


♭ ALTO SAXOPHONE

COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 506

Tempo di Marcia

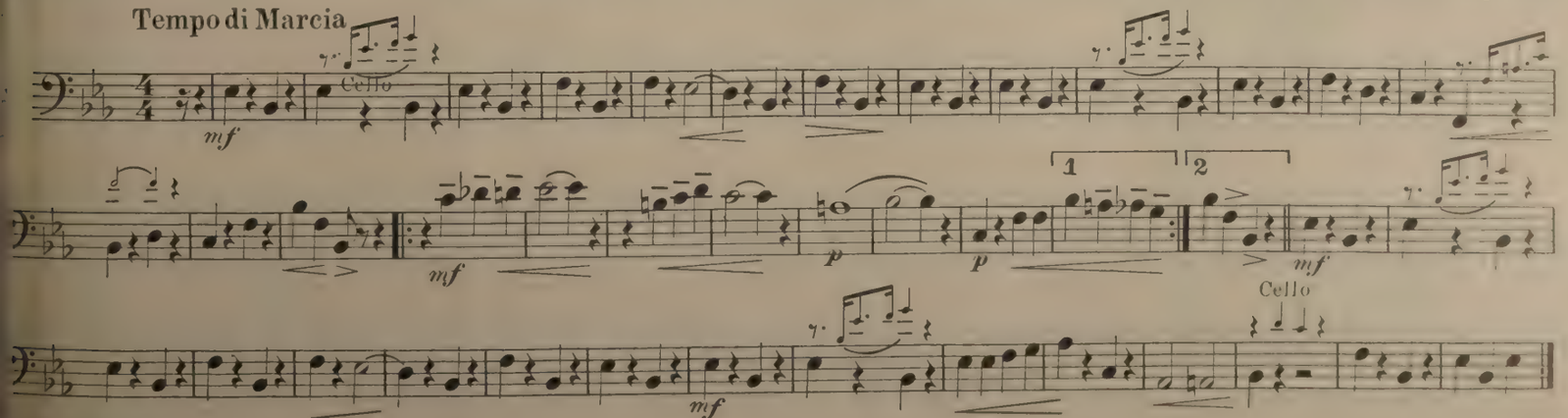


'ROMBONE or CELLO

COMMUNITY GRAND MARCH

CARL WILHELM KERN, Op. 506

Tempo di Marcia



GRASSHOPPERS AT PLAY

My hands are like grasshoppers
At play upon the keys;

Curved finger joints will imitate
The bending of their knees.

Grade 1. **Allegro** M.M. ♩=120

HESTER LORENA DU



Note—This may be reviewed as a study using any two fingers.
The stems of notes turned *up* indicate the *Right* Hand, *down* indicate the *Left* Hand.

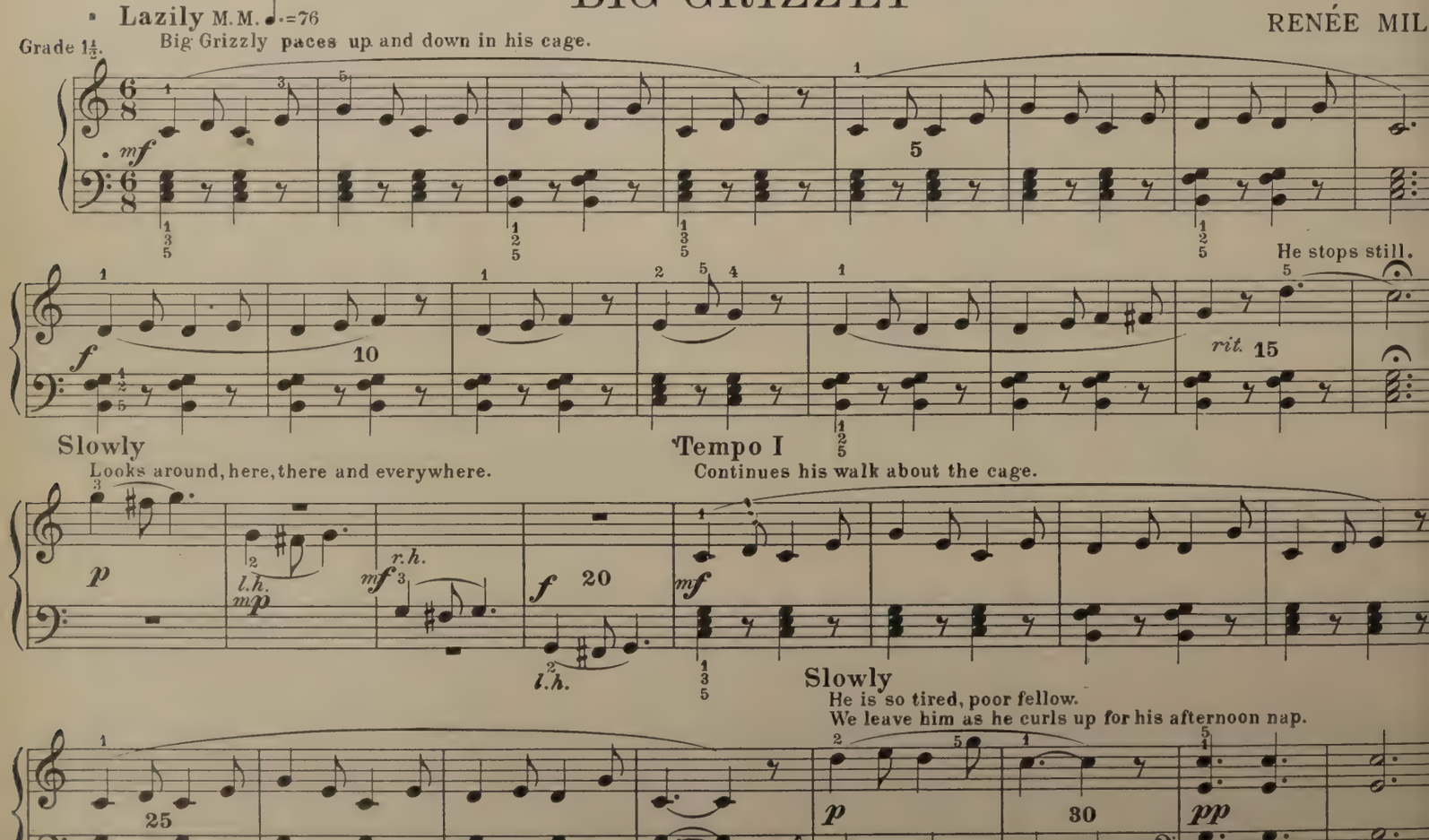
Copyright 1937 by Theodore Presser Co.
British Copyright secu

BIG GRIZZLY

Lazily M.M. ♩.=76

Grade 1½. Big Grizzly paces up and down in his cage.

RENÉE MIL

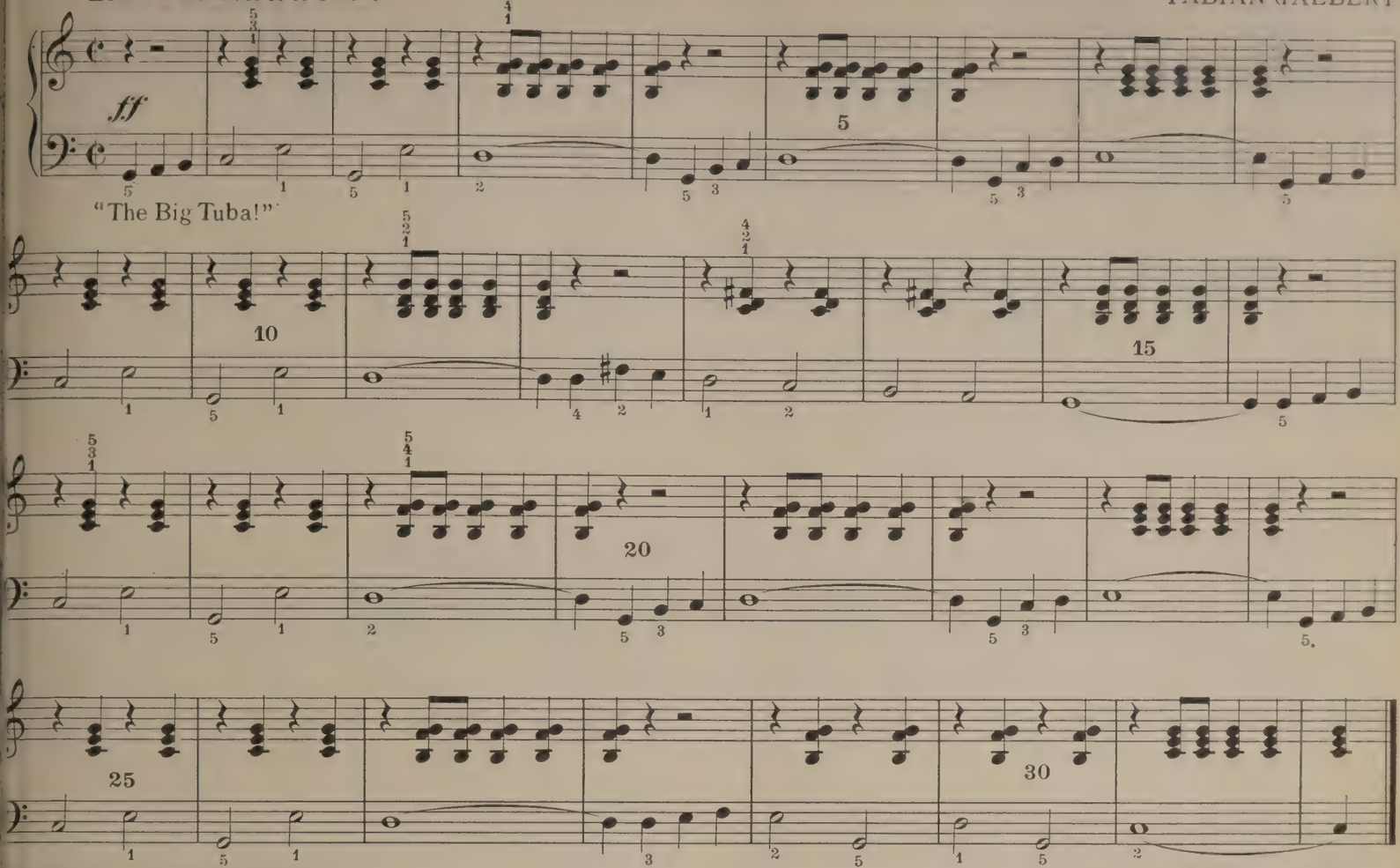


Copyright 1937 by Theodore Presser Co.
British Copyright sec

THE STREET BAND

ade 1½. **Like a march** M.M. ♩ = 126

FABIAN d'ALBERT



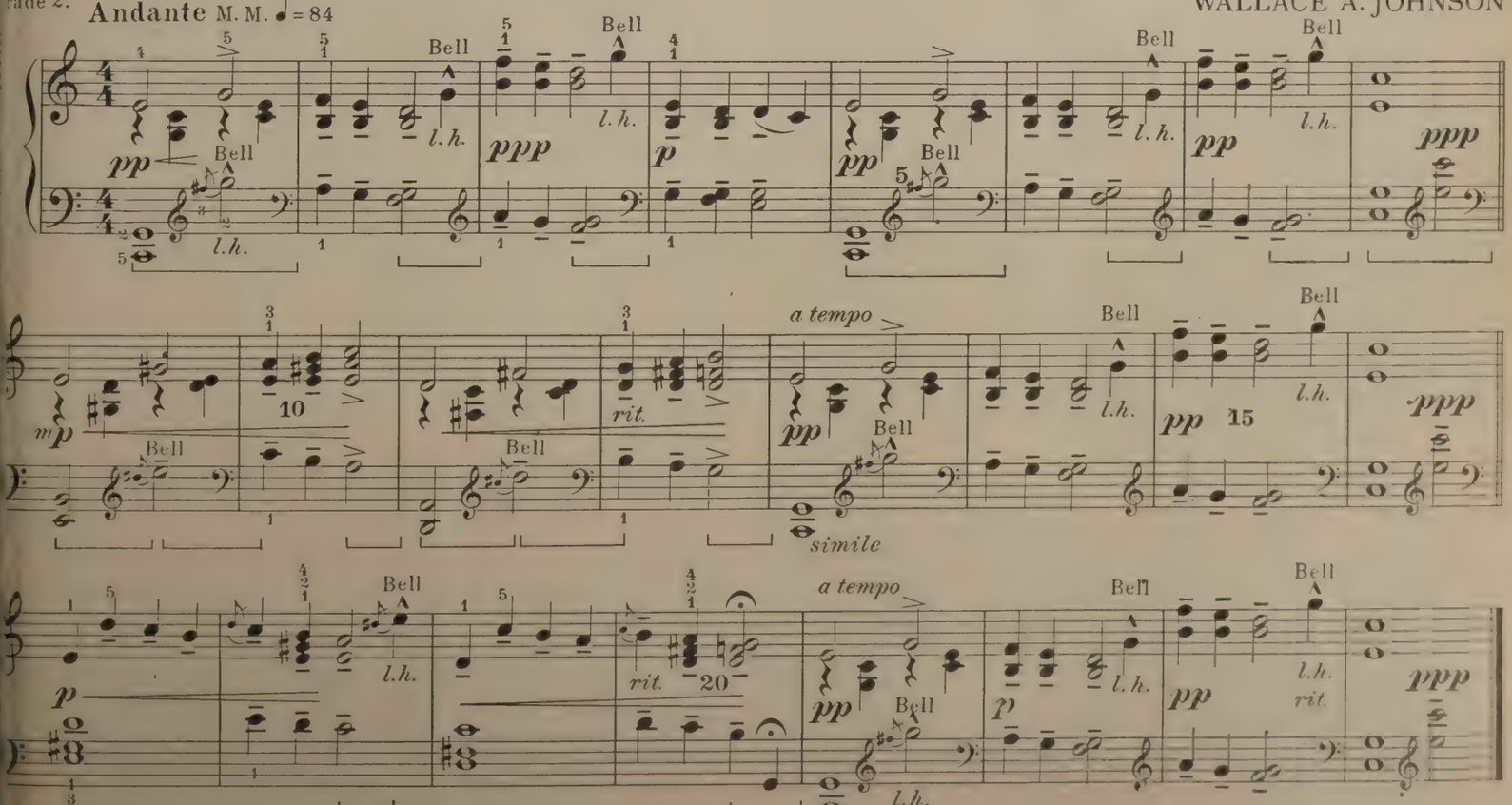
pyright 1937 by Theodore Presser Co.

British Copyright secured

DISTANT CONVENT BELLS

rade 2. **Andante** M. M. ♩ = 84

WALLACE A. JOHNSON



pyright 1937 by Theodore Presser Co.

British Copyright secured

SWINGING ON THE GATE

Grade 2.

Moderato M.M. ♩=108

ADA RICHT



Copyright 1937 by Theodore Presser Co.

British Copyright secu

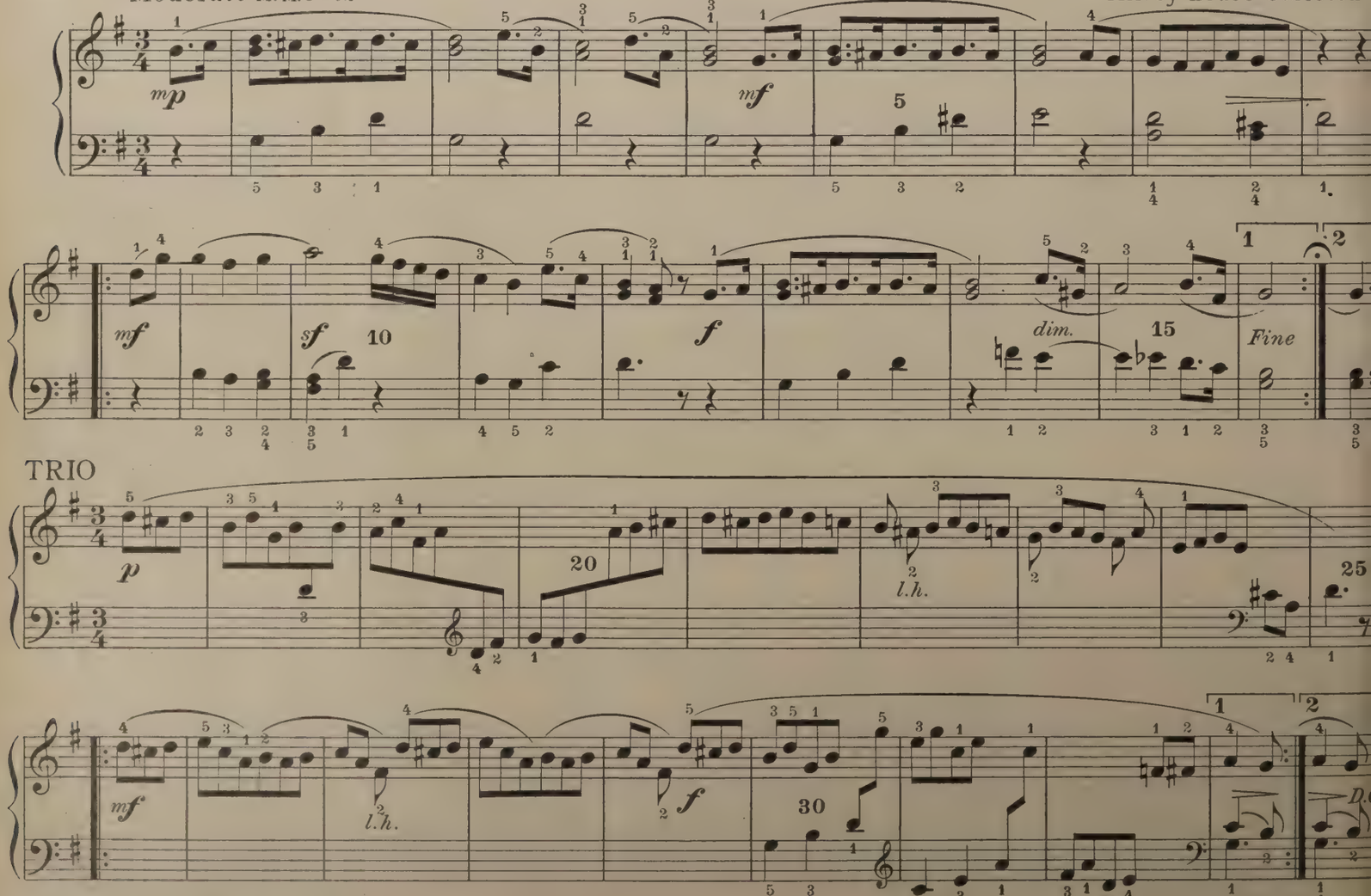
MENUET IN G

No. 2

Grade 2.

Moderato M.M. ♩=92

LUDWIG van BEETHOV
Arr. by Bruce Carleton



Copyright 1937 by Theodore Presser Co.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3168 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



...ovanni Sbriglia—B. ...ples, 1840; d. Paris, 1916. ...nor, noted teacher. Oper... ...tic tours, Europe and Amer. ...acher of Jean de Reszke, ...ançon, Nordica, Sibyl ...nderson and others.



A. Louis Scarmolin — B. Schio, Italy, July 31, 1890. Comp., piano teacher. Studied in New York. Has written songs, piano teaching material, choral works. Res. Union City, N. J.



Edward Schaaf — B. East New York, Aug. 7, 1880. Comp., wrtr. Stud. in Berlin. For yrs has been active in Newark, N. J. Has wrtn. orig. misel. wks. and many arrgmts. for player-piano.



Albanus Schachleiter — B. Jan. 29, [illegible] ...led, Leipzig Cons. Ha... ...much for the cause of ... music. Fdr., 1922, of Schola Gregoriana in Fellibach.



...ter Schacht—B. Bremen, ...er., July 30, 1901. Comp. ...upil of Julius Weismann ...d Schonberg. His writings ...lude string quartets, ...chl. works, piano pcs., ...ngs. Res. Berlin.



Albrecht Richard Leopold Schade — B. Königsberg, Ger., Nov. 20, 1876; d. Seattle, Wash., Nov. 16, 1933. Comp., cond., organist, tchr. Fmly. in New York, and Spokane, Wash. Misel. wks.



Dirk Schäfer—B. Rotterdam, Nov. 25, 1874; d. Amsterdam, Feb. 18, 1931. Comp., pnst. Appearances in Europe. In 1913, gave a series of 11 historical piano recitals. Misel. works.



Karl Schäfer—B. June 29, 1899. Comp. Studied at Cons. of Würzburg. Located in Bamberg, Bavaria. Has had wks. prod. at music festivals in Duisburg, Munich, Dresden and Coburg.



Franz Schalk—B. Vienna, May 27, 1863; d. Reichenau, Switzerland, Sept. 2, 1931. Cond. For 18 yrs., cond. of Vienna Opera. Succ'd. Karl Muck at Graz. Also cond. at Metro. Opera, N. Y.



Irene Scharrer—B. London, Concert pianist. Studied at R. A. M., and with Tobias Matthay. Début 1901. Has appeared with leading Eng. orchs. Tours of U. S., Holland and Belgium.



Philipp Scharwenka — B. Samter, Posen, Feb. 16, 1847; d. Bad Nauheim, July 16, 1917. Comp., tchr. Fdr., 1880, with bro., Xaver, the Scharwenka Cons.; merged, 1893, with Klindworth Cons.



Xaver Scharwenka—B. Sa... ...ter, Jan. 6, 1850; d. Ber... Dec. 8, 1924. Comp., pi... tchr. Toured Europe and Amer. Fdr., of own cons. in N. Y., 1891-98, then r... turned to Berlin.



...ifred Schattman — B. ...lom, Poland, June 11, 1876. ...mp., writer, music critic. ...died with Julius Schaeffer, ...Breslau. Active in Berlin. ...s written operas, piano ...ces and songs.



Hans F. Schaub—B. Frankfort-on-Main, Sept. 22, 1880. Comp., teacher, editor. In 1906 became tchr. at Benda's Cons., Berlin. Former faculty member of Breslau Cons. Has written misel. wks.



Nanette Schechner-Waagen—B. Munich, 1806; d. there, April 30, 1860. Operatic sopr. Sang in Italian opera, and from 1827 a great favorite in Ger. opera at Berlin and Munich.



Fritz Scheel—B. Lübeck, Ger., Nov. 7, 1852; d. Phila., Mar. 13, 1907. Noted cond. Came to Amer. in 1893. From 1900 until his death, was cond. of newly formed Phila. Symph. Orchestra.



Josef Gallus Scheel—B. Trebnerz, Ger., Oct. 16, 1879. Comp., orgnst., dir. Since 1913 cond. at Cath. of St. Gallen. Was active in Constance, Ger. Works: operas, masses, org. pcs.



J. Alfred Schehl—B. Cincinnati, O., July 12, 1882. Comp., orgnst., chl. cond. Has been long active in Cincinnati. For 15 yrs., cond. of Mozart Club. Has wrtn. masses, motets, songs, pia. pcs.



Karl Scheidemantel — B. Weimar, Jan. 21, 1859; d. there, 1923, Baritone. Member of Dresden court opera, 1886-1911. For many years sang at Bayreuth. In 1911 became teacher in Weimar.



May Scheider — B. New York, Soprano. Studied in New York and Paris. Operatic début in Zurich, 1908. Has sung in princ. opera houses of Ger. In 1915-16, mbr. of Boston Gr. Op. Co.



...muel Scheidt—B. Halle-...Saale, 1587; d. there ...arch 30, 1654. Famous ...gnst., comp. Pupil of ...eelinck. His works marked ... important epoch in de...loping true organ style.



Johann Hermann Schein—B. Grünhain, Saxony, Jan. 20, 1586; d. Leipzig, Nov. 19, 1630. Comp., organist. From 1616 to his death was cantor of Thomasschule at Leipzig. Important organ works.



Paul Scheinpflug—B. Loschwitz, Ger., Sept. 10, 1875; d. Memel, Lithuania, Mar. 11, 1937. Cond., Violinist. From 1914-20, cond. Blüthner Orch., Berlin; 1929-31, cond. Dresden Philh. O.



Ernest Schelling—B. Belvedere, N. J., July 26, 1876. Comp., cond., pianist. Concert tours Europe and U. S. Cond. of children's concerts with Phila. Orch. Orchl. works and misel. pieces.



Elliot Schenck—B. Paris, April 4, 1868. Comp., cond., lecturer, teacher. Cond., Damrosch Opera Co., and Savage Eng. Gr. Opera Co. Wagner lecture-recitals, Orchl., str. qt., vln. wks.



Johann Schenck—B. Wiener-Neustadt, Lower Austria, Nov. 30, 1753; d. Vienna, Dec. 29, 1836. Gave lessons in secret to Beethoven while latter was Haydn's pupil. Wr. ch. mus. and operettas.



Hermann Scherchen—B. Berlin, June 21, 1891. Comp., cond., lecturer. Self-taught. Fdr. and cond., New Mus. Soc., Berlin. In 1922 became cond., Frankfort Museum concerts. Misel. wks.



Victor Schertzinger—Comp., violinist, cond., motion picture director and producer. For many years has been active in California. Has pub. successful songs. Formerly orch. cond. in Los Ang.



...to Scherzer—B. Ansbach, ...r., Mar. 24, 1821; d. ...uttgart, Feb. 23, 1886. ...mp., violn., organist. From ...'41, violn., court orch., ...uttgart; 1860-77, music ... at Tübingen Univ.



Johann Gottfried Schicht—B. Reichenau, Saxony, Sept. 29, 1753; d. Leipzig, Feb. 16, 1823. Comp., pianist, orgnst., cantor. In 1785 succ'd. Hiller as cond. of Gewandhaus Concerts.



Ludwig Schiedermair — B. Regensburg, Ger., Dec. 7, 1876. Musicologist. Studied in Berlin and Leipzig. In 1912 became fac. member, Bonn Univ.; in 1920, prof. Valuable literary works.



Ernst Schiffmann—B. Munich, May 8, 1901. Comp. Studied at Academy of Mus. Art., Munich. His activities center in Munich. Has wrtn. symphonic poems, chamber music, songs.



Emanuel Schikaneder — B. Ratisbon, Ger., Jan. 3, 1748; d. Vienna, Sept. 21, 1812. Singer, writer, theater mgr. Wrote libretto of Mozart's "Magic Flute;" also libretti of 35 "Singspiele."



Max von Schillings — B. Düren, Ger., Apr., 19, 1868; d. Berlin, July 24, 1933. Comp., cond. For many yrs. active at Bayreuth. Opera, "Mona Lisa," prod. at Met. Opera House, N. Y., 1923.



Anton Felix Schindler—B. Medl, Moravia, June 13, 1795; d. Bockenheim, Ger., Jan. 16, 1864. Vlnst., wrtr. Beethoven's faithful friend and biographer. Was Kapellm. at Ger. Opera, Vienna.



Hanns Schindler—B. ...fenhofen, Bavaria, Oct. 2... 1889. Comp., cond., teache... Since 1913 tchr. of org. ... harmony at mus. sch. ... Würzburg. Wr. pls. p... choruses, songs



...urt Schindler—B. Berlin, ...b. 17, 1882; d. New York, ...ec. 16, 1935. Comp., cond., ...tor. Asst. cond., Metro. ...pera Ass'n, 1909. Schola ...ntorum. Val. ed. work ...r G. Schirmer, Inc.



Tito Schipa—B. Lecce, Italy, Jan. 2, 1889. Operatic ten. Amer. début, 1919, with Chicago Civic Opera Co. Mem. Metro. Opera Ass'n. Also popular in Europe. Radio appearances. Has wrtn. songs.



Gustave Schirmer, Sr.—B. Königsee, Saxony, Sept. 19, 1829; d. Eisenach, Thuringia, Aug. 6, 1893. Music publr. Mgr., 1854, Kerksieg & Breusing; sole control, 1866; est. G. Schirmer (now Inc.)



Gustave Schirmer, Jr.—B. New York, Feb. 18, 1864; d. Boston, July 15, 1907. Mus. publ. Studied in Europe. Partner with his father in firm, G. Schirmer. In 1885 he estbld. Boston Music Co.

Rudolph Ernest Schirmer—B. New York, July 22, 1859; d. Santa Barbara, Cal., Aug. 20, 1919. Music publr., philanthropist. In 1893, at his father's death, became pres., G. Schirmer, Inc.

Alfred L. Schluma—B. Buenos Aires, June 25, 1885. Comp., cond. Among leading music educators of S. Amer. Dir. of cons. in Buenos Aires. Has written operas and symphonies.

Gerhard Schjelderup — B. Christiansand, Norway, Nov. 17, 1859; d. Benediktbeuern, Germany, July 29, 1933. Comp., critic. Was active in Dresden, Ger. and Christiania, Norway.

Ilya Schkolnik—B. Od... Russia. Violinist. Has made ... successful tours of Europe ... Amer. Since 1919, first violi... and concert master of De... troit Symph. Orch. Solo appearances with major orchs.



THE SINGER'S ETUDE

Edited for January by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



The Terminal Grunt

By HOMER HENLEY

IF IT BE TRUE that great voices are fading from the singer's scene, then great vocal art appears to be ready to follow them; for we hear very little of it in these times. Even the demands of ordinary good taste are not always present in the singing of those universally publicized contemporary figures we call our "great artists."

It is quite true that,

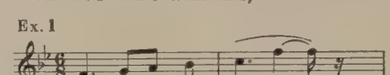
"Genius may sometimes gloriously offend,
And rise to faults true critics dare not mend."

Let the reader note the words, *"Sometimes* offend." That does not mean the extenuating of faults that have become habitual with "great artists," whether through carelessness on their part, or through their copying (consciously or unconsciously) certain tonal solecisms of other "great artists." Greatness, or what passes for greatness, has its obligations to well defined standards in every field, and in none more important than in that of song.

The first demand of song is *beautiful vocal sounds.* What then are we to think of those great singers—some of them very great indeed—who so ingloriously offend both ear and taste by cutting off the ends of dramatic phrases with a combination of a grunt and a shout? In the old days of true *bel canto,* singers would have been promptly hissed off the stage for such a fault. To-day we hear it committed, with more or less exaggeration, by almost every public singer of any consequence, operatic or otherwise. The incomparable Caruso, with perhaps the most movingly beautiful tenor voice the world has ever heard, was the most conspicuous offender in the terminal shout-grunt; and it is notable that, with the rise of his fame, this, perhaps dramatically effective but wretchedly unmusical device, began to appear in the singing of nearly all of the vocal "artists" of the last generation—tenors and baritones, sopranos and contraltos, alike.

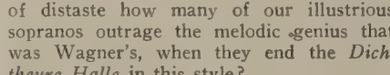
Who can forget the wooing loveliness of Caruso's tones in the first few notes of *Celeste Aida?* And who can forget the disastrous death of loveliness when he (invariably) ended the last syllable of his loved one's name with this,

Ex. 1



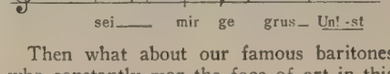
And who can fail to recall with shudders of distaste how many of our illustrious sopranos outrage the melodic genius that was Wagner's, when they end the *Dich, theure Halle* in this style?

Ex. 2



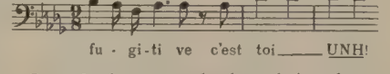
Then what about our famous baritones who constantly mar the face of art in this phrase from *Vision Fugitive?*

Ex. 3



Or of those numberless beloved contraltos who shatter our dreams of their glory when they deliver the poignant cry from *Ah! mon fils,* with some such disillusioning grunt as

Ex. 4



This deplorably vicious habit all of them carry to the concert stage, to our sorrow—and theirs, if they but realized it. Great singers are just as human as you and I; and they are prone to fall into bad habits quite as easily as all the remainder of the world. It is not that they do not know better, and have not been taught better, but in the heat of a thrilling performance they commit faults of which, perhaps, they are only subconsciously aware. These faults need to be pointed out to them, and also to those who look to them for models after which to pattern. Such ruthless urges for dramatic effects that will "go over" with the public are no legitimate excuse for defacing an otherwise beautiful vocal picture.

The Abode of Evil

A CONSTRUCTIVE LESSON may be gained by both professional and student singers by explaining exactly what happens in the termination of any given phrase with that shout or grunt; and a still better lesson by showing how simply it may be avoided. What occurs is this: a summoning of all the resources of vocal power at a singer's command; the consequent explosion of the loudest sound of which the singer is capable; and the expulsion of all the breath remaining in the lungs. On the last named, hang "all the law and the prophets."

The old Italian masters of the voice told their students, "Drink the tone." "Sing in." Which is only another way of saying, "Keep the breath under *withheld* control in every part of every tone, whether that tone by *pianissimo, mezzo-voce, or fortissimo."* "Hold back. Sing in. Drink the tone!" they would cry, over and over again. And they meant exactly what they said; for, by seeming to drink in a tone as it is being sung, a singer soon acquires the sensation of actually singing inward instead of outward. Does this appear impossible, or absurd? In fact it is entirely practical, and in it lies the true secret of breath control. It compels the proper balancing of tone and breath stream, and it also inhibits the escape of superfluous breath with the tone, thereby creating a sound which is all pure tone and nothing else.

But just how is one to "sing in." By *thinking in* as the tone is being sung. It is as if the singer were, while singing, *inhaling* both tone and breath. Again possible, absurd? Not at all. Try it, learn how soon your attitude toward it change.

Impaling the Dragon

BEGIN ANY COMFORTABLE NOTE in your sc with *Ah.* Sing from *pianissimo* to *fo* and back again. With the swelling of *crescendo,* do your utmost to feel that are drawing the sound *into* your body, strive to maintain that sensation as the t graduates into the concluding *pianissi* Practice this daily until you have wel the idea and its execution into one. W —as will surely happen—you are satis with the result, extend the practice to ev note in your scale, and on all vowel sour The next and more difficult step is to le how to stop the voice both quickly beautifully as the note is ended on a *f* tone. Work gradually up to this desira result by going back to your first c fortable note and singing a graduation o from *piano* to *mezzopiano,* and instant eously terminating the tone there, but actively feeling that you are drawing quick ending of the tone into your bo Having mastered this throughout y scale, and on all vowels, in equally care steps, go on from a *mezzopiano* to *mez forte:* and, lastly, from a *mezzoforte forte.*

You will find that the thing can be d —and beautifully done. No longer will think it necessary to conclude a drama note with a raucous grunt in order to tain the effect you desire. Any such d matic climax will prove fully as arrest if done beautifully, and you will always the happiness which comes from surmou ing an obstacle to artistry—an obstacle the removal of which many of our v greatest singers would add greatly to th artistic stature.

Moreover, you will have incidenta mastered the final step in perfect bre control.

Opening the Mouth in Singing

By E. HERBERT-CAESARI

"THERE IS, and indeed can be, no hard and fast rule, and certainly no artifice, as regards the opening of the mouth in singing, for the simple but cogent reasons (a) that the actual mouth-opening (lip-to-lip aperture) is, or should be, determined solely by the height of the particular sound column, which height varies according to the pitch; (b) that the degree of such opening is essentially and strictly an individual one, as no two mouths are exactly alike in size and shape. The word 'mouth' too often is used vicariously.

"What constitutes the real mouth of the singer? Assuredly not the aperture formed by the lips, but the pharynx where the various shapes are obtained for the maturation of the embryonic vowel sound prepared in the larynx. So many teachers and singers consider the lips of prime importance in vocal emission, whereas actually they are secondary and subsidiary. In the last analysis, their shape reflects the adjustment of the pharyngeal parts for the particular vowel and pitch. When a vowel has been correctly shaped in the pharynx, the external mouth, constituted by the lips, automatically shapes itself to conform to such internal adjustment. Consequently, a vowel well formed internally in the pharynx is, by reflection, expressed externally by properly adjusted lips. This is invariably the case when the singer possesses a correct vocal mechanism, because the several elements constituting the vocal machinery work as a single unit with harmonious action, every single part performing its peculiar office in active interrelation with every other part.

"A wide-open mouth or nice adjustment of the lips does not necessarily induce, or include, or imply, or reflect, a correct adjustment of the laryngo-pharyngeal parts. Indeed, sometimes the most unpleasant noises issue from a charmingly opened mouth, and all because the external shape (lip-to-lip aperture) does *not* reflect the internal distortion. Where *correct* vocal emission is concerned, the shape of the external mouth (lips) is the final expression of the internal adjustment (internal and real mouth of the singer); the lips follow and reflect internal adjustment as natura as the rear wheels of an automobile foll and reflect the slightest movement of front wheels.

Let Nature Decide

"THE LIP-TO-LIP APERTURE (commo called the mouth) is not a matter w which the singer need be concerned as *degree of aperture is determined by the ternal adjustment.* Ten tenors, or sopran or baritones, producing a high note equally good quality and balance will suredly not have *exactly* the same mou opening, either internal or external. mouth-opening is secondary to, and sho result *solely* from, an exact internal

tment and dilation of the pharyngeal
ts to accommodate the particular sound
umn the height of which varies with the
ch (the higher the pitch the taller the
umn, and *vice versa*). When the singer
ows the *exact height* of a given column,
en, in other words, he knows *the exact ght and location* of the apex of that par-
ular column, then he automatically, aye tinctively, creates sufficient, exact space *ernally* to exactly accommodate the par-
ular column, thereby permitting its apex ocus) to lean solidly up against, and 'tune to, a very definite spot on the resonating face. (A dainty little well-bred lady will n public at least—politely nibble at a eetmeat, whereas the ebullient boy, all mach and no manners but gloriously tural, opens his mouth externally and in-rnally to exactly accommodate the big ce he intends to bite off.)

"Procedures such as employing 'wooden sts,' 'showing six teeth,' 'the lips smiling,' smiling form of mouth,' mean absolutely thing to the student seeking the truth; leed, they mislead because they teach thing. The fact of 'smiling with the lips' assuredly not the keystone to vocal chanics. Did anybody ever see a great ger produce a high note *forte* with a ile' on his lips, or with his mouth open more than 'sufficient to introduce the tip a finger' as advocated by Santley? Now ntley was a fine singer; but like so many eat artists (and teachers), he omitted to plify or complete his ideas, and just vealed one aspect of a many-sided pro-lure.

And so Dictates Discretion

ON THE OTHER HAND, where *mezza-voce* ging is concerned, irrespective of pitch and vowel, the good singer instinctively reduces the lip-to-lip aperture which very often does 'incline to a smile,' as Tosi said. Although governed by the sense of the word, or words, such 'inclination' to a smile is merely the external result and expression of a reduced intensity and adjustment *internally*. When reducing any note, high or low, from *f* to *p* or *pp*, the gradually diminishing intensity is invariably accompanied by a change of both size and shape of the mouth (lip-to-lip aperture—that is, say, from an O-shape to a flat or flattish opening (smiling form, if you will). But as the smiling form is not always appropriate from the standpoint of expression, the diminishing from *f* to *p* can quite well be made without reducing the lip-to-lip aperture or changing its shape. Indeed, sopranos can secure remarkable effects, called 'echo' by the old school, by attacking the highest notes *pianissimo* with the mouth wide open, externally and internally.

"The earnest student of singing must be circumspect as regards the sayings, and writings even, and particularly of distinguished artists who so often do not know *how* to explain themselves lucidly. Let him not mistake a mere crumb for the whole loaf. In this particular case let him not adopt blindly the 'smiling form' of mouth without amplification by their authors, and plaster his face with a permanent grin, an unnatural and artificial facial stance."

(These significant thoughts on a subject interesting to every singer, are quoted from a rather extended symposium which some years ago was conducted in the columns of *The Musical Times* of London, and to which leading British authorities on the use of the voice in song contributed.)

—The Editor.

The Saga of Virgil W. Bork

(*Continued from Page 6*)

ey have worked with us for the better-nt and strengthening of our organiza-n."

In Which We Arrive in Port

FORE I KNEW IT, the thing I wanted ost in life had happened. I organized the rk School of Music in Clarksburg, West rginia. I also organized a band at Salem llege, a Seventh-Day Baptist institution. addition I started several church or-estras. I organized and developed an chestra in St. Mary's High School, a rochial school. There the kind priest, other Fideles, principal of the school, inted out to me the obvious fact that I s without an education. I had literally ver been to school up to that time. He plained that, if I was planning to con-ue teaching music in the public schools, would have to have a certain number of dits. He offered to help me get the high ool education necessary for these credits. was willing to work all night long, for ars, if necessary, to accomplish this. I s then thirty-two years old. I had my ife, my mother and six children to sup-rt; but I matriculated and became a gh school student. At thirty-five I com-ted the course and graduated. I then ntinued my quest for credits at Salem llege, and I now am still working to mplete my A.B. degree at Rutgers Col-ge, New Brunswick, New Jersey.

Meanwhile I had taken time off to study th noted band teachers, including Vander ook and Innes in Chicago. Seven years o I was sent to New Jersey as a repre-ntative of the Holton Instrument Com-ny, to promote the establishment of nds. Dr. John R. Patterson, Supervising rincipal at Roselle, New Jersey, engaged e as director of instrumental music in e Roselle Public Schools. In 1933 we rted the Union County Band and Or-estra School, which is a six weeks in-tensive course in study and practice. The first year we had one hundred and fifty pupils, six teachers and three assistants; the second year two hundred and seventy pupils, fourteen teachers, two assistants; the third year, four hundred and fifty-four students and sixteen teachers; the fourth year, six hundred pupils, with twenty-four teachers; and the fifth year (1937) six hundred and twenty-eight pupils, twenty-seven teachers and a staff of nine. The school has the use of the magnificent new High School building at Roselle, as it is conducted in the public interest. There are one hundred and sixty-three study periods of class work each day. The ages of the students are from six to thirty years. The instruments are owned by the players, except certain unusual instruments provided by the school. There are courses in theory and the Survey of Music, and very elementary courses in History, Harmony and Conducting. The cost of this course is almost nominal—ten dollars for six weeks.

Toots Mischief Out The Window

I AM OFTEN ASKED what effect the course has upon the morale of the students, and can only say that in five years there has never at any time been any occasion for discipline in any form. From the tiniest tot to the mature players, some of whom have been at famous music schools, there is so much enthusiasm that there is never any time or opportunity for mischief, or even "cutting up," at the school. Everyone comes hungry for work, and they have such splendid fun in their music that they never think of anything that might give us trouble.

I am also asked what economic effect this is likely to have upon the private teacher. All I can say is that we cannot do more than a fraction of the work that the student who wishes to advance to greater

(*Continued on Page 64*)

"MAGIC"
Finger Exerciser and Developer
For pianists and others



PRICE $10.00 *Patented.*

The best investment any student ever made. Removes all technical difficulties. Would like to hear from those having special trouble. Address the

MAGIC FINGER DEVELOPER CO., LTD.
895 E. 64th Vancouver, B. C. Canada

FREE! "THE TRUTH ABOUT VOICE", A BOOK OF AMAZING TRUTHS

(instruction, but no scales) by the world famed voice specialist-author, Wilbur Alonza Skiles, many of whose fine works appeared in "THE ETUDE", "SCHOOL MUSIC", "SONGWRITER", etc., during the past 15 years, and whose book titled "THE 'HOW' OF ACQUIRING FREEDOM IN VOICE PRODUCTION" has been internationally acclaimed, endorsed and used; FREE, UNSOLICITED TESTIMONIAL LETTERS SENT ON REQUEST; also copy of THE ETUDE'S REVIEW of this book sent FREE; review states in part: "THE BOOK TREATS UPON MATTERS NOT ORDINARILY DISCUSSED IN THE USUAL TREATISE ON VOICE." Published in August, 1937, ETUDE, page 552.

"THE TRUTH ABOUT VOICE", 9" x 6", is clearly expressive of TRUE and APPLICABLE BIBLICAL TEACHINGS regarding "TRUTH", "TALENTS", ETC., and reveals proven, practical instructions relative to the acquiring of FREEDOM IN VOICE PRODUCTION (expounding mental-muscular coordination). This book sent FREE OF CHARGE OR OBLIGATION to anyone over 17 years of age. Stamps appreciated. Sent postpaid. NO COURSE being advertised. "YE SHALL KNOW THE TRUTH, AND THE TRUTH SHALL MAKE YE FREE"—BIBLE. Get your copy NOW—and be "FREE". State age when writing, please:

SKILES VOICE PUBLICATIONS, BOX 454, FREEPORT, PA., U. S. A. LIMITED OFFER.



VOICE
Improvement Guaranteed
We build, strengthen the vocal organs— not with *singing lessons*—but by fundamentally sound and scientifically correct *silent exercises*, and absolutely *guarantee* to improve any singing or speaking voice or money refunded . . . Write for wonderful voice book—sent free. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 unless signed by parent.
PERFECT VOICE INSTITUTE, Studio 5581
64 E. Lake St., Chicago

HARMONY BY MAIL
A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.
Small monthly payments. Send for particulars.
Music composed to your words.
HARRY WOOLER
1116 Elmwood Ave. Buffalo, N. Y.

DR. PRESTON WARE OREM
Widely known pianist and critic
PERSONAL SERVICE LESSONS
in
Theory, Harmony,
Counterpoint and Composition
Practical, confidential advice to composers
26 SIMPSON ROAD
ARDMORE, PENNSYLVANIA

"Most readable and entertaining."—ETUDE

Backstage at the Opera

Recommended by *Olin Downes*, this inside story of the "Met" is full of Opera history and personalities. And it tells *how* the Opera works. Illustrated, $3.00.

By Rose Heylbut and Aimé Gerber (*40 years with the company*)

THOMAS Y. CROWELL COMPANY
432 Fourth Ave., New York

SCENERY TO RENT
For All Operas, Plays, Pageants, etc. Newest Settings! Lowest Rentals! Unexcelled Service! Lists. Address:
AMELIA GRAIN, INC., PHILADELPHIA, PENNA.
America's Scenery Rental Service.

Transpose For Voice, Piano, or Any Instrument
Regardless of key, with the accuracy of an experienced arranger, with the new **RADER SLIDE CHART.** It should be every harmony student's guide. Price, $1.25, POSTPAID.
CLAUDE RADER, Publisher
304 Bonfils Bldg., 1003 Walnut St., Kansas City, Mo.

KINNE MEMORIZING COURSE ends forgetting
MEMORIZE MUSIC quick and sure
Lessons by Correspondence
Write for details
MARION KINNE, 1324 So. Lindenwood St., W. Philadelphia, Pa.

Baldwin •
TODAY'S GREAT PIANO
Used and endorsed exclusively by such masters as Bauer, Gieseking, Iturbi, Lhevinne, and scores of others. Hear and play the new Baldwin. You'll marvel at its tone.
BALDWIN PIANOS • CINCINNATI





THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



Scientific Registration

By MARVIN ANDERSON

NOTHING MORE DEFINITELY distinguishes the intelligent organist from the one who is quite ordinary than does the quality of his judgment in the matter of registration. Many organists seem never to suspect that the art of registration follows such rather definite rules that it might be called a science. Certainly it is not a field for aimless experiment.

The basic rule with which to begin is: The stops which are not of eight foot tone are included in the organ to reënforce the natural harmonics that are present in the normal eight foot tone. An acute ear can detect in the tone of a single open pipe not only the fundamental note for which it is named but also other tones above it in the following order: the octave; the twelfth (twelve diatonic scale steps above the fundamental); the fifteenth (two octaves above); the seventeenth; the nineteenth; the flat twenty-first; the twenty-second; and, theoretically at least, others above this. Thus a tenor C open pipe actually sounds in some degree all of the following tones: C, c, g, c, e, g, b-flat, and c. These upper tones are called by various names such as harmonics, overtones, or partials. It is the presence or absence of these harmonics in various degrees which gives to any tone the particular character which distinguishes it from others. It is the presence of all of these harmonics in a generous measure which gives to the full organ a majesty and power that is perhaps not surpassed by the symphony orchestra.

Once the student understands the principles explained in the preceding paragraph, he should not have to experiment in order to know what stops he must use to produce a given effect. He can definitely control the harmonic development of the tone. This is something which can be done on no other instrument, and the organist should use but not abuse this unique privilege.

A Study in Variety

LET US BEGIN by drawing the *Open Diapason* alone and playing on it for some time. Notice that this tone soon becomes tiresome. The intelligent ear demands more harmonic development. We can secure this development by adding the *Octave* or *Principal* (4ft.) and the ear again becomes interested. Later we can add more foundation tone by drawing other eight foot stops, perhaps *Dulciana* and *Melodia*. To strengthen the octave we add other four foot stops such as *Dolce Flute*. The higher harmonics are reënforced by adding the twelfth (2⅔ft.) and the fifteenth (2ft.). Large organs have still other ranks and mixtures making it possible to carry the development still further.

The above paragraph is not intended as a suggested order of registration; it is a lesson in tonal appreciation. A logical *crescendo*, using the stops mentioned, would begin with *Dulciana* 8ft., to which would be added in turn *Melodia* 8ft., *Flute* 4ft., *Open Diapason* 8ft., *Octave* 4ft., and then the higher pitched stops. If there is a sixteen foot stop on the manual, it is used to give a broad and full effect to the registration. Intermanual couplers may be added at any point where they do not cause a sudden change in volume or tone quality. As for Great to Great couplers, they should be never or seldom used.

Registration on the Swell and Pedal organs follows the same rules, except that in the case of the Pedal the tone is built upon a foundation of sixteen foot tone. In coupling manuals to the Pedal, care must be taken lest the Pedal tone become unbalanced.

The student should have all of the stops on his instrument classified in his mind according to families. Even small organs have groups of stops representing diapason, flute, string, and perhaps reed tone. If there is any doubt about the classification, a descriptive list of stops, such as that found in "The Organ" by Stainer, should be consulted. With this classification in mind, it should be understood that the normal use is to build up on any stop by adding to it other stops of the same family. In exception to this rule it will be found that certain "freak" registrations are useful, for variety, especially as solo voices. For example a good solo tone is usually obtained by using a four foot flute with *Dulciana* 8ft.; this registration is a soft diapason foundation with an octave of flute quality.

In selecting the registration for any piece, first study the music carefully. Locate the point at which the greatest volume be required, and choose a suitable re tration. Then select the passage that require the least volume and decide the registration. The intermediate st of dynamics within the piece can be fo between these two registrations, by ad or subtracting stops in logical order. some point in the piece it might be desir to capture the attention of the ear switching abruptly from one quality of to some tone of entirely different chara For example, it is usually effective to b up to the *fortissimo* of the full organ then reduce to a soft flute tone, perh with *tremolo*.

Trust to Moderation

IN THE MATTER OF DYNAMICS it is portant that the organist should realize limitations of his instrument. The organ never should be used except to the effect of *fortissimo*. If we use all of stops for *f*, what shall we use for Likewise, only for *pianissimo* may we duce to the softest stop with the s closed.

The study of registration never can exhausted. Even the smallest organ of an interesting range. Unfortunately, tain popular fads in organ tone and unrestricted use of unification have rest in the building of many organs that do conform to the natural laws of good t but it is encouraging to notice an increa tendency in the sane and right direct

Making the Most of a Small Reed Organ

By S. JUDSON EWER

THE ORGANISTS of our smaller rural churches have little incentive for excellence. In the majority of instances they are unpaid individuals who give their time on Sunday mornings to the playing of the congregational hymns and possibly some short voluntary as prelude or offertory. There may or may not be a choir composed of a few mixed voices from the local community. But neither the efforts of such a choral group nor those of the congregation are often conducive to inspiring work upon the part of the one furnishing the instrumental background. Furthermore, inadequate instruments, badly out of tune and with but certain portions in correct working order, add to the difficulties. The result is a service that, from the musical standpoint, falls far short of what it should be either for the pastor or congregation, and which, as a spiritual offering to Almighty God, is practically noneffective. There can be no question as to the value of music in the church service; for all concerned its correct rendering leads the thoughts to higher realms and supplements all other phases of worship.

In many cases, however, the situation may be greatly improved if the organist will but study carefully the resources of his instrument and spend a little time in mastering its eccentricities. Ofttimes the player is really a pianist and not an organist at all. As a result he has little understanding of the technic necessary for the proper rendition of organ music. A more or less crisp touch is used that results in a nonlegato type of playing not at all in keeping with the dignity of the service. Stops are drawn with no adequate knowledge of their types or purposes; and the knee swells are used indiscriminately without regard for their proper value in securing certain effects of *crescendo, diminuendo,* or full organ. The smaller reed instruments are usually pumped by the foot power of the player, and this but leads to further discomfort when the pumping is momentarily neglected and the tones dwindle to a dismal wheeze or wail.

Make Humble Resources Count

THERE IS, HOWEVER, little need for confusion in this service. Even the most obscure organist in the most remote hamlet, whether paid or unpaid, may make something of his opportunities for church musicianship, if he will but analyze his difficulties and proceed to correct them. In the first place let him find out what is wrong with the instrument and bring it to the attention of the church authorities; the "Board" will usually coöperate with the organist who has the temerity to voice his needs. It may not be possible to have a new organ, but the old one may be at least put in a playable condition.

In the second place the organist must analyze his own musicianship, endeavor to correct his faults, and attempt to develop the technic necessary for the proper manipulation of his instrument. A *legato* pressure touch may be easily acquired by a little conscientious and persistent practice. There should be much listening to one's own playing and watching for smoothness and careful phrasing. The organ is an instrument of sonority, of full, round tone; make it sound that way. A bit of careful examination and experimentation with the different stops will lead to an understanding of their resources and to a satisfactory use of them in registration. Tonal qualities and pitch are easily determined whether the stop is labeled adequately or not.

For many years my home has been in a small rural community of a few hundred inhabitants. There is but one church, and in that church it has been my privilege to act as organist intermittently almost from childhood. The organ is a small one ma Estey reed instrument of the year 1 There are no pedal keys and the win supplied by foot power. The stops ar follows:

Treble	*Bass*
Dulciana—8 Ft.	Dolce—8 Ft.
Diapason—8 Ft.	Melodia—8 Ft.
Vox Jubilante—8 Ft.	Harp Aeolien 2 Ft.
	Viola Dolce—4
Flute—4 Ft.	Viola—4 Ft.
Bourdon—16 Ft.	Bourdon—16 F
Choral—8 Ft.	Sub Bass—16 (13 notes)

Mechanical Stops and Accessories

Treble Coupler—} coupling upward
Bass Coupler— }
Flute Forte— }
Melodia Forte—} give increase of vol
Vox Humana—a tremolo merely and little value
Crescendo and Grand Organ Knee Sw

With such equipment it is quite prising how many beautiful effects obtainable. The sonority of the full grand organ is powerful and strong, gesting a much larger instrument o

ipe organ. Training upon the latter instrument has, perhaps, given me a greater bility to appreciate and utilize the meager alues of this reed organ; but without such aining it would be fully possible to analyze ie opportunities offered for varied and ffective registration.

Some Helpful Hints

A FEW SUGGESTIONS as to certain combinations that have been found of value ay prove of interest to those having struments of similar or like specifications. Diapason and Melodia tone is, of course, ie foundation for all accompaniment work nd for the leading of congregational sing-ig. If one wishes a softer effect, the ulciana and Dolce may be used. These pen the same sets of reeds, but do not low them to speak so loudly. The Vox ubilante, as its name suggests, adds brilance to the treble parts and is effective r all voice leading. For further brilliance support of the hymns or full choir, the Ft. stops, Flute and Viola, are impornt. The Bourdon or a bit of pressure on the Grand Organ knee swell (left) lds the deep 16 Ft. tones that fill out the semble and give full support for hymn companiments. The bass of hymns should played in octaves while the right nd takes the tenor part. The powerful ub Bass then comes into play and fills t the volume giving a deep pipe organ uality. The left knee swell full over adds ie octave couplers and completes the full rgan.

There are many suggestions for solo ork against a soft accompaniment—an rrangement often desired when playing oluntaries or for the "giving out" of cerin hymns such as *O Love That Wilt ot Let Me Go; Jesus, Saviour, Pilot e;* and *Abide With Me.*

The 2 Ft. Harp Aeolienne plus the 4 Ft. iola Dolce is a splendid combination for left hand accompaniment, while the "tune" being played with various solo arrangeents for the right hand. Diapason and ox Jubilante are effective, as are Diapason d Choral (reedy in effect), Diapason d Bourdon, Bourdon alone, or Vox ubilante and Flute. Diapason, Bourdon, d Flute 4 Ft. give a fine solo for a rong, virile melody. The Diapason or Dulciana with coupler added may also be used.

For very soft effects the Harp Aeolienne alone, when played in the lowest octaves, gives an ethereal harmony to which a melody may be added in the treble range with Dulciana or Diapason. Harp Aeolienne, or Aeolienne and Viola Dolce (or Viola) are also satisfactory alone when used in the lower octaves.

And Treasures Inexhaustible

A "HYMN TUNE" VOLUNTARY is very effective when played with accompaniment and solo stops throughout, or with certain phrases played thus and others with a partial full organ. At such times the Grand Organ Knee swell is invaluable for changing the tonal make up quickly and smoothly, without destroying the original stop arrangement. Standard hymns played in such a manner are much appreciated by the older members of the congregation. Those who wish to experiment further will find a keen delight in bringing out certain tenor or alto parts.

The reed organists repertory is not, however, limited to hymns. Many reed organ collections are available, or certain simpler pipe organ selections are adaptable if the pedal part is incorporated by the left hand. Much depends upon the dexterity and ingenuity of the player. It has been found possible to render some of the simpler Bach preludes and fugues in a fairly satisfactory manner and without too much sacrifice of the contrapuntal developments.

On the whole, there are many avenues open to the alert player who is willing to study his small organ and who has the patience to experiment and try what he can do. Any feat of dexterity in handling the stops or in using the hands in various octaves according to the stop used and the effect desired is entirely legitimate. The aim should be to make the musical part of our church services more effective. Good music, well rendered, is a distinct aid to all spiritual life, and whether it be made upon a costly pipe organ or upon a small reed organ, makes little difference. Even though the incentives for excellence in the instrumental work of our rural churches may be largely lacking, let us make the most of that which we have.

Holy, Holy, Holy

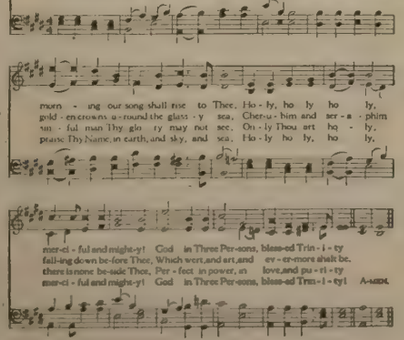
By MRS. W. HENRY HERNDON

Author: Bishop Reginald Heber, 1783-26, was born in Malpas, England. He is a child poet and received praise from r Walter Scott. He later gave up his erary work and devoted all his time to issionary travel and other similar service. e baptized the first native Christian in lcutta. Years later, though sick with ver, he baptized forty-two people in one y. The effort was too much, and he died at afternoon.

Tune: "Nicea" was composed by Rev. hn B. Dykes of Hull, England. At the rly age of ten he was an accomplished anist. Rev. Dykes was among the first demonstrate that hymn tune making uld be a science and the spiritual purse be retained. He composed some three ndred hymn tunes. This tune was named Nicea" because the text of the hymn deals th the doctrine of the Trinity as exunded in the Nicene Creed.

Interpretation: This hymn is usually ven the title of "Trinity"; but the only rect reference to the Trinity is "God in ree Persons, blessed Trinity." More emasis is placed on God himself. The moral d spiritual perfection of God is emphaed by the beginning of each stanza. The omnipotence of God is stressed by the words, "Lord, God Almighty" and "perfect in power." One is reminded of the Fatherhood of God by the one word "merciful."

Holy, Holy, Holy!



* * * * *

"The language of music is infinite; it contains all, it is able to express all."—Balzac.

Earn A Teacher's Diploma or A Bachelor's Degree

In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered.

It is too easy for them to say "I am busy and haven't the time for more study myself." They find that excuse instead of making the effort to use the minutes each day which so often go to waste.

The most successful musician, of course, is a very busy one. The demands upon his attention are never ceasing—yet he is the one who can find the extra time for something worth while. It is for such a one, chiefly, that the Extension Courses are the greatest benefit. For him it is hard to give up his interesting class or position and go away for instruction.

Extension work is also equally advantageous to the beginner and the amateur. The work can be done at home in spare time, with no interference with one's regular work.

The Increased Demands for DEGREES have Resulted in Larger Classes for the ADVANCED COURSES offered by the UNIVERSITY EXTENSION CONSERVATORY.

Look back over the last year. What progress have you made? Perhaps you've wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege. We offer them without obligation to you. Ours is one of the leading musical institutions and we urge you to take advantage of the spare moments you are sure to find. You must not rely upon your good intentions, as you have in the past, or you will miss this opportunity.

The service offered to teachers in our classes continues long after the diploma or degree is awarded.

There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

A Diploma is the key to the best teaching position. Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Courses.

This great musical organization now in its 34th successful year—has developed and trained many musicians and many successful teachers. And to you we offer the same advantages which have been given to them.

Now is the opportune time for you to clip the coupon below. Get it in the first mail. Don't waste any more time! The coupon will bring you information about the lessons which will be of untold value.

This Is *Your* Opportunity—Mail the Coupon TODAY!

University Extension Conservatory

DEPT. A-107, CHICAGO, ILLINOIS

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-107
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

- ☐ Piano, Normal Course for teachers
- ☐ Piano, Course for Students
- ☐ Public School Music
- ☐ Harmony
- ☐ Adv. Composition
- ☐ Trumpet
- ☐ Cornet
- ☐ Voice
- ☐ History of Music
- ☐ Choral Conducting
- ☐ Clarinet
- ☐ Violin
- ☐ Guitar
- ☐ Ear Training and Sight Singing
- ☐ Mandolin
- ☐ Saxophone
- ☐ Piano Accordion
- ☐ Banjo
- ☐ Reed Organ

Name ..... Age .....

Street No. .....

City ..... State .....

How long have you taught Piano?..... How many pupils have you now?..... Do you hold a Teacher's Certificate? ..... Have you studied Harmony?.....Would you like to earn the Degree of Bachelor of Music?.....

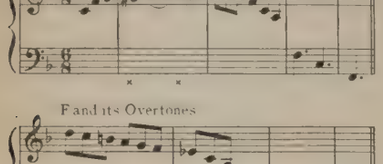
"Harmony at Your Doorsteps"

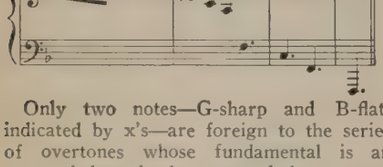
(*Continued from Page 7*)

behind music; but without this scientific background you might be misled into supposing that the theories and laws of harmony were the arbitrary concoctions of narrow-minded pedagogs, instead of something quite natural and fundamental.

Once you become familiar with the existence of overtones, you will be surprised to discover how frequently the music you hear travels the path of the overtones. The famous horn passage from the symphonic poem, *Till Eulenspiegel*, by Richard Strauss, for instance, follows nearly note for note the natural overtones of F.

Ex.2

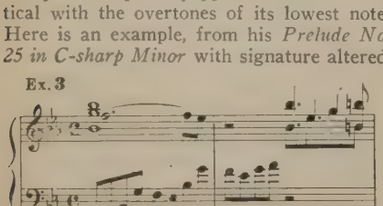




Only two notes—G-sharp and B-flat, indicated by x's—are foreign to the series of overtones whose fundamental is an octave below the last note of the passage.

The sonority of Chopin's piano music is largely due to his respect for overtones. Many a Chopin *arpeggio* is almost identical with the overtones of its lowest note. Here is an example, from his *Prelude No. 25 in C-sharp Minor* with signature altered.

Ex.3



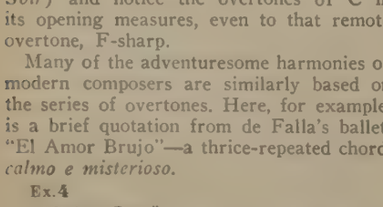
If Chopin had changed but one note in the left hand *arpeggio*, which occupies the first measure and a half of this quotation; that is, if he had omitted the first F, and substituted D-flat just above middle C; his *arpeggio* would then have contained, note for note, the fundamental and the first nine overtones of E-flat. The *arpeggio* that follows has a similar kinship to the overtones of A-flat.

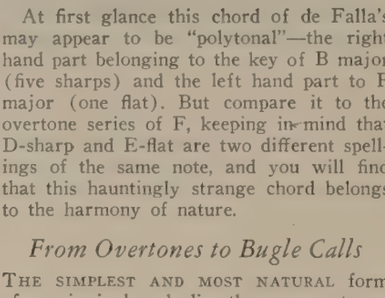
Debussy's ear was unusually sensitive to the higher overtones, and many of his harmonies, which seem at first discordant, are closely related to the system of harmonics. If you own his First Book of "Preludes," turn to his *Prelude, No. 4* (*Les Sons et les Parfums Tournent dans l'air du Soir*) and notice the overtones of C in its opening measures, even to that remote overtone, F-sharp.

Many of the adventuresome harmonies of modern composers are similarly based on the series of overtones. Here, for example, is a brief quotation from de Falla's ballet, "El Amor Brujo"—a thrice-repeated chord, *calmo e misterioso*.

Ex.4

"El Amor Brujo"



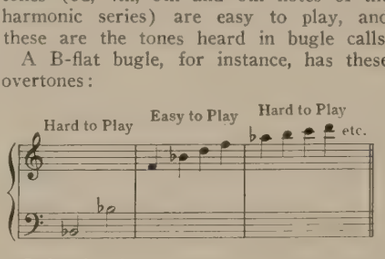


At first glance this chord of de Falla's may appear to be "polytonal"—the right hand part belonging to the key of B major (five sharps) and the left hand part to F major (one flat). But compare it to the overtone series of F, keeping in mind that D-sharp and E-flat are two different spellings of the same note, and you will find that this hauntingly strange chord belongs to the harmony of nature.

From Overtones to Bugle Calls

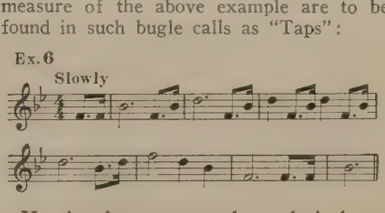
THE SIMPLEST AND MOST NATURAL form of music is based directly on overtones. It is the bugle call. A bugle is nothing more than a long pipe, twisted and doubled into convenient size, and its only possible tones are the actual overtones of the pipe. Buglers cannot hold their lips loosely enough to play the fundamental tone. Even the first overtone (which we call the second note of the harmonic series) they find hard to manage. But the next four overtones (3d, 4th, 5th and 6th notes of the harmonic series) are easy to play, and these are the tones heard in bugle calls.

A B-flat bugle, for instance, has these overtones:



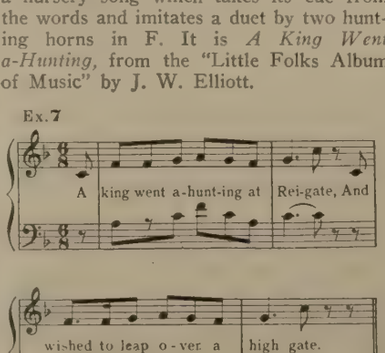
Only the four overtones in the second measure of the above example are to be found in such bugle calls as "Taps":

Ex.6



Hunting horns, too, rely exclusively on the overtones for their melodies: but, since they often explore the harmonic series as far as the eleventh and twelfth overtones, their melodies are less restricted. Here is a nursery song which takes its cue from the words and imitates a duet by two hunting horns in F. It is *A King Went a-Hunting*, from the "Little Folks Album of Music" by J. W. Elliott.

Ex.7



The lower of the two horns, you will notice, plays only three overtones (numbers 5, 6 and 8 in the harmonic series), while the higher one makes use of five (numbers 6, 8, 9, 10 and 12 in the harmonic series). The "empty fifths" on the syllables "Rei" and "high" are especially characteristic of hunting-horn music.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

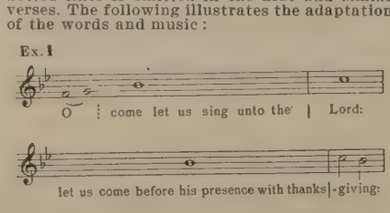
Q. Can a reed organ be tuned an octave lower than the original pitch? Will it correspond with another organ of the same kind with original pitch? Can an electric blower be attached to the wind chest of a reed organ? Please explain how it can be done. What would be the cost of a quarter horse power used electric blower?

A. It would not be practical to tune a reed organ one octave lower than the original pitch. If the space provided for the reeds will permit, the reeds might be moved up one octave and new reeds supplied for the lower octave. If this shift is possible, the instrument might be used with another organ if the two instruments are put in tune with each other. We simply suggest, but do not advise the change. The directions given us for the attaching of a blower to a reed organ are as follows: "cut a hole in movable part of bellows—about six inches above the bottom—size of hole 4 inches in diameter—run 4 inch pipe from hole to blower, and install in line the check valve supplied by the manufacturer of the equipment, who will also suppy diagram showing hook-up." We suggest that you write to a reed organ manufacturer, asking for the address of nearest reed organ dealer in your vicinity, who can supply your needs and perhaps quote you price on used blower.

Q. Will you explain the manner in which the words should be fitted to the music in setting No. 28 in the "Chant Book" used in the Protestant Episcopal Church. I understand the meaning of one dotted line, but cannot properly reconcile music and words where there are two dotted lines as in setting mentioned. What is the most effective march written or arranged for the organ? Most effective sonata? Is the Widor edition of Bach's organ works considered final, or is it open to criticism? I am substitute organist of a large Episcopal Church, but would like a permanent position. How should I go about it?—L. S. S.

A. We are taking it for granted that you refer to setting No. 28 in the Hutchin's "Chant and Service Book." The Chant is Gregorian and the second dotted line shows the ending of the first section of the first verse and other verses with a single accented syllable at the end of the section. In the second verse the first section ends with the note following the dotted line, it having two syllables with the first accented. The note following the second dotted lines is omitted in the first and simlar verses. The following illustrates the adaptation of the words and music:

Ex.1



The question of the most effective march is one of personal preference. This is also true of sonatas. For processions in the editor's parish, Meyerbeer's *Coronation March* is perhaps the favorite one. Sonatas for the organ (except an increasing use of those by Bach) are not very popular. The best known sonatas probably are those of Rheinberger, Mendelssohn, Merkel and Guilmant. The Widor edition of Bach has not been completed and therefore cannot be considered final. It is difficult to advise you in reference to securing a permanent position. Let it be known that you are seeking an appointment and endeavor to have your work favorably known. An advertisment in some Church periodical might be an aid.

Q. I desire information regarding a phase of organ-playing used by practically every organist on the radio, that is, the sliding from one tone to another, up or down, commonly called "crooning." Sometimes one voice slides and sometimes the whole chord. How is it done?—J. W.

A. We have never heard the name "crooning" in connection with the organ "effect" you mention. We cannot give you details as to how the effect is produced, except to say that we have heard of a *chromatic glissando* which may be what you have in mind. Its use is not considered artistic by serious minded organists.

Q. What are the duties of a chorister? May processionals be with or without singing, and should the same music, vocal or instrumental, be always used? Should the choir "keep step" in the Processional, and if there is no singing will any sacred instrumental piece be suitable for use? Will you suggest some music suitable for funeral processionals and recessionals?—M. E. E.

A. The word "chorister" is frequently used to designate a member of a choir. We are, however, taking it for granted that you refer to the duties of a choirmaster. As a general rule the choirmaster is in charge of the music (subject to whatever church authority exists), training the choir, selecting music, and exercising general oversight of matters pertaining to the musical activities. Processionals may be accompanied with singing or instrument music, or both. We would not advise the use of the same music for all processionals. The choir should "keep in step" in the Processional but it is a matter of preference whether they keep pace with the music, or "walk" in step. If the choir "walks" in the Procession, any suitable music may be played. Use any of the well known funeral numbers for processionals and recessionals, such as the *Dead March* from "Saul" by Handel, the *Funeral March* by Chopin, and so forth.

Q. I have an old tracker action organ with stops as per enclosed list. Does this list of stops as per enclosed list. Does this list dictate a good balance of stops? The Oboe does not stay in tune more than a few weeks after tuning. Is this due to worn out pipes or improper tuning? When in tune the quality is harsh. The Octave on the Great is also harsh in quality. Can these matters be remedied? The Melodia and Dulciana both emit a hissing noise. Is this due to improper seating of the pipes? The pedals often have valves stick. Can electric action be substituted without great cost? What would be an estimate of the cost of material to accomplish this? Where can I secure information as to how this is accomplished, and on electric action for organ in general? If stops were to be added to the organ what stops would you suggest to insure good balance? What solo stop would you suggest? When the pedals are played a hissing noise is the first thing heard. If additions are made, where can I obtain the pipes? Can I secure second hand ones? What would be the cost?—F. C. B.

A. The specification indicates a fair balance of stops for the size of the organ; though, of course, one pedal stop only is not ideal. Your instrument is apparently so unsatisfactory that we suggest that you have it examined by a thoroughly reliable practical organ builder, to secure advice as to what to do to make the instrument satisfactory, or to provide a new one. The Oboe stop often requires frequent attention—yours may need revoicing, or some new parts. We do not know whether the harshness of the Octave stop can be remedied. The hissing of pipes may be caused by their being improperly seated. Electric action has been applied to tracker action organs, but we would not care to advise it, especially if the instrument is old and the chests in bad condition. We cannot estimate the cost of the material necessary for electrification. For information on electric organs we suggest the following books: "The Contemporary American Organ" by Barnes; and "The Electric Organ" by Whitworth.

For additions to the instrument we suggest Swell—Bourdon 16′, Violin Diapason 8′, Octave 4′, Mixture, Cornopean 8′ (bright); Great—Twelfth, Fifteenth, Mixture, and Trumpet 8′; Pedal—Open Diapason 16′, Flute 8′, Lieblick Gedackt 16′. Additional stops might also be included in the Swell, such as Vox Celeste and Vox Humana, but the stops suggested are more in keeping with the ideas of good organ building. Oboe or Cornopean may be used as solo stops. Pipes may be secured from some pipe makers or from an organ builder. The latter might be able to furnish second hand pipes, and to furnish you estimate of cost. Our advice would be the purchase of a new organ, using whatever pipes from the old organ that are considered absolutely worthy of being included in the new instrument.

Q. I am enclosing a list of stops of our church reed organ. How can I obtain different tones and combinations? I have been using the Corno 16′ with the 8′ and 4′ stops in the treble, and Sub Bass 16′ with 8′ and 4′ stops in bass and playing hymns one octave higher. Is this combination correct? Kindly give the principal use of the 2′ stops. I have been using the 2′ stop (in the bass) and playing two octaves lower during the Communion service.—H. F. H.

A. The combinations to be used will depend on the requirements of the passage to be played. For congregational singing perhaps "full organ" (obtained by opening both knee swells) will prove satisfactory. You might also try the combination you mention, omitting the Corno 16′ and playing the music as written instead of one octave higher. The 2′ stops may be used for additional brilliancy in ensemble or for the purpose you name. A "pedal" effect is possible sometimes by playing the bass part an octave lower than written (using Sub Bass stop) and playing soprano, alto and tenor parts with the right hand. 8′ stops produce normal pitch (same as piano) while 4′ stops produce tone one octave higher—2′ stops two octaves higher, and 16′ stops one octave lower, than normal pitch.

Q. Can you advise where I might secure keyboard and action of a tracker organ? Also need a pedalboard from tracker organ as other supplies.—W. W. W.

A. We are sending you by mail the name and address of a party who has a pedalboard, bench and some parts of action for sale. If he cannot supply all that you need, we suggest your communicating with some organ builder who might have such material available from a used organ.



With an easy playing Conn band instrument, you can be ready for band or orchestra in 4 to 6 weeks. A sure road to popularity if you start on a Conn. Choice of the world's greatest artists. Magnificent tone. Many exclusive features—yet they cost no more.

Ask to see the marvelous new models now being displayed by Conn dealers.

WRITE FOR THIS NEW FREE BOOK

Home trial. Easy payments. Write us for free book on whichever instrument interests you most. Mention instrument.

C. G. CONN, LTD., 113 CONN BLDG. ELKHART, IND.

CONN
BAND INSTRUMENTS

—RINGS and PINS— for TEACHER or PUPIL



Rings, Sterling $1.25 Overlay $3.50
10K. Gold 5.50 14K. Gold 7.00
Pins, Gold Plated 50c—$5.40 per doz.

FREE catalog showing 500 other designs.

No. 4402

K. GROUSE CO., 85 Bruce Ave., North Attleboro, Mass.

PIANO TEACHERS— Attract New Pupils

Use sparkling new material and best of old, chosen from a dozen publishers, for your specific needs for class or private lessons, parties, etc., by university trained, experienced teacher.

Write for details.

MUSIC SELECTION SERVICE, BOX 4
662 Lexington Avenue N. Y. C.

SWING PIANO PLAYING

New instruction book, with Home udy directions. It teaches you quickly, cheaply, easily. TEACHERS: it will increase your income. Write for *FREE DESCRIPTIVE FOLDER.*

XEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

USIC KINDERGARTEN — TOY SYMPHONY

rrespondence course by America's foremost children's hool. Most modern methods. Only $30 now. BRUCE CHOOL, Inc., 624 E. 63rd, Kansas City, Mo.

SELL SHEET MUSIC

ole or part time; new marketing plan; $25.00 bonus first ers. Send $1.00 for ten different latest songs, words music, and full particulars, or stamp for details.

ATIONAL MUSIC PUBLISHERS & DISTRIBUTORS
pt. E. 2161 Shattuck Ave., Berkeley, California

SCHOOLS—COLLEGES

ONVERSE COLLEGE SCHOOL OF MUSIC
Harold A. Rieney, Dean, Spartanburg, S. C.

NOX CONSERVATORY OF MUSIC
Galesburg, Illinois
Catalog Free John Winter Thompson, Dir.

ORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, Dramatic Art. Esther C. Benson, M.M., President City, Mont.

HENANDOAH COLLEGE
NSERVATORY OF MUSIC. Special Courses in Organ, Orchestra, Public School Music, Piano and an Tuning. Rates Reasonable. In the heart of the Shenoah Valley. Dayton, Virginia

INCREASE YOUR INCOME!

Easily —Substantially —Pleasantly

— Take Subscriptions for —

THE ETUDE MUSIC MAGAZINE

— Write for particulars —

1712 CHESTNUT ST. PHILADELPHIA, PA.

Bands and Orchestras

(*Continued from Page* 17)

of too great importance to be constantly hidden in a heavy maze of pernicious scoring.

When the bass clarinet is employed in the orchestra of one hundred pieces it is heard—and such great composers as Wagner and Richard Strauss often allotted to it important solo passages and fragments. When Wagner wrote the lovely *motif* of *Brünnhilde* for this instrument he brought it into the immediate foreground by providing a softly veiled background to support it.

Ex. 5

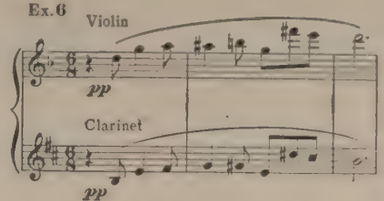


The same sort of careful scoring is essential if the lower clarinet voices are to assume the importance in the band which is their due.

The E-flat clarinet should be treated more as an occasional voice rather than one that is to be employed constantly in conjunction with the B-flat clarinets. Arrangers have quite generally treated this voice as though it belonged to the flute family and have persistently written for it in octaves with the B-flat clarinet—a most pernicious practice. It should be so employed only at rare intervals. It may sometimes be used to take up an ascending passage where the B-flat instrument leaves off—and where the flute tone is not desired. It is risky to join the two clarinets in their extreme upper register in subdued passages due to the difficulty of maintaining accurate pitch between the two voices.

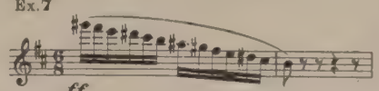
Richard Strauss made a soloist of this instrument in his tone poem *The Merry Pranks of Till Eulenspiegel.* The part was written for the *D* clarinet but it is more commonly played upon the E-flat instrument. In this poem Strauss has employed the instrument with comical effect in its harsh upper register—though not entirely so. At one point it joins the first violin in a subdued passage—an octave below the violin.

Ex. 6



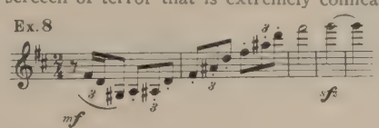
But for a humorous effect he does not hesitate to ascend to the upper *G.*

Ex. 7



When the court pronounces his sentence of *Death,* the craven miscreant emits a screech of terror that is extremely comical.

Ex. 8



In band scoring the E-flat clarinet can be employed occasionally as a solo voice but should much more often be used to supplement the B-flat clarinets—at the same pitch rather than an octave above.

The scale of B-flat (concert pitch) played by a B-flat and an E-flat instrument in unison

Ex. 9



will be noticeably different in quality than if it were played by two B-flat clarinets in unison. It will be found that the throat tones—*F, G* and *A*—of the B-flat clarinet will be strengthened by being joined with the *C, D,* and *E* of the E-flat instrument. This single example should be sufficient to indicate to the conscientious arranger that this instrument should be written for more commonly in its low register. Indeed, it should be treated with great care and consideration if it is to be used at all.

Do You Practice Too Much

(*Continued from Page* 14)

job jump the fence?)

3. Music biography has never yet convincingly set forth the supreme intellectual act of writing music that endures. And no psychology has ever yet set forth the necessary effort to be made fully to comprehend it. We have to stumble into the way of that ourselves.

Well, is practice to be this detailed stunt over and over again, life without end? Reader, if you have joined our craft, the answer is—Yes. If not, suit yourself.

Let me, in conclusion, give this anecdote.

An American tourist stood one day watching an oriental artist at work on a vase that had already cost him many months of labor.

"Do you not," he asked, "regret it when you have finally finished so beautiful an object on which you have worked so long?"

The artist moved his eyes as if visioning the uplifting inspiration of a mountain top and said, "No, the next one will be more beautiful than this."

Music Extension Study Course

(*Continued from Page* 18)

version by Bruce Carleton. Mr. Carleton has preserved the illusion of thirds in the right hand by using double notes on the first beat of each measure.

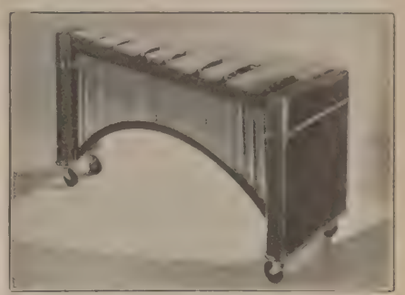
The *Trio* section appears without the usual accompaniment, as the left hand is employed in helping divide the melody. This has been ingeniously done in a manner that avoids the necessity of passing the thumb under or the hand over.

In this version the difficulty is reduced to about easy second grade.

* * * * *

"Good literature is at most only the orchestration of platitudes."
—Thornton Wilder.

Carry Out that IMPULSE



Play This *Thrilling* Instrument—It's *Easy!*

There's no music so sweet to a musician as applause—and no surer way to win applause than to play the new Deagan Imperial Marimba.

It's a masterpiece of design so beautiful you'll be proud to give it a place in your living room—and so rich in tone that you'll fall in love with it the moment you hear it.

Easiest of all instruments to play—and especially easy if you've studied piano. Write today for full details.

J. C. DEAGAN, Inc.
Dept. E-1 1770 Berteau Avenue Chicago, Ill.

EASY



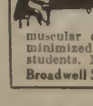
● Such beautiful tone, and so easy to play! Just touch a key and blow normally; you can't miss. Nothing to compare with these new P-A Saxes, Clarinets, Trumpets, and other P-A instruments. Fully guaranteed; your success assured. See your music dealer or write direct for beautiful, free book. No obligation. Easy terms. Greatest fun, easiest with P-A. Write today sure. 1288

PAN-AMERICAN
108 P-A Bldg., Elkhart, Indiana

Rebuilt Band & Orchestra Instruments
HONESTLY REBUILT—FULLY GUARANTEED
Catalog sent upon request. Please specify instrument in which you are interested. Distributors King Band Instruments
WEYMANN COMPANY, Dept. E-1, 1613 Chestnut St., Phila., Pa

FOR MUSIC TEACHERS
SCHOLES MUSIC HANDBOOK
887 TERMS EXPLAINED $1.50 AT ALL MUSIC OR BOOK STORES
M. WITMARK & SONS—NEW YORK

IMPROVE YOUR PLAYING



Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studies, Dept. 311-A, Bendix Bldg., Los Angeles, Calif.

PLAY "SWING" PIANO BY EAR



GUARANTEES to teach you to play popular music by ear or MONEY BACK. Quick & easy 15 LESSON magic course. No notes! No scales! Complete, only $1. Valuable transposing chart incl. FREE if you act at once! Mail your $1 (or C.O.D. request) TODAY to—
HOLLYWOOD SCHOOL of MODERN PIANO
School of the Film Stars—19th Successful Year
Dept. 183-A, 6842 Sunset Blvd., Hollywood, Calif.
$1 COMPLETE COURSE

U. OF I.
LIBRARY



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE



It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.

Teaching the Tone Deaf Student

By T. DUNCAN STEWART

TEACHING AN ADEPT and enthusiastic child is one of the greatest privileges and pleasures any teacher could realize. Logical instruction founded on a teacher's good schooling, coupled with careful understanding and a consequent enthusiasm, invariably produces a violinist of high merit.

The word "talent" has been applied so vigorously to children of normal quality that its use must be reckoned with. Unquestionably the talented child should possess positive pitch, inviolable time, a creative ear, the ability to "play by ear" a given subject in any key, an introspective nature, physical qualities such as strength, control, suppleness, pliability, and a dozen or more favorable inherent characteristics. Such a child, with correct training, invariably comes out doing the "Concerto" of Brahms masterfully, or if he is so inclined, writing one of his own.

However, upon checking through these qualifications, any teacher will find that few, if any, of his pupils can muster the most of these favorable traits. Naturally this challenge is not meant for teachers of national reputation. They, in very few instances are confronted with the every day problem of the teacher in the smaller town. The obscure teacher can, however, nurture or annihilate the fundamentals that are necessary to any degree of proficiency.

Here are some observations gathered by the writer while teaching in a city of approximately fifty-thousand, a class of average ability, found in any city of the same size. In a class of forty normal youngsters, less than twenty percent, between the ages of ten and sixteen, had a sense of pitch that would justify any suspicion of talent. It is not implied that they were "tone deaf," but the ability to discern rapidly and correctly a false tone was not theirs.

One girl was so uncertain that she could not identify the higher pitch when two successive tones a major sixth apart were sounded. But, while apparently an impossible subject for violin training, her interest and willingness to go over and over things encouraged a trial.

An Interesting Experiment

PREVIOUS TEACHERS had given the girl scales and a few pieces, neither receiving anything like justice at her hands. She could not hear. Investigation disclosed that she had never sung—"could not carry a tune in a bucket," as she put it. One year later this young lady performed quite nicely the cycle of scales and arpeggios through three octaves and one could not wish for better execution of Kreutzer etudes than she prepares. To further add to the seemingly impossible—she plays double stops in tune and loves them. And the interesting thing about it all is that there has been no evidence of bluff about it. A pitch was given on which she concentrated for two minutes. She was asked to sing with the syllable "lu" or "loo" the given tone ("la" breeds a tendency to flatness). Subsequent tones were treated alike, then transferred to the violin. The effect was quite unlike the proper sort of violin lesson, but the end, in this instance, justified the means.

It is not intended to offer this "pitch culture" as a panacea for all pitch ills, but its trial might relieve a sensitive, sincere person from the belief that he is "tone deaf"; and the teacher who can ferret out the mental kink that holds a student, can serve nobly by taking time out from accepted teaching practice and balancing the "talent budget." It is rather safe to state that any student who can sing an etude, or the singable portion of it—can also play it in tune.

In larger cities, schools offer ear training courses that are excellent. Access to their text books will back up the feeble beginning by associating pitches theoretically. But, naturally, the finding of a pitch deficiency in a pupil while he is quite young will save much time.

The writer has never seen harm in "playing by ear." Of course too great an aptitude fosters a certain carelessness, but the good greatly overbalances the evil.

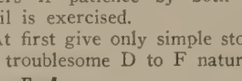
One student who afforded an unusual experiment had great trouble playing in tune. Her playing ran erratically from moderately clean to terrible. She would get off pitch on a whole note—and stay off. She lacked the process of shifting up or down to make a mistake less noticeable—and the effect left nothing for conjecture.

A school book of simple songs took the place of her usual etudes and *All Through the Night,* and *Dear old Central* "pinch hitted" for the *Minuet in G.* Before she was permitted the luxury of playing the favorite songs—she had to sing them, and in neighboring keys too. It took but three weeks to produce amazing improvement. As she progressed, more difficult songs were undertaken and finally she came to her lessons singing as well as playing her studies. When double stops were to be reckoned with, she learned to sing the tones contiguously, and her work now is, happily, of different character.

Every teacher knows of the child who plays single tones with the certainty of a mature violinist, but when he gets into a passage of double stops the "waters are troubled"—and continued playing makes them worse than ever. This evil can be overcome more easily than any of the others if patience by both teacher and pupil is exercised.

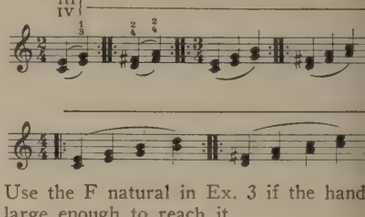
At first give only simple stops—omitting the troublesome D to F natural

Ex. 1



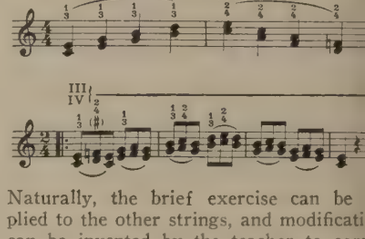
and all intervals of sevenths and seconds until simple thirds and sixths, played at first with broken bows, have been fairly well achieved. Then, when shifting is to be employed demand perfect execution of the following exercises before more seri efforts are permitted.

Ex. 2



Use the F natural in Ex. 3 if the hand large enough to reach it.

Ex. 3



Naturally, the brief exercise can be plied to the other strings, and modificati can be invented by the teacher to cor a student's particular difficulty. Play scales in thirds cannot be overdone. embodies all the elements of shifting, time spent on such study will prove v constructive. One cannot avoid reality refusing to face it, likewise, a surplus double stop study is infinitely prefera to the amount given the average stuc to-day.

It is the belief of the writer that g eral scale playing, through two and th octaves, in sixths, thirds, octaves, much neglected fourths, will send f material from our smaller cities to bigger teachers in the larger cities.

There is no greater satisfaction than veloping a brilliant young violinist—un it is to start him.

Two Masterworks for the Violin

By PAUL STOEVING

PART III

Coming back to our previous contention that the Mendelssohn "Concerto" remains the highest achievement in this form of violin composition, notwithstanding the efforts made in the same direction by other later masters, we are aware of the outspoken or veiled derogative estimation in which certain progressively modern professional circles to-day hold Mendelssohn's music in general and even this supreme masterwork, pronouncing it *passé* and deserving of being shelved.

In the very, almost unbelievable, popularity it has enjoyed all over the civilized world, for nearly a century since its appearance, would seem to lie the danger of audiences getting a surfeit of, and turning away from it, at least temporarily. But, fortunately, this has not been the case with this concerto. It still reigns supreme with the violin loving public and let us be frank about it, with the majority of violinists, professionals, students and amateurs. The reason is not far to seek. Apart from its artistic merits which we have tried to extol, the unsought beauty and sincerity of its themes, the clarity of construction and happy variety of rhythms have appealed to audiences of every description and level of musical taste, the man in the street who just loves music and to the more sophisticated listener who brings to his enjoyment a discriminating understanding.

The work even loses little of its inherent charm by being played with a piano accompaniment instead of an orchestra, which cannot be said of the Beethoven "Concerto." The latter, admittedly more a kind of symphony with violin obbligato than a typical violin concerto, sounds cold and incomplete without the warm orchestral coloring.

But this brings us to the consideration of other violin concertos in comparison with the one by Mendelssohn.

Appraising Brahms

FIRST TO ONE'S MIND springs the "Concerto," by Brahms, also the only one left to us by this great master and the most important contribution to violin literature since Mendelssohn's death in 1847.

I would not wish to be apart from the thousands who do homage to its loftiness of purpose and design, who admire its workmanship and profundity, and who enthuse over passages of a singular, haunting beauty quite Brahms' own, such as adorn still more abundantly the pages of his symphonies and chamber music works. But, with it all, who can deny that the concerto is unviolinistic? It is too difficult except for the most accomplished interpreters, technically unattainable for the average student and amateur; and the average audience it is hard to ass ilate. In addition it loses more than of its impressiveness when being pla with a piano accompaniment, and it therefore, seldom heard that way.

Brahms is said to have experienced usual difficulties in composing it and great misgivings about its success. Jos Joachim, to whom it is dedicated and doubtless assisted the master with ad on technical matters appertaining to violin, confessed that it was a conc against rather than for the violin; Brahms absolutely refused to write a ond one when asked. The first one enough for him. Its composition put irksome technical considerations and straint on his mind accustomed to th in different idioms of musical creativen

I was present at the first performa

the "Concerto" by Joachim and the wandhaus orchestra in Leipzig. It was ew Year's night and the cultured audi- ce, while warm towards the revered terpreter, seemed only moderately so in reception of the novelty. The work eded more than two decades of pioneer- g before it became established in the ncert repertory of a few violinists, and other decade or two to gain its present ce in the hearts of music lovers. That itself would not signify much in the preciation of such an outstanding work art; some might, on the contrary, think complimentary to it as much as uncom- mentary to a past unappreciative gen- ation. But in its relation with the point der discussion, that is, a comparison with e Mendelssohn "Concerto," this slow cognition appears to be a strong argument favor of the older work.

The "Concerto," by Brahms, in spite of great qualities and its many beauties, ks what Mendelssohn's possesses in such undance, namely real spontaneity of in- ntion, a universal appeal in its themes d a true, striking originality of form thin the accepted classical formula. Nor s the work of the younger master, ough modeled after that of the older one, e simple grandeur, and classic simplicity d lucidity of the Beethoven concerto. It too ponderous, too complex, too serious, relieved by lighter touches and happy ntrasts. Taking into consideration the ten forced, antiviolinistic nature of the hnic of the solo instrument and the near unplayableness of many passages in the last movement —and their heavy tread— can it honestly be said that the Brahms concerto represents as fine and lasting a monument to the true genius of the violin, at once simple, sweet, unostentatious, mild-voiced, feminine rather than masculine, as the concerto by Mendelssohn?

Nor can this claim be made for the Tschaikowsky concerto, so much heard and admired in the last few years; also the only work of this kind by the great Russian composer. For here is a work quite as unviolinistic, on the whole, as the concerto by Brahms. Of excessive length and depending on a colorful orchestral accompaniment to set the solo part into an effective relief, the many fine ideas in the work, the pages of striking originality, beauty and strength (of rather Muscovite caliber) cannot atone for the long stretches of labored material and lapses into technical vulgarities and bombast.

Altogether, though now a favorite with some noted violinists and, through their exceptional interpretative gifts, also a favorite with audiences, the Tschaikowsky concerto, for the reasons stated, will not unlikely share in time the fate of so many other violin concertos from Mendelssohn to the present day. Perhaps this is due to the fact that not violinists or composers with a special love for the instrument, but pianists and composers for orchestra, have undertaken to write violin concertos more as a matter of routine and general fitness than from any particularly justifying urge.

(To be Concluded in February Etude)

Silent Practice

By ROBERT FRANCIS

SILENT PRACTICE on the violin? Does it sound strange or even impossible? Then you have yet to learn helpful secret. Silent practice is a time ver whenever audible practice has to interrupted or postponed. While someone telephoning or there are callers in the xt room, or after the baby has been put sleep, we can still practice silently. But it is not all. The kinds of silent prac- e described are not merely substitutes; y are valuable in themselves.

Calisthenics for the Left Hand

ESE EXERCISES for the left hand are aat setting-up exercises are for the whole dy. Lay down the bow but hold the violin playing position. Lift the first finger h and strike it down hard on the E ing to produce F-sharp. Repeat the vement until the finger has improved in uracy of striking. Then hold the first ger down on the string and strike with second finger to produce G and later produce G-sharp. Hold both first and ond fingers down and strike with the rd finger. Hold three fingers down and ike with the fourth. Remember to lift finger high and to strive for accuracy striking. The finger should be struck rd enough to hear the note softly and is judge the intonation. The exercise may varied by striking with the second, rd, and fourth fingers (one at a time) thout the lower fingers being held in ce on the string; and it should be done on the other three strings.

Shifting also can be practiced silently. in by shifting from the first to the rd position and back again, using va- us combinations of fingers, such as one two, one to three, one to four, two to ur, and so on. Then shift from the first the fourth position, and from the first the fifth position, using different com- ations of fingers. Repeat the exercise on other strings. Judge the accuracy of ur shifting by the sound of the finger iking the string at the completion of h upward shift.

The vibrato, like any thing requiring skill, can best be learned in installments. That is why it is best to try it first without the bow. Begin with the second or third finger. The first step is to attain an easy rocking motion somewhat like the "push-pull" of the Palmer method of penmanship. The second step is to make the motion smooth and regular so that a graph of it would show a uniformly wavy line. Only after the second step has been mastered (and it may take weeks or months) should the third step be attempted, which is the increasing of the speed of the motion. While practicing the vibrato thus silently, it is sometimes a help at the beginning to hold the violin mandolin fashion, or, while holding it in regular playing position, to stand with the scroll pressed firmly against the wall for support.

Bowing Exercises

THESE SILENT EXERCISES help to develop bow control. 1. Draw the bow back and forth not *on*, but about an inch or a half inch *above*, the string. The point is to take whole bows and to keep the bow at the same distance above the string. 2. Practice setting the bow down on one of the strings without making any sound. Do this at the nut, middle, and tip, and on all the strings in turn.

Practice Without the Violin

ONE OF THE MOST valuable kinds of silent practice is done without either bow or violin. This is studying the music—the time, bowing directions, fingerings, expression marks, and analyzing difficult passages such as *cadenzas* into simple elements. After studying a piece in this way, it can be learned more quickly and with far fewer mistakes.

One reason that the violin is difficult is that the player must do many things at the same time. But these different things can be learned separately, and then be put together. Silent practice is one way of concentrating on one thing at a time.

Every Lesson a Tune - Every Tune a Lesson

Melody-First Band Book

30c Each Book — A *Unisonal* Instructor for ALL BAND INSTRUMENTS — **Piano Acc. and Teacher's Guide 60 Cents**

by Fortunato Sordillo, Assistant Director of Music, Boston Public Schools.

Mr. BAND INSTRUCTOR:

WITH MELODY-FIRST BAND BOOK, there are no uninterested players, because (with two exceptions, and these players can be assigned alternative books) *every book is a melody book.* You can send the student home with something that *he will practise* because he will *enjoy* practising it; whether he play Alto, Oboe, Bassoon, or Baritone—it makes no difference! Especially if, with a pianist available, advantage is taken of the *cleverly-harmonized* Piano Accompaniment, which makes even the playing of the *scales* a truly musical experience.

INSTRUMENTATION

C FLUTE and PICCOLO
D♭ FLUTE and PICCOLO
OBOE
E♭ SOPRANO CLARINET
B♭ CLARINET
Bass Clarinet
E♭ ALTO CLARINET
ENGLISH HORN
C SAXOPHONES
(Soprano and C Melody)
B♭ SOPRANO SAXOPHONE
E♭ ALTO SAXOPHONE
B♭ TENOR SAXOPHONE
E♭ BARITONE SAXOPHONE
BASSOON
E♭ CORNET
B♭ TRUMPET or CORNET
Flugel Horn
FRENCH HORN IN F
E♭ ALTO HORN
or MELLOPHONE
TROMBONE (b.c.)
TROMBONE (t.c.)
BARITONE (b.c.)
or EUPHONIUM
Tenor Horn
B♭ Bass
BARITONE (t.c.)
Tenor Horn
B♭ Bass
E♭ and BB♭ TUBAS
or SOUSAPHONES
DRUMS
PIANO ACC. and
TEACHER'S GUIDE

Supervisors, Band Teachers & Organizers: To receive FREE a Cornet book of this unique instructor (regular edition, with striking 2-color cover design), send us your name, name of school or organization, and your musical status.

WALTER JACOBS, Inc. 120 Boylston Street BOSTON, MASS.



LEHTO SUPER VIOLINS
Best Since Stradivarius
I build my violins all by HAND, like Stradivari did, out of the finest, old wood that money can buy. My varnish is the result of life long tireless research and rivals the varnishes of the Cremona Masters.—Beautiful in appearance, magnificent in tone—the kind of violin you have longed to own—for all artists. Re-built violins, all prices. Free catalog. Great values.
JOHN LEHTO
Master Violin Maker
935-14TH, SAN PEDRO, CALIF.

The Maestro Leads in TONE



A new name in the fine string field, Maestro Strings offer a quality heretofore unobtainable even in the finest imported strings... Maestro Gut Strings in a soft Italian finish... Maestro Wound Strings with a rich, full, resonant tone. Send for descriptive literature, and also your copy of "Fiddlestrings".
THE KAPLAN MUSICAL STRING CO.
SOUTH NORWALK CONNECTICUT

FRASER-VIOLINS



Song-bird of them all
ASK FOR FOLDER
Expert Repairing and Revoicing
CHELSEA FRASER, 2025 STARK, SAGINAW, MICH.

MUSIC ENGRAVING
Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles.
Send your mss. for estimate.
OTTO A. C. NULSEN
P. O. Box 774
124 Government Place Cincinnati, Ohio

Special On Credit



Henning Violin
DEEP - MELLOW - SOULFUL
For a limited time you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument; made possible by our many years of experience in violin making. Satisfaction guaranteed.
Write for Information
GUSTAV V. HENNING
301 Fischer Studio Seattle, Wash.

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

FREE TO AMBITIOUS PIANO AND VIOLIN TEACHERS

☐ Please send me a free synopsis of the New Printed Text used as a basis of instruction by violin and piano teachers who want their pupils to earn Sherwood Music School Teacher's Certificates and Diplomas under them.

☐ Please send me also full information about the series of ten affiliations to be awarded free to selected competent teachers of violin and piano, including free Normal Course at your Main School.



NAME _____
ADDRESS _____
INSTRUMENT _____

Fill in and Mail to
SHERWOOD MUSIC SCHOOL
410 SO. MICHIGAN AVENUE, CHICAGO, ILLINOIS, U.S.A.

Favored Publications of THE JOHN CHURCH CO.

[CONTINUED DEMAND HAS NECESSITATED RECENT PRINTINGS OF THESE NUMBERS]

Piano Solos

Cat. No.		Gr.	Pr.
	BISCHOFF, J. W.		
30686	When You and I Were Young, Maggie	5	$0.75
	MANA-ZUCCA		
30060	The Blinking Stars	2	.30
	WARE, HARRIET		
30679	A Song of the Sea	7	.70

Piano—Four Hands

	SPROSS, CHARLES G.		
30718	Polonaise	5	R1.00

Songs and Ballads

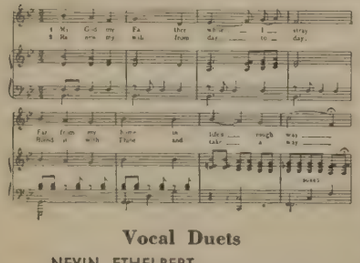
	BARRY, KATHARINE	
30699	Jeunesse. Youth (c to E-flat)	T.60
	EMMET, J. K.	
30695	Lullaby (E to b-flat)	.50
	HAWLEY, C. B.	
30688	She Wears a Rose in Her Hair (d to g)	R.50
30689	She Wears a Rose in Her Hair (b to E)	R.50
	HOMER, SIDNEY	
30554	The House That Jack Built (c to a-flat)	T.60
	MAC FADYEN, ALEXANDER	
30685	The Forest of Oaks (c to F)	T.60
	NEVIN, ETHELBERT	
30709	An African Love Song (d to F)	R.50



30710	The Silver Moon (F to g)	T.50
30712	Sweetest Eyes Were Ever Seen (d to E-flat)	T.50

Sacred Solos

	HAWLEY, C. B.	
30490	Breathe Your Soft Prayer to Christ the Child (E-flat to a-flat)	.50
	SPROSS, CHARLES GILBERT	
30459	Sunrise and Sunset (d to D)	R.50
	SPEAKS, OLEY	
30445	Thy Will Be Done (d to g)	R.50



Vocal Duets

	NEVIN, ETHELBERT	
30680	The Nightingale's Song (Ten. and Bar.)	T.65
	HAWLEY, C. B.	
30693	My Heavenly Home (Sacred) (Sop. and Alto)	.60

Negro Spirituals

	DETT, R. NATHANIEL	
30703	I'm A-Goin' To See My Friends Again (d to g)	T.50
30702	A Man Goin' Roun' Takin' Names (c to F)	T.50

Children's Songs

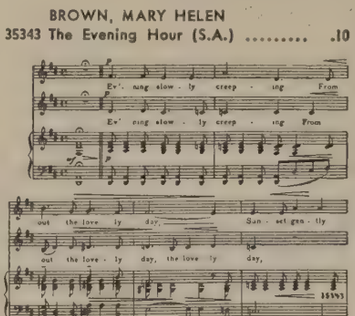
Cat. No.		Pr.
	BARTLETT—E.B.F.	
30716	Bobby Shaftoe	T.40
	BRISTOW, FRANK L.	
30691	If I Were a Girl!	T.50

Octavo—Anthem

	MARSTON, G. W.	
35347	The Beatitudes. (S. or T. Solo)	.12

Octavo—Treble Voices

	BROWN, MARY HELEN	
35343	The Evening Hour (S.A.)	.10



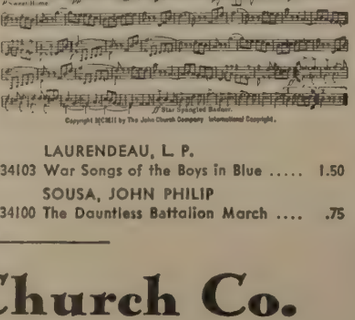
	CADMAN, CHARLES WAKEFIELD	
35340	Fickle (S.S.A.)	.12
	MARZO, EDUARDO	
35335	Polka (Bohemia) (S.S.)	.12
	REICHARDT, LOUISE	
35337	When the Roses Bloom (S.S.A.)	.10
	WACHTMEISTER, AXEL RAOUL	
35338	The Taj Mahal (Bar. Solo) (S.S.A.)	.25

Octavo—Men's Voices

	BRAHMS, JOHANNES	
35345	Lullaby	.06
	GIORDANI, T.	
35346	Darling, My Own. Arr. C. G. Spross	.12
	NEVIN, ETHELBERT	
35344	The Woodpecker. Arr. L. McMullen	.12

Band

	HALL, R. B.	
34102	The Crisis March	.75



	LAURENDEAU, L. P.	
34103	War Songs of the Boys in Blue	1.50
	SOUSA, JOHN PHILIP	
34100	The Dauntless Battalion March	.75

The John Church Co.

THEODORE PRESSER CO., Distributors

1712 CHESTNUT STREET, PHILADELPHIA, PA.

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Gabrielli Violin

C. S.—Giovanni Baptiste Gabrielli, Firenzi (Florence, Italy) was a noted violin maker. He made some remarkably fine instruments, and also some of second and third rate quality. A well known American violin dealer offers a first rate specimen of this maker for $1,500. Some specimens sell for more and some less according to quality. As you wish to sell your Gabrielli, your best course would be to take it to New York City, which is near your home, and offer it to dealers in old violins in that city. If it is genuine, and in good condition, you can probably get some offers.

Buying a "Cremona"

T. H.—You are running an extreme risk in buying a high priced violin, supposed to have been made by one of the Cremona makers, on the strength of the label alone. There are hundreds of thousands of fake Cremonas scattered all over the world, each with a correctly worded label pasted inside. You ought to have the advice of a good expert before you buy a high priced violin.

A Violoncello Label

C. W.—The label "Mi-Fin," in the French violoncello you recently purchased, was no doubt used as a trade mark. I am not familiar with instruments bearing this label, nor do I find it in any catalog listing rare violoncellos. You might write to several dealers in old violins, and violoncellos, and possibly they can give you some information.

The Lesson Schedule

L. R. C.—The frequency with which violin scholars take lessons varies to a great extent. Here in the United States the great majority of pupils take one lesson a week; a considerable number take two lessons a week; while a few take only one lesson in two weeks. Spohr, the great violinist and teacher, advised one lesson every day, but very few have followed his advice.

Bow Pressure Controlled

M. V.—When one desires a soft tone in violin playing, the wrist must be flexible, and the bow hair skims lightly over the string with very little pressure. When a louder tone is desired, pressure is applied to a degree corresponding with the loudness of tone desired.

Making a Violin

C. G. S.—Your idea of making violins and violoncellos from thin pieces of wood, which are then molded into shape is entirely wrong. This method has been tried repeatedly in the past, but it was found that it did not produce good instruments. The thin pieces of wood were placed on a violin shaped mold, and pressed into shape with heat. The best method, and the one used by all good violin makers everywhere, is to carve the back and belly from solid blocks of wood. This requires much skill and labor, as these two pieces must be graduated until each is brought to the thickness which has been found to produce the best tone. This thickness varies somewhat according to the theories of different makers.

Becoming a Professional

J. M. B.—I receive so many letters like yours, and they trouble me, because it is impossible for me to answer them as the writers would like to have them answered. To do so, I would have to be a combination of clairvoyant and fortune teller. You name the books you have studied and ask me whether you have made sufficient progress to warrant your taking up music as a profession. Without hearing you play these works, it is impossible to tell anything about your progress. It all depends on *how well* and *correctly* you play them. You seem to want to become a violinist, and yet you have been studying the violin with a piano teacher. If you were my pupil for a few months, I could give you some dependable advice, as to whether you have a real violin talent, how far you could expect to go and whether you could hope to become a professional. I note that you are studying the piano as well as the violin. This will be a great benefit to you, although you must constantly guard against neglecting the violin.

The best piece of advice your teacher has given you, is for you to study under a really good violin teacher in a large city. This would be an excellent plan if you can see your way to do it. A first rate violin teacher could advise you as to your talent, and whether you could make the grade of becoming a professional violinist. You could learn from a few months study in a large city also, whether you would care to become a professional.

Number of Stradivarius Violins

O. H. K.—Heinrich Bauer, in his "Practical History of the Violin," estimates that Stradivarius made two thousand violins during his long and busy life. Other authorities estimate the number as greater, and some as less. It is largely a matter of guess work, as Stradivarius kept no exact records. 2. The exact number of his violins now in existence is not known. This, also, is a matter of guess work. There no doubt are a considerable number of Strads tucked away in out of the way places, of which there is no record. 3. There is no way of setting the exact year in which these violins began to become famous. Perhaps it was ten or fifteen years after their excellence began to be recognized. From this time on their fame sp rapidly. 4. Just when other violin ma started copying his labels is not known, b probably dates from the time his violins be famous and were in great demand. 5. St varius labels are practically the same, some slight differences in spelling his n 6. His labels read, "Antonius Stradiv Cremonensis Faciebat Anno (the year the violin was made)—I. H. S." 7. Vi with the word "Conservatory," stampe the back are imitations, the word being as a trade mark. Stradivarius never empl it. 8. On some of his labels his name is sp Stradiuarius. 9. It is contrary to the poli THE ETUDE to recommend certain e violinists, violin makers, and so on, as "best."

Cannot Examine Violins

E. H.—I am sorry to state that I do have time to examine violins sent by subs ers, nor would I be in a position to arran trade of your violin with some other scriber. Any good violin dealer can do work for you.

A Good Concert Piece

L. G. A.—An effective composition for to play at the concert you speak of woul the *Souvenir de Wieniawski*, by Haesche. piece is melodious, has some good left *pizzicato* work, and passages in harmo It is about the right length for your co and is a "sure fire" hit with an audience. you are so enthusiastic about the Violin Etude. Every young violinist should re good musical magazine like THE ETUDE.

Violin Varnish

H. S.—There always has been discussio to just what part the varnish used by great Cremona makers, plays in improving tone of their violins. Some authorities main that the varnish penetrates the wood softens and mellows the tone; others c that the violin would sound the same "in white," without varnish, and that the var was used principally to protect the wood decay and disfigurement. Many arguments, and con, have been advanced without an getting very far on the subject. Violin ma and varnish manufacturers have spent y in trying to rediscover the secret of the mona varnish; and at frequent intervals one announces that he has discovered the s of the Cremona varnish, as used by St varius, Guarnerius, Bergonzi, Amati, and Cremonese makers. The difficulty is that violin making world will have none of the discovery, and so it refuses to "stay dis ered." 2. I have never seen a Strad, pictures and writing in the varnish as describe. 3. Famous Strads are known by erent names, such as the "Dolphin," "Messiah," the "Betts," and so on, but St ivarius did not give them these names; were given by the owners, by violin dealers musical historians and by others. 4. Crem violins have various colors, but the varnis the same. 5. You ask, "Would the rediscov of the Cremona varnish be worth while? certainly would, if the quest were succes 6. You will find a great deal of interes information on violin varnishes, formulas making different types of varnishes, direct for varnishing violins, and so on, in the work "The Violin and How to Make It," Master of the Instrument. This may be cured through the publishers of THE ETUD

A Vuillaume Specimen

G. W.—Vuillaume was one of the two gr est violin makers of France, and his violins valuable. He excelled in copying the vio of the old Italian masters, such as An Stradivarius, Guarnerius, and others. fortunately, many lesser violin makers tated the violins of Vuillaume, so you have to send your violin to an expert to whether it is an original, or only a copy. laume is said to have made three thous violins during his lifetime.

To Play Sonatas by Bach

R. A.—Yehudi Menuhin, the eminent yo violinist, is twenty years of age. His Amer violin teacher was Louis Persinger, of York. He also had some lessons from emi violin teachers in Europe. 2. If you can the famous violin composition. *La Folia* Corelli, really well, I should think you w be able to play the "Six Sonatas for Vi Solo," by Bach, or at least the easiest an them; but it would be necessary to hear play *La Folia* before giving a positive opin You must also remember that the violin m of Bach requires an interpretation all its 3. If you can play *La Folia*, you should be to play also the two sonatas, Op. 105 and by Schumann.

Studies in Double Stopping

S. T.—Almost every instruction book, book of studies contains a certain amoun work in double stopping. Schradieck's "S Studies for Violin," has scales in thirds, six octaves, and tenths, which are excellent in veloping double stop work, especially in case of advanced pupils. Double stops ca introduced into practice in a year and a or two years after the pupil st Schradieck's "School of Violin Technics," three sections, is also excellent. Sectio deals with double stops.

Piano Accordion Department

The Accordion on the Air

By PIETRO DEIRO

As told to ElVera Collins

THE SUBJECT of broadcasting is one of great interest to accordionists. Due to the rather late recognition and acceptance of the accordion as a standard musical instrument, there is much to be learned about the technic of broadcasting its music. Under the proper conditions, the tone of the accordion is greatly enhanced over the air. There are many details, however, which may hinder and almost ruin accordion broadcasting. Each musical instrument has its individual characteristics which must be coped with; but it seems that the accordion has more points to be taken into consideration than any other one instrument. Let us analyze them in the order of their importance.

These suggestions are intended for the amateur about to make his radio début as an accordion soloist. Orchestral playing would naturally call for different rulings. Professional accordionists, through practical experience, have learned the many elementary details to be given so our advice will be confined to the novice.

Naturally the volume of tone is the first item to be considered. Some players have the mistaken idea that it is impossible to play an accordion softly. It not only can, but must be played softly with every note distinct and clear. There must be no blurring of tones. Much of the prejudice which formerly existed against the accordion was due to the fact that players persisted in blasting out as loud as possible. A general control of volume can be taken care of by the engineers in the control room but there is much less likelihood of distortion of tone if the player controls the volume as much as possible when playing before a microphone.

It is customary for solo accordionists to have an individual microphone. Due to variance in equipment, it is not possible to state the exact distance one should stand from the microphone. The player must be ready to observe signals given for him to move either closer or further away from the microphone. These signals are given by the program director, having been relayed to him from the control room.

Player's Position

ACCORDIONISTS MAY EITHER SIT or stand during their solos; but, whichever it may be, careful observance should be given to see that the microphone is directly in front of the accordion at about the middle of the instrument so there will be a perfect blending of melody and accompaniment. The reason for this is that the tone from the right hand side of the accordion comes out from the openings in what is termed the gallery or grill. Naturally if this side of the accordion were turned toward the microphone, the music from it would be most prominent and the accompaniment would scarcely be heard. The tone from the bass section passes through the openings in the bass panel which is directly under the wrist strap. By projecting this section of the instrument toward the microphone, the bass accompaniment would overshadow the melody. A perfect blending is essential, hence the placing of the accordion exactly in front of the microphone. The only exception to this would be if the player wished to feature a right hand cadenza. He would then turn the instrument to bring out the full tone from the right hand. Likewise if he wished to feature a bass solo or passage, he would turn the instrument accordingly.

The playing of rapid novelettes on the air is often accompanied by the sound of a constant thud on the right hand keyboard. This sound is not noticeable when one plays on a stage or in a large auditorium, but the microphone seems to pick up the sound and amplify it. The thud is caused by the fact that the player is not employing the correct right hand technic. He is striking the piano keys too hard and depressing them too much. The keys should be struck very lightly in rapid passage playing. Perfect coördination of the bellows is required to produce the correct effect. Remember that no matter how hard the keys are struck, nor how much they are depressed, the tone is entirely governed by the air in the bellows. Therefore, save the energy and strike the keys lightly as birds in passage. This will abolish the unpleasant thudding noise. It might be mentioned that there are occasional instances where the thudding sound is not the fault of the player but due to the fact that the pads on the accordion need renewing. This is a minor repair job and can be taken care of by your repair man at a very slight expense.

A draggy bass accompaniment is very noticeable on the air. If a selection has a straight bass and chord accompaniment, touch the buttons lightly and release them immediately.

A general softening of tone for both sides of the instrument may be accomplished by the placing of mutes. The mute for the bass section is placed under the bass panel, whereas the right hand mute may be placed either over or under the gallery. Such mutes are usually constructed for the individual instrument and designed according to the degree of volume to be decreased. Some accordionists find these mutes convenient when practicing in apartment houses or hotels where the sound is objectionable to others. When both sides of the accordion are muted, the general effect is similar to the tones of an organ.

While on the subject of an organ, it is well to mention that an accordion lends itself admirably to the broadcasting of selections which simulate the organ tone. And right here is another caution. When rendering such selections, the main point of course is to bring out the deep sonorous quality of the organ tone. To do this, special attention must be given so that the bellows are manipulated without jerking. All shading of tone can be acquired by gradual movement of the bellows. The reversal should be arranged to occur where it is least noticeable.

Selecting the Program

AND NOW a few words about the program. Many a discouraged heart has gone forth from a broadcast which proved a failure, not from lack of ability, but from a poorly arranged program. The general subject of programs is too extensive to be discussed in detail here but the main point is to keep the program well within the technical range of the player. Selection of individual numbers depends upon the occasion and allotment of time. The radio novice should never make his début playing a selection which is new to him. The initial broadcast is somewhat of a nervous strain so

(*Continued on Page* 64)

WIN A FREE TRIP TO Italy
ALL EXPENSES PAID!



BE THE GUESTS OF CAV. MARIO SOPRANI ON THIS GLORIOUS TOUR TO *Romantic* CASTELFIDARDO

● Would you like to take a trip to picturesque Italy next August with all expenses paid? The opportunity is yours. If you have never tried to play an accordion, you are eligible to enter Soprani's nation-wide aptitude contest to win one of these glorious vacation trips. No special qualifications required. It is open to all ages. Juveniles will not have to compete with adults. And the ten final winners will be given, next summer, August, 1938, a grand trip to Italy, all expenses paid, the guests of Cavalier Mario Soprani, titled Italian maker of the world-famous Soprani Ampliphonic Accordions. You have a full chance of winning. The purpose of this national Soprani Accordion contest of aptitude is to prove how easy it is to master a

CAV. MARIO SOPRANI



SOPRANI ACCORDION

Your local Soprani Accordion dealer is authorized to enroll you and start the first event of this contest for your town, in his store after January 1st. Immediate registration is imperative. See your local Soprani Accordion dealer at once. Registrations close February 7th. Final contest July 9th. File your application immediately. Or, if you do not find a Soprani dealer in your town, write direct for registration blank and full details. Every beginner has an equal chance. It's a grand opportunity. Call or write today.

SOPRANI, INC. Dept. 137, 630 S. Wabash Avenue Chicago, Illinois



STUDY OF THE ACCORDION
Made Easy with the PIETRO Mail Course
a progressive course from beginning to end.



● Inquire about our special offer of Accordions and lessons by mail.
● WRITE FOR FREE CATALOG A
Headquarters for
Accordions, Accordion Music, and Accessories
PIETRO DEIRO ACCORDION HDQTS.
46 Greenwich Avenue, New York City

TOMORROW'S ACCORDION TODAY
Of course it's a GALANTI



Five Galanti Features
1. New Disappearing Bellows strap
2. New Automatic tone indicator
3. New adjustable bass strap
4. New sliding bass box cover
5. New Super Tone quality

See Them Today ! !
Ask your dealer or write for Catalog E
R. GALANTI & BRO., INC.
783 Broadway New York

Added Income IN 1938 FOR PIANO TEACHERS



● Increase your income in 1938 by teaching the accordion, today's most popular instrument. Musicians say the accordion offers a quick, easy way to learn the principles of harmony.

Wurlitzer Accordions with their exclusive Master Touch Action are world-famous for beauty, performance, dependability.

Plan now for a larger income in 1938. Style folder on request. Mail the coupon today.

THE RUDOLPH WURLITZER CO.
Accordion Division
De Kalb, Illinois

Please send your folder that tells how I can increase my income by teaching accordion as well as piano.

Name.....

Address.....

City..... *State*.....

WURLITZER

Creative Interpreters

"The greatest interpreters of the past were composers, in most instances. Paganini, so we understand, was a king of virtuosity—but he was a composer, too. Liszt and Rubinstein; and in our own time Paderewski and Kreisler. Ah! I know what you are thinking; but it doesn't matter. It makes no difference whether these are first or fourth rate composers. What matters is, they had the creative mind and so were able to communicate with other minds of the same order."—Rachmaninoff.

Chicago Conservatory

Edgar Nelson, President — Edgar Brazelton, Dean
Glen Dillard Gunn, Artistic Director
O. E. Robinson, Public School Music — Loro Gooch, Manager

Chicago Conservatory was established in 1857. Among the distinguished faculty of 165 teachers are many who have received national acclaim • Thorough instruction in all branches of music and dramatic art. Piano, Voice, Violin, Cello, Organ, Public School Music, Dramatic Art, Special courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training, and Normal Methods. Bachelor and Master of Music and Dramatic Art degrees. *Students may enroll at any time.*

SECOND SEMESTER FEBRUARY 7

Institutional Member of the National Association of Schools of Music

Dormitory accommodations. Write for catalog E.T. and full information.

JEANNE HOWARD, REGISTRAR • 25 E. JACKSON BLVD., CHICAGO, ILL.

1867—71st Anniversary Year—1937

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools

RUDOLPH GANZ, President

Offering curricula in all branches of music leading to accredited Bachelor and Master of Music degrees with major in Applied Music, Music Education, Musicology or Composition.

Second Semester opens January 31st

Write Dept. 68-E for Catalog

64 East Van Buren Street — Chicago

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art
Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 574 Kimball Building, Chicago

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF *Music*

offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., B. M. E., Ph. B., and M. M.

A Professional School with University Prestige

A faculty of National and International Reputation

The Department of Drama offers a 3-year Course in Acting Technic, Production, Rehearsal and Performance, Interpretation, Voice and Diction, Eurithmics, Makeup, History of the Theatre, Electives.

Address Registrar for Bulletin

DePAUL UNIVERSITY
Room 401, 64 E. Lake Street, Chicago, Ill.

A professional school in a university environment

For Free Bulletins Write to

SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois

NORTHWESTERN UNIVERSITY

Cincinnati CONSERVATORY OF MUSIC

ESTABLISHED 1867

America's Oldest Independent School Devoted Exclusively to Music and Allied Arts. A complete school of music, dramatic art and dancing. Courses lead to degrees. Second Semester Begins January 31st. Special students may enter at any time.

Write for catalog
2650 Highland Ave., Cincinnati, Ohio

DETROIT INSTITUTE OF MUSICAL ART

"MICHIGAN'S FOREMOST SCHOOL OF MUSIC"

Institutional Member of the National Association of Music Schools. 34th year. All branches of Music and Dramatic Art. Many free advantages. Faculty of 84 artists. Accredited Teachers' Certificates, Diplomas, and Degrees. Desirable boarding accommodations. For Catalog and View Book.

Address H. B. MANVILLE, Bus. Manager
Dept.2—52 Putnam Ave., Detroit, Mich.

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.

Second Semester Begins February 14.

CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

OBERLIN CONSERVATORY OF MUSIC

Advanced study in all branches for Mus. B., Sch. Mus. B. degrees, combination with Oberlin College for A. B. Distinguished faculty of specialists. Excellent equipment. For entrance, high school or equivalent. Dormitories, catalog. Frank H. Shaw, Dir., Box 518, Oberlin, Ohio

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President.
34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E. 306 S. Wabash Ave., Chicago.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

Voice Questions Answered

By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Young Soprano's Preparation.

Q.—I am a girl sixteen years of age. Have had eleven years of piano study; three certificates of proficiency; possess a knowledge of French, German and Italian; dramatic ability; have had three years of training in painting; have made several radio and stage appearances; am ambitious and willing to work. My voice range is two octaves, from Middle C upward; high notes good, and clear; now working on the low notes. Am planning, after my graduation next year, to study under a vocal teacher who could and would help me to get ahead in the musical world. Am able to play my own accompaniments.

1. Would it be advisable to concentrate on vocal study and discontinue piano, or study both?

2. Do you think that I could do concert work successfully?—M. G.

A.—1. After graduation concentrate upon vocal study.

2. Your preparation, other than vocal, for concert singing, has been very favorable. Much of course depends upon your gift of voice, its correct development and skillful use. As you have been studying singing for but one year and a half, there undoubtedly is yet much to be done by and for you vocally. See THE ETUDE for announcements of Western teachers of standing

Thanks for your kind words regarding help derived from this Department.

Too Much Method.

Q.—I have been a voice student for many years. My first teacher taught me a too high breathing method. After studying and singing for a number of years I changed teachers and the new one taught an entirely different method, which I now think was a too deep breathing method. After studying and singing some years in this way I found myself trying to employ both methods at the same time, and that I would have my mind on breathing so much that I was unable to sing a song which I thought was passable. A few years later through reading some hints on breathing, and experimenting alone, I fell on the diaphragm breathing which I feel is correct, that is, it is neither breathing with your chest nor with your stomach, but in between, and even swelling away around in the back when you inhale. This way seems to be so comfortable when I inhale, instead of a hurt and uncomfortable feeling when I would push my stomach out when I inhaled, as my last teacher taught. If I am not correct in this last method, please correct me, and also tell me the best and quickest way to get rid of the bad methods used so long. I have been a subscriber to THE ETUDE *for only three months, and it pains me to think of the many things I have missed all these years.*—R. A. B.

A.—Stand with your weight balanced on the ball of either foot, with heels near together, with chest well up without strain. Send out, silently, a tiny puff of breath, sinking a trifle at the pit of the stomach, and allow the air to return, silently, into the lungs automatically, whereon the pit of the stomach, just beneath the end of the breastbone, returns to its normal position. Repeat this operation rather rapidly a dozen times. This is the diaphragm at work. Now will that you shall feel the "throbbing" not only at the pit of the stomach but also up under the shoulder blades until you have a rather full, comfortable breath, when you will also find the very lowest part of the abdomen slightly drawn in and an easy expansion at the waist, front, sides and back. This is the combined diaphragmatic and rib breathing for singing. On exhaling keep the chest well up, but without strain, noticing that the lower abdomen, sides and back move slowly inward, the points under the breastbone and shoulder blades coming in last. See a small book, "Gymnastics of the Voice," by Oskar Guttmann, second edition, in English, Part IV, pages 152-55; also, "Art of Singing," by William Shakespeare, last edition, pages 14-17.

We are not acquainted with the special method of voice training which you mention.

For the benefit of others beside yourself, we note that it is only too easy to have the mind so occupied with the "way in which the wheels go round," that good singing is impossible. Keep the body in a good standing position, the mind willing a tone of truly musical quality, and try letting nature do something for you in the act of singing.

The High School Sopano.

Q.—1. I am a soprano, sixteen years of age, junior in high school. Have been told my voice is above the average. Sing high A without strain; have sung in school choruses for four years, and done solo work in cantatas, also solo work in a church choir. The leader tells me that with training I would have a great future. I wish to become an opera and concert singer. Have had one year of piano and can read notes. Though my parents wish me to become a singer, they are not very rich and cannot afford to give me lessons. Would you suggest I try to obtain lessons now (work, if I am compelled to), or wait until I am of college age and then go to some free musical conservatory?

2. Should I renew my study of piano? I would like also to become an organist.

3. My teacher and director of the choir being the same person, would it be advisable for me to withdraw from the choir on beginning lessons. I have a strong voice and she depends upon me, as the choir is small.
—J. J. C

A—1. We think you would do well to c
plete your high school course. Possibly
might find a choir in which you could ob
something for your services each Sunday.

2. It is of great advantage to a singe
be able to play her own accompanime
therefore resume the study of piano as
as you can do so. But remember that p
and organ playing come second, if one is
pecting to make a success as a public sin

3. It depends upon the present condi
of your voice. A conscientious teacher
choir director, who knows her business,
advise you as to this point.

Lyric—Coloratura

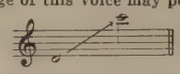
*Q.—I am a soprano; have studied
month. My teacher thinks I could be a
fessional singer if my rhythm was gre
improved.*

*1. Could you tell me how to develop
rhythm.*

*2. What is the range of a coloratura
prano; of a lyric soprano?*—H. M.

A.—1. Confer with the Supervisor of M
in your city schools as to finding a good pri
teacher of singing by note, and study the
ject seriously and for a considerable pe
with such an instructor. Learn to sing to
beating, which is not the same thing as bea
to your singing.

2. The coloratura soprano is the ligh
highest, and most agile of women's voices.
average range of this voice may perhaps be
at



Exceptional voices of this class run to th
above High C. The lyric soprano has a v
somewhat lower and with more color than
of the coloratura. Many such can do the
C well, and some have considerable agi
The lyric is better adapted than the colora
for pieces requiring a somewhat broad
emotional delivery.

Expanding the Repertoire

*Q.—1. My pupil of some years' standing
a coloratura soprano voice. Her lovely t
are much admired, and also her clevernes
florid singing; but I would like very muc
have her sing with more feeling. She is
successful, so far, but I am convinced
could do more to make people feel in s
like* Memory, *by Ganz, and* O Sleep, why
thou leave me? *by Handel, for instance. T
there is* Do not go, my love, *by Hage
which has some phrases best suited to
high soprano voice, yet is full of feeling.
a little fearful of trying to have her sing
a bigger tone, and that is not so much wh
want as it is to have her move people's feel
more than she does. Would* Knowest thou
land? *from "Mignon," be a good select
What other songs would help? I would
thankful for suggestions.*

*2. I have another soprano who has
very little except sacred music. Her head t
need to be developed, and she should do
florid work. What songs would be good for*
—Interested teacher.

A.—1. What is not felt cannot be expre
Therefore do all possible to arouse in
pupil an appreciation of the content of ima
ative and emotional poetry. We cannot ask
much of the genuine coloratura voice, in
way of emotional color and expressiver
The composer uses the flute for one typ
effect, and the violoncello or French horn
quite a different one. Writing of the n
soprano prima donna, Nellie (Mitchell) M
the late William J. Henderson, well kn
New York newspaper critic, said: "She
not a singer of what is called dramatic
ner, though not devoid of sentiment, or ab
to express a gentle pathos. But her interp
tive power was superficial. She conqu
rather by the sensuous spell of the voice
the brilliancy and fluency of her ornam
tion, and the symmetrical lines of her deliv
than by the awakening of feeling in
hearers." You might try the following numb
but be very careful that the pupil does
force the voice in any one of them.

Danny Boy, adapted by Weatherley, in E
Vale, by Kennedy Russell, in A-flat.
Cradle Song, by Macfadyen.
Dear Little Mother, by Margery Watkins.
Last Night, by Kjerulf, in A-flat.
Mon petit coeur soupire, old French.
Caro mio ben, by Giordano.
Zucignung, by Richard Strauss, in C.
A Rose Will Fade in a Day, by Bainbr
Crist
My Arcady, by Lily Strickland, in C.
Lullaby (from "Jocelyn"), by Godard,
E-flat.
Sweetheart, Thy Lips are Touched with Fl
by G. W. Chadwick.
Nocturne, by Pearl Curran, in medium key
Ave Maria ("Otello"), by Verdi.

2. For this pupil you might try,
The Fairy Pipers, by A. H. Brewer.
If I Were Your Sweetheart, by Frederick
Wodell.
Hark! Hark! the Lark! by Schubert.
Sing, Smile, Slumber, by Gounod.
Pastoral, by Veracini.
Quel Ruscellato, by Paradies.
Musetta's Waltz Song ("La Boheme"),
Puccini.
L'Ete (Summer), by Chaminade.

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

nplifying Trills in Chopin.

). 1. What is the tempo for the Prelude F. Op. 28, No. 23, *by Chopin?*

2. How do you play the trills?—Miss N. M.

A. 1. The tempo of this *Prelude* is about M. ♩=116.

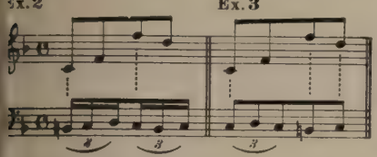
2. Theoretically, the trill is played as writ- below (Ex. 1). According to the metro-

Ex.1



ne mark this would be four thirty-second es to the quarter notes. This might be too for you. If it is, you may play it as in 2 or Ex. 3.

Ex.2



Ex.3



aying Octaves.

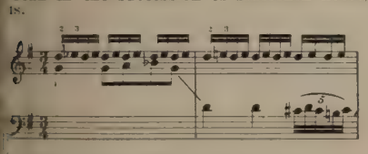
). I find it difficult to play but a short while octaves without tiring. Please tell me how make such playing less strenuous.—Miss G.

A. This is probably because your hands too small'; or else you are playing your aves from the wrist instead of using the ole forearm, letting the action be at the ow. All small hands should play octaves m the elbow. This type of octave needs high set wrist joint instead of a loose as in octaves played from the wrist. nd stretching exercises will help you. Do be afraid of house-cleaning; especially shing windows. There is nothing better for engthening these weak muscles than nting woodwork.

Paderewski Trill.

). In measures 72 and 73 of Paderewski's inuet," how do you make the change from lat to E-natural in the trill?—T. H.

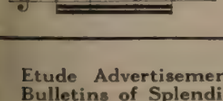
A. When playing this trill, the change m minor to major should be made without break in the succession of sixteenth notes, as.



o Notes But Only One Stem.

). Please tell me the correct way to play two sixteenth notes that are joined on stem in the fifth measure of Callirhoe, de Ballet, No. 4, *by Chaminade. Are the es struck simultaneously, or are they yed in succession?*—Mrs. A. K.

A. The notes are struck simultaneously. fingering as given in the example below l show you how this measure is played.



Common Time.

Q. 1. I have never been satisfied with the information which I have received in regard to the rhythm signature, C. What is the difference between this sign and four-four?

2. Just how is the mordent executed in the Trio *of Schubert's* Minuet in B minor?—E. H.

A. 1. There is no difference. At one time the perfect circle stood for triple measure and the broken circle for double. The sign C is a modified form of the broken circle which now means the same as four-four. But if it has a stroke through it, thus ¢, it stands for $\frac{2}{2}$.

2. Play the mordent very lightly, ahead of the beat, with a good accent on the melody tone D-sharp, thus.

Liszt's Second Rhapsody.

Q. 1. In Liszt's "Second Hungarian Rhapsody" *(measures 35 to 40), should there be an eighth rest following the first eighth note in the bass?*

2. I have been playing the three grace notes as an eighth rest. What is the correct way to play it with reference to time?

3. Do you know any book or literature available which contains a "Master Lesson" on this Rhapsody?—J. P. P.

A. 1. Yes, there should be an eighth rest following the first eighth note in the bass.

2. In all of the editions of this Rhapsody that I have seen these three grace notes are placed directly beneath the sixteenth note; no doubt, Liszt played them thus. Of course if you take too fast a *tempo* you cannot play them this way.

3. No.

Tempo of Debussy's First Arabesque.

Q. 1. Would you please inform me about the tempo *throughout the whole of the* First Arabesque *by Debussy?*—Miss M. C.

A. 1. The general movement from beginning to the end is about M.♩=138. Of course there are many little retards and *accelerandos*, but these are all very carefully marked by Debussy. The heartbeat, so to speak, is ♩=138.

Mozart Duets.

Q. 1. What is the correct speed for—(a) Gipsy Rondo *by Haydn; (b)* Gavotte *by Gluck-Brahms?*

2. In Chopin's Nocturne, Op. 37, No. 2 *(G major), should the grace notes, which are found in measures 7 and 8, and elsewhere, be played before, or on the beat?*

3. Are any duets that were played by Mozart and his sister still published, and are they suitable for children? If not, are there any easy arrangements of Mozart's own compositions?—Mrs. H. C.

A. 1. (a) ♩=138; (b) Not too fast, about ♩=108.

2. The rule is to play such grace notes on the beat; however, artists pay little attention to this rule. It seems, at least to me, that the grace notes here sound better played before the beat.

3. Several of the sonatas written as duets by Mozart are still listed in the Peters Edition. An easy number would be *Minuet* from *"Symphony in E-flat,"* arranged by Schulhoff. If you have two pianos, a most excellent number would be Grieg's arrangement of Mozart's easy "Sonata in C major"; also, his arrangement of the "Fantasie and Sonata in C minor."

4. I cannot answer your last question because you do not state the publisher of the work mentioned.

Etude Advertisements are Bulletins of Splendid Buying Opportunities - - -

Alviene MASTER SCHOOL OF THE Theatre

(43rd Year) 3 in 1 Course—Stage, Screen, Radio—A solid foundation in the technical essentials of acting in conjunction with professional stock theatre training while learning. Students appear in full length plays, a week in each. Drama, Dance, Vocal Opera. For Acting, Teaching, Directing. Graduates: Fred Astaire, John Bryan, Una Merkel, Lee Tracy, Louise Latimer.
For Catalog write Sec'y T. Schubert, 66 West 85th St., N. Y.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Carl J. Waterman, Dean
Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)
Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Sixth Bach Festival, June 10 and 11, 1938. Send for catalogue or information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, *President*
JUILLIARD SUMMER SCHOOL
GEORGE A. WEDGE, *Director*
July 5 to August 12, 1938
For catalogue please address
130 Claremont Avenue Room 126 New York, N. Y.

NEW YORK SCHOOL *of* MUSIC *and* ARTS
310 West 92nd Street, New York City (At Riverside Drive)
RALFE LEECH STERNER, Director
36th year Lowest rates for tuition and board Enter any day
—Vocal and All Instruments—
Diplomas and teachers' certificates

NEW ENGLAND CONSERVATORY OF MUSIC
Wallace Goodrich, Director. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1937-38 catalog. Opening of first semester September 16.
310 Huntington Avenue, Boston, Massachusetts.

The Revised and Enlarged
DUNNING COURSE OF MUSIC STUDY
Jean Warren Carrick, International Dean, appointed by Mrs. Carre Louise Dunning, Originator
Normal Classes for teachers will be conducted by the Dunning Faculty Normal Teachers throughout the United States and Canada
For dates and information address
940 S. E. 68 Avenue, Portland, Oregon

WANTED: A REPRESENTATIVE
in every town to
Train Children's Voices
High grade work with excellent remuneration
LOUISE WEIGESTER SCHOOL
160 West 73rd St. New York

TRINITY PRINCIPLE PEDAGOGY
The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.
Send for P M B circular.
EFFA ELLIS PERFIELD
103 East 86th St., New York, N. Y

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: Harold A. Richey, *Dean*

SCHOOL *of* MUSIC *of* TEMPLE UNIVERSITY
1812 Spring Garden St., Phila., Pa.
Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. (No high school education required for other courses.) Moderate tuition fees. Write for Catalog

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.

INSTITUTE OF MUSICAL ART
George A. Wedge, Acting Director
of the
JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, President OSCAR WAGNER, Dean
Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.
Public School Music course leading to degree of Bachelor of Science with Major in Music. Catalog on request.
120 Claremont Avenue, New York

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

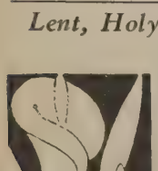
Advance of Publication Offers

— January 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

CHILD'S JOURNEY—RICHTER	.35
CHILD'S OWN BOOK—BRAHMS, TSCHAIKOWSKY, MACDOWELL—TAPPER ..... EACH	.10
ALL THREE	.25
FOURTH YEAR AT THE PIANO—WILLIAMS	.50
GROWN-UP BEGINNER'S VIOLIN BOOK—KESNAR	.40
LITTLE PIECES FROM THE CLASSIC MASTERS—VIOLIN AND PIANO—BEER	.35
MASTER PIECES WITH MASTER LESSONS PIANO	.50
MUSICAL VISITS WITH THE MASTERS—PIANO	.20
ONE-STRING VIOLIN SOLOS—HARPER—VIOLIN PART	.15
PIANO PART	.20
PLAY WITH PLEASURE—PIANO ALBUM	.40
TEN STUDIES IN STYLE—PIANO—KERN	.20
TWENTY-EIGHT MINIATURE ETUDES—PIANO—KETTERER	.30

Lent, Holy Week and Easter Music



Just a reminder to choirmasters and those in charge of selecting music for the church! Ash Wednesday, this year, falls on March 2 and it is not too early now to begin looking over material for your Lenten, Holy Week and Easter programs. Easter Sunday, April 17, will be here all too soon for those who fail to start rehearsing in ample time.

For many years the liberal examination privileges of the "On Sale" plan, created by the Theodore Presser Co., have been of much help to choirmasters. Single copies of any publication—cantata, anthem or solos for voice or organ—may be had "on approval" with full return privileges. The numbers to be looked over may be chosen from helpful literature, such as the *Easter Folder P-1*, a copy of which may be had free of charge. Or, experienced music clerks, some of them holding permanent positions as organists, choirmasters and soloists, will make up a selection for you.

Here are a few suggestions in Lenten and Holy Week cantatas:

Christ's Words from the Cross (Forman) 40c
Penitence, Pardon and Peace (Maunder) 75c
The Message from the Cross (Macfarlane) 75c
The Wondrous Cross (Bergé) 60c
The Seven Last Words (Dubois) $1.00
Calvary (Sheppard) 60c
Stabat Mater (Rossini) 75c
Last Words of Christ (Spross) 75c
The Crucifixion (Stainer) 75c

We suggest just a few Easter cantatas:

Victory Divine (Marks) 75c
Everlasting Life (Forman) 60c
Rabboni (Loveland) 75c
From Death Unto Life (Stults) 60c
The Risen King (Wooler) 60c
The Dawn of the Kingdom (Wolcott) 60c
The Glory of the Resurrection (Spross) 75c
He Lives, the King of Kings (Risher) 60c
The Rainbow of Promise (Baines) 60c

Why not ask now for copies of any of these with which you are not familiar? Theodore Presser Co. gladly will send them for examination.

The Spring Programs

As preparations for the opening of this season's final semester get under way, music educators everywhere will be giving thought to the selection of numbers for Spring concerts and for the graduation or commencement program. Teachers of piano, voice, violin and other instruments, too, will wish to assign numbers that are to be memorized in time for the annual recital.

To assist active music workers in choosing appropriate material for these public presentations of pupil talent, Theodore Presser Co. issues catalogs and descriptive literature and offers the facilities of the liberal examination privileges of the "On Sale" plan.

Folders and booklets listing and describing chorus publications (cantatas, operettas, etc.), orchestra and band numbers, may be had FREE for the asking. Thematic catalogs of piano solos in all grades and the convenient *Handbook of Piano Ensemble Music* will greatly aid piano teachers. Similar booklets and literature may be obtained by teachers of the violin and other instruments; also by teachers of the vocal art. And the *Music Teacher's Handbook* lists, with numerous illustrations, suitable awards for music students—medals, certificate and diploma forms, musical art goods.

Write today for literature covering your needs and allow ample time for the students to practice sufficiently for their Spring programs.

A Half-Decade of an Interesting Exhibit

The appearance of *The Etude Historical Musical Portrait Series* in this issue marks the completion of the fifth year in which this feature has been presented. Begun in the February, 1932 issue of THE ETUDE MUSIC MAGAZINE this page each month has given 44 portraits and miniature biographies of all individuals, past and present, who have made a notable contribution to music—composers, performers, teachers and patrons of the art. Published in alphabetical order the series now has reached those whose family name begins with the letter S and, therefore, still has a couple of years to run.

Readers have manifested considerable interest in the series and not a few are making individual scrap-books in order to preserve all issues as a ready-reference library. As a result, shortly after the series first appeared, a demand arose for additional copies, or reprints, of this page because many subscribers do not wish to mutilate their copies of THE ETUDE.

Printings of separate copies of this series are made as each appears in the magazine and these copies are available at the nominal charge of 5 cents each, special price on quantities.

Beware of Fraud Magazine Agents

So many complaints are received each month where music lovers have paid out cash to strangers and have received no copies that we again wish to warn ETUDE readers to exercise greater care in verifying the responsibility of any one representing himself as an agent, before paying out money. Look out for unadvertised bargain offers.

There are several swindlers working through the provinces in Canada who sell THE ETUDE for any price they can get and then pocket the money. These men carry fake receipts, presumably issued by reliable publishers and magazine agencies.

If in doubt as to the responsibility of the solicitor, take his name and address, send to us the subscription price and we will give him credit. If he is an accredited representative, or a responsible magazine salesman he will be glad to co-operate in this manner. Help us to protect you.

Your LUCKY Day

























Millions of people, who would be highly insulted if you called them superstitious, continually refer to charms, horoscopes, "Lucky Days" and other devices. However, there is something to the thought that if you are convinced that such and such a day is your "lucky day," you may work harder and more confidently so that it may indeed become your "lucky day."

Everyone, however, should wake every morning of the year, to scan the horizon of life for new and finer opportunities. Somehow the "lucky" teachers we know, have always done this. To them the advertising columns of such a magazine as THE ETUDE are just as interesting as the reading columns, because they are brimful of opportunities for purchases which lead to self-advancement in many ways.

THE ETUDE and its publishers, and a large and eager staff of experts and earnest workers, always waiting for an opportunity to serve you, find a real joy in wishing all of our readers for 1938,

A Whole Year of LUCKY DAYS!

The Cover for This Month



Doubtless the New Year ever will be associated with resolves to turn over new leaves, to make better uses of opportunities and, in general, to play our part in life better than ever before.

When THE ETUDE staff came across the picture taken by the H. Armstrong Roberts Studio of Philadel showing a charming baby with its hand the positions often used by some of foremost conductors when before their chestras, there was the immediate tho of its suitability for a New Year idea on January 1938 cover. All of us, as pla participants in the symphony of life, put everything into the part that is expe of us, and must play that part with pr consideration for all of the other parts order to make the perfect ensemble.

So we called upon Miss Verna Ev Shaffer, whose art work already is fam to readers of THE ETUDE, to add the ne details of a music stand in order to p reminder of this thought in our New Y cover. Special art work also was necessar give us the new dawn suggestion in the and, to provide our horizon and foregr upon which to superimpose the cun youngster representing the New Year, t has been utilized a beautiful photogra shot of the ocean.

With its unceasing roll of waves at shore line, it speaks to us of the never-hal onrush of time, and its far-reaching hor beyond which the ships disappear suggests great goals toward which we should point lives. It would take a genius and a poe do justice to this New Year trend of thou in an adequate manner without mixing m phors, so we leave the cover to you in hope that you will enjoy the developmen thoughts which it in itself provokes in y own mind.

One String Solos

For Violin Beginners
***By* Kate La Rue Harper**

In view of the many fascinating "w play" books to make easy and pleasant first efforts of the piano student, it is sur ing that so few books of a similar style been prepared for the little violinist. Att tive melodies in the easiest grade, cou with story-texts and charming illustrati prove a strong influence in stimulatin child's ambition to become a good perfor Such a book is *One String Solos* for v beginners by Kate La Rue Harper.

This work may be used as supplemen material with any elementary method of lin study. As the title indicates, each piece is confined to the tones of one st Only three fingers and the open strings used, as the small player finds difficult placing the fourth finger correctly in the ginning. While various keys are introd throughout the book, there are no accide in the violin part. The A and D strings given first because they have the same tern of fingering; then follow the E an strings. The texts not only create interest assist in establishing the correct rhythm

Two separate books are provided, the lin part for the student and the piano for the teacher, or accompanist. These b will be published in the oblong size so venient for youngsters. *One String Solos* prove especially useful for classes, and violin part may be ordered separately if sired. The special advance of publication price for both books is 35 cents; violin alone 15 cents, piano part 20 cents postp Be sure to specify which books are des

ADVERTISEMENT

Child's Own Book of Great Musicians

Brahms-Tschaikowsky-MacDowell

***By* Thomas Tapper**



Orders continue to pour in for copies of these three booklets, soon to be added to the *Child's Own Book of Great Musicians* series. Teachers of young students, and mothers desirous of extending every cultural advantage to their children, appreciate the economy of being able to obtain the Brahms, Tschaikowsky and MacDowell books at the special advance of publication cash price 10 cents each (or 25 cents for the three books), as the other thirteen books in the series, previously published and now on the market, are priced at 20 cents each.

For years progressive teachers have realized the inspirational stimulus given young pupils, both in class or private teaching, by the early introduction of the study of the history of music. These little biographical booklets tell children something about those who made the music they play, usually interesting anecdotes of their childhood. The jacket of pictures that accompanies each copy provides fascinating pastime for hours and the pasting of these pictures in their proper places in the booklets serves to familiarize the youngster more readily and distingly with the biographical data given. Of course the art cover, and the needle and cord supplied with each copy for binding the book, are further aids in maintaining interest by the "work and play" method.

The Publishers consider themselves fortunate, indeed, to be able to secure these three new books for the *Child's Own Book* series as the works of Brahms, Tschaikowsky and MacDowell are becoming much better known in recent years, largely through radio broadcasts of programs by our leading symphony orchestras. Teachers who encourage work of this kind on the part of their pupils find it mutually advantageous.

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

***By* Ella Ketterer**

This forthcoming publication, presenting 28 miniature etudes created by Miss Ella Ketterer, gives promise of becoming a very popular adoption for use with piano pupils in the third grade of study. Miss Ketterer's creative ability has been well demonstrated in her many successful piano compositions, and her gifts in presenting practical piano study aids have been made evident through her successful books covering the first two years of study—*Adventures in Music Land* ($1.00) and *Adventures in Piano Technic* (75c), so all but remains for the many users of these works to become acquainted with these *28 Miniature Etudes* to bring them into widespread use. The studies have been confined wisely to a one-page limit, concentrating within that page an advantageous technical point which the pupil finds it easy to perfect because it is met in a tuneful etude with all the qualities of a delightful short piece, including the attractive title it bears. These 28 pages mean much in the progress of the third grade piano pupil.

The book may be secured at the advance of publication cash price of 30 cents, postpaid, if an order is filed now together with remittance, and with the understanding that a complete regular copy of this work will be delivered without further charge immediately upon its publication.

Little Pieces from the Classic Masters

For Violin and Piano
Compiled and Arranged by
Leopold J. Beer

This book will be heartily welcomed by the foresighted teacher of beginners who seeks to retain pupils until they really have accomplished something, and who realizes that the most effective means of accomplishing this is to build pupil-interest in music on a substantial foundation. The students of no instrument have need for the development of music appreciation as have young violinists with an eye to playing eventually in an orchestra, or those who aspire to a career as a virtuoso.

Many editions of well-known classics, composed or arranged for violin and piano, have been published. Some of these are so familiar that they defeat their purpose, as they fail to arouse any enthusiasm. Here is a book of little known classics that may be presented to pupils as a genuine novelty. Henry Purcell (1658-1695), Francois Couperin (1668-1733), Jean Philippe Rameau (1683-1764), Johann Sebastian Bach (1685-1750), George Frederic Handel (1685-1759), Christoph W. R. von Gluck (1714-1787), Johann Kuhnau (1667-1722) and Louis Couperin (1630-1665) are the composers represented.

All of these numbers are within the playing ability of advanced first position students but there are special fingerings given for third position playing, if desired. The scholarly arrangements are the work of the noted Viennese teacher and composer, Leopold J. Beer.

Single copies of this book may be ordered in advance of publication at the special cash price, 35 cents, postpaid.



Musical Visits with the Masters

Easy Piano Solos Arranged from the Classics

Every experienced teacher knows that a taste for good music best can be cultivated in young piano pupils by having them play, as early as possible, compositions of the masters. Accordingly, many simplified classic collections have been made and published, and some of these are "stand-bys" in hundreds of studios.

Teachers occasionally complain, however, that not a few pupils rebel at playing these pieces. Influenced by modern "popular music" standards, the pupils protest that classics are "too dull."

"Possibly a more attractive style of presentation will create interest," was a suggestion made. The Publisher's answer is this book, made by experienced members of the editorial staff. The book departs from the usual type of piano album by a most fascinating presentation of each and every number accompanied by biographical notes on the composer and a space where the composer's picture is to be pasted. A page containing pictures of all the composers represented is included in the book.

Examination of this list of contents will show that numbers most representative of the composer's style have been chosen: *Angelic Dream* from Kamennoi-Ostrow (Rubinstein), *Ballet Music* from Alceste (Gluck), *Castanet Dance* from Carmen (Bizet), *Chanson Triste* (Tschaikowsky), *Chasing Butterflies* from Etude in G-flat (Chopin), *Gavotte* from French Suite V (Bach), *Gavotte in B-flat* (Handel), *Hungarian Dance* from Rhapsodie No. 2 (Liszt), *Intermezzo* from Rosamond (Schubert), *Minuetto* from Rigoletto (Verdi), *On Tiptoe* from Sonata in G-major (Beethoven), *Reverie* from Children's Pieces (Mendelssohn), *Romance* (Schumann), *Sabbath Morn* from Quartet in F-major (Haydn), *Sleepy Time* from Piano Concerto in E-flat major (Mozart) and *Waltz* (Brahms).

In advance of publication orders for this book may be placed at the special cash price, 20 cents, postpaid.

Play with Pleasure

An Album for the Grown-Up Piano Student

There are many contributing causes to the revival of interest in music study—the teaching of music and music appreciation in our schools, the broadcasting of high-class programs over the radio, the introduction of the very best music in motion picture productions. The result has been that many a young man and young lady who passed up opportunities of securing a music education in school days, now is enthusiastically taking up the study of an instrument.

The piano, offering most satisfactorily a means for the sought-after self-expression in music finds itself the object of thousands of new devotees. New styles in apartment-size instruments and miniature grands have appeared and an entirely new system of piano instruction has been devised by clever teachers.

Books like *Grown-Up Beginner's Book* (Felton) ($1.00) and *Progressing Piano Studies for the Grown-Up Student* (Felton) ($1.00) have helped thousands of adult students, as well as pupils of high school age, in their first year or two at the instrument. *A Book of Piano Pieces for Adult Beginners* (75c) and *A Book of Piano Duets for Adult Beginners* ($1.00) have supplied recreation material for these students.

Now we will issue this book of attractive pieces for grown-ups who have passed the beginner's stage. There will be simplified arrangements of compositions from the classic, romantic and modern schools, transcriptions of songs and of arias from grand opera and light opera; also excerpts from symphonic works. The editing, fingering and pedaling will be most carefully done.

A single copy of this book may be ordered at the special advance of publication cash price, 40 cents, postpaid. Available only in the U.S.A. and its Possessions.

Master Pieces with Master Lessons

For Piano

The study of music abroad always has been the goal of ambitious students. The main reason is the belief that only abroad, in the atmosphere in which most of the classics were created, will be found the environment and master teachers necessary for the proper development of musical interpretation.

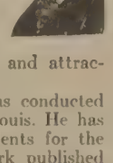
While there is much truth in this reasoning, there also is the fact that much of the great expense of such study could be saved by the simple process of having scholarly teaching brought right into the home. This is exactly the result that can be obtained by investing in a copy of *Master Pieces with Master Lessons* and absorbing the valuable instruction accompanying the different selections.

In this book will be found full directions pertaining to the mastering of difficult passages and all problems of interpretation. These instructions have been prepared by such master teachers as Moriz Rosenthal, Sigismund Stojowski, Katherine Goodson, John Orth, Walter Spry, and others, and cover important works of such composers as Bach, Mozart, Chopin, Liszt, Handel, Schubert, Schumann, Brahms and Mendelssohn. Because the printed word is always more enduring than the spoken, it will be apparent at once what a valuable collection this is, as it brings into your home the very best instruction and piano literature, and at a trifling expense.

In advance of publication copies of this book may be ordered at the special cash price, 50 cents, postpaid.

Ten Studies in Style

For the Piano
***By* Carl Wilhelm Kern**



In the curriculum of every teacher there should be included a variety of supplementary study material, ready for immediate use with pupils when needed. Much has been published for this purpose, but not all of it contains the two specifications by which such works should be judged—practicability and attractiveness.

Mr. Kern, for many years, has conducted his own school of music in St. Louis. He has prepared successfully many students for the teaching profession and any work published under his name certainly should be practical. In the catalogs of most of the leading publishers there are highly successful piano compositions by this prolific composer, some having most impressive sales records. Surely, a book of studies from his pen should not be lacking in attractiveness.

This new set of *Ten Studies in Style* is designed to aid pupils in problems met in the second grade—crossing hands, contrasting dynamics, scale passages, phrasing and various rhythms. To enhance their value each has been given an imaginative title like *Banjo Joe, At a Military Post, Rustic Dance, At Midnight* and *At the Airport.*

Soon to be published in the *Music Mastery Series,* copies of which are uniformly priced at 60 cents, a single copy of this book may be ordered now at the special advance of publication cash price, 20 cents postpaid. Copies will be delivered when the book is published.

Grown-Up Beginner's Violin Book

***By* Maurits Kesnar**



While titled for "grown-up" beginners on the violin, and especially suitable for use with groups of beginners in community orchestra undertakings, the directors of high school orchestras needing additional violin material also will find this work invaluable. For individual instruction the second violin part for the teacher will enrich the harmony and increase the pupil's interest. In group teaching this part may be played by more advanced students.

The Key of C approach is used in order to acquaint the student with the finger patterns of each string. Illustrations and charts simplify problems of holding the violin and bow and the placing of the fingers on each string.

Plenty of exercise material is given, but the feature that will appeal to most students is the fine collection of easy tunes included in the book. There are simplified arrangements of copyrighted pieces that never have hitherto appeared in any compilation; also violin with piano accompaniment arrangements of dances and classics from the masters and of familiar as well as little-known folk songs.

In advance of publication a "get-acquainted" offer of 40 cents a copy is being made. This means cash with order, delivery to be made when the book is published. This book will be available only in the U.S.A. and its Possessions.

A Child's Journey

Rote Songs for Primary School Activities
***By* Ada Richter**



All children respond to the fascination of relating to others, either some happening they have witnessed, or some story that interests them. And when the narrative, or the story, can be told through the medium of song, with its flow of regular rhymes, the fascination increases. During the past twenty years or more there has been an increasing demand for collections of this kind, and all meritorious output has sold well; so well that the supply has fallen far below the demand.

We are glad to announce the near publication of *A Child's Journey,* a new book combining all the good features of the best publications of this kind. The composer, Ada Richter, whose *My First Song Book* (75c) and *Kindergarten Class Book* ($1.00) already have large and increasing sales, is particularly well qualified for such work, being herself an experienced teacher of children. The book contains sixteen short, simple songs. The subjects of the different selections all deal with scenes and incidents that might happen on a child's holiday, thus being of a kind that is interesting and familiar to young minds. In addition, the melodies are all so rhythmic that they can be sung without accompaniment should there be no piano available.

Here are a few of the interesting titles: *The Barber Shop, On a Double Decker, Mr. Policeman, Mrs. Kangaroo, The Camel, The Cow, Two Frogs, Lazy, Sleepy Crocodile, The Bee, Mr. Turkey Runs Away, Hallowe'en,* and *My Christmas List.*

Copies of this book may be ordered now, with delivery to be made when published, at the special advance cash price, 35 cents, postpaid.

When you Change your Address

Magazines are mailed under special regulations by the United States Post Office and where a copy is undeliverable at the address given, it is not forwarded but destroyed if not called for.

To prevent the possibility of any copies going astray when changing your address, be sure to advise us at least four weeks in advance, giving us both old and new addresses. This will enable us to correct our records and insure the delivery of every copy to you.

(*Continued on Page* 60)

Fourth Year at the Piano

By **John M. Williams**

The special offer on this work will be continued during the month of January. Orders may be placed now for copies, to be delivered when the book is published, at 50 cents, postpaid.

Advance of Publication Offers Withdrawn

With the advent of the New Year, and the approaching opening of the final semester, our Publication Department completes three works which, this month, are placed upon the market. Copies will now be available from your local music dealer, or at the Publishers. Of course, the special advance of publication price offer is hereby withdrawn. Copies may be had for examination. Be sure to look over these interesting publications.

Golden Key Orchestra Series, Compiled and Arranged by Bruno Reibold, Edited and Annotated by Peter W. Dykema, is a collection of some of the world's best orchestra music brought within the playing ability of the well-trained high school orchestra. Yet, the intentions of the original score have been retained to such an extent that even with orchestras of less than the customary number of parts a satisfactory rendition is possible. There are 24 books for the instruments, each containing the 12 masterpieces in this series. Price, 50 cents each. The Piano Accompaniment book includes a well-cued Conductor's Score. Price, $1.00.

The Art of Interweaving Melodies, by Preston Ware Orem, Mus. Doc., is a first book on counterpoint for students of all ages. Students hoping to become composers have little chance for success unless they acquire a thorough knowledge of counterpoint. In this up-to-date work the author follows the same fascinating, colloquial style of presentation that has contributed so greatly to the success of his *Harmony Book for Beginners* and *Theory and Composition of Music.* Price, $1.25.

Albums of Songs, by Charles Gilbert Spross, Mus. Doc., are two volumes, one for high voice and one for low voice, containing a selected group of outstanding solos by this favorite American composer. Some of the numbers appear in both volumes, but the high voice volume, in the main, contains songs that have proved especially effective when sung by sopranos and tenors, while the low voice book contains those virile songs of this composer that are so highly favored among baritones and basses. Price, $1.00 each.

The Grate Problem

Perhaps to get homophonous, we may be pardoned for saying that the lessening of the "grate" problem has become a "great" problem with the anthracite industry. Thousands rattle their heater grates out of sockets, or snap pieces off their grates because they have shoveled into their fire boxes other things besides pure coal. At the mine breakers there is a separating of culm shale rock and slate from the coal, but at that it is practically impossible to get delivered into one's coal bin pure coal. It takes the fire test to show up the lumps which will not burn to a pure ash but which form hard clinkers which will not pass smoothly through the grates.

In the music world there is the fire test of actual, successful use of publications, and those which smoothly serve their purpose, whether it be for the music student, concert artist, the school chorus, experienced choral society, the volunteer choir, or the professionally trained choir group, are the publications which gain a steady sale and regularly require reprints to replenish stocks.

An opportunity to get acquainted with publications having such records is afforded in reviewing regularly the publisher's printing orders. Selected from the printing orders of the past month are the following items. Theodore Presser Co. gladly will grant examination opportunities, with return privileges, on single copies of any of these numbers.

SHEET MUSIC—PIPE ORGAN

26370	Adoration — *Borowski-Stoughton* (*Organ and Piano*)	$0.90
26073	Legend—*Nordman*	.40
26159	Idyll—*Duddy*	.40

A FAVORITE COMPOSER . . .

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

LEON RINGUET



Leon Ringuet was born in Louiseville, Maskinongé County, Province of Quebec, on January 3, 1858. His fame rests on his successful piano compositions of a standard character and his musical activities in Canada, particularly as a band conductor.

He was 13 when he began taking piano lessons under a Mr. Letondal in Montreal. His musical education, along with his general education, was continued at St. Joseph's University at Memremcook, New Brunswick. He graduated from that university in 1878. While he was in Montreal, he also studied pipe organ under R. O. Pelletier.

From his student days he went almost immediately to a teaching position at the College of St. Cesaire, Rouville County, Quebec. In 1881 he left this position, going to St. Hyacinthe to become the director of the Philharmonique Band, a band with which he had been associated for about a year previous through weekly trips to St. Hyacinthe for the purpose of teaching the players.

In St. Hyacinthe, Mr. Ringuet took on a great number of musical activities which he carried through successfully. He directed the St. Hyacinthe Regiment Band for more than 40 years, he became organist of the Cathedral in St. Hyacinthe in 1888, founded the Cathedral Choir in 1912, and organized the Drummondville Harmony in 1914, successfully continuing his position with each of these groups until his death on September 21, 1932.

Mr. Ringuet frequently officiated as a judge in important band competitions in Canada, and he deserves credit for having made a great contribution to the advancement of music in his native country. An indication of the esteem in which he was held by the Canadian people was the beautiful loving cup, holding within it a sum of $1241.50, which was presented to him on November 27, 1930, by the citizens of St. Hyacinthe and the members of the various musical organizations which he had assisted, in commemoration of the Golden Jubilee of his directorate of the Philharmonique Band.

Music teachers and music pupils throughout the United States and Canada may not have known these things about Mr. Rinquet, but they have known for a number of years that his *Le Carillon, Mill Song, Valse Venetienne,* and other piano compositions have a real melodic appeal. A selected few of his compositions are listed below.

Compositions of Leon Ringuet

PIANO SOLOS

Cat. No.	Title	Grade	Price
23121	A Toi. *To Thee. Grand March*	4	$0.50
6773	Le Carillon. *Polka Brillante*	3	.40
3218	Chatterer. *Polka Caprice*	3	.30
3219	Echoes of Poland. *Mazurka*	3	.30
9310	Ideal Mazurka	4	.50
6467	Joyous Return. *March Polka*	3	.40
3321	Mazurka Chromatique	3	.40
4375	Mill Song. *Le Chant du Moulin*	3	.50
3630	Processional March	3	.50
4361	Promenade. *Polka March*	3	.50
5578	Standard Bearer. *Le Porte-Drapeau. March Militaire*	4	.50
3190	Valse Aristocratique	4	.40
3174	Valse Etude	4	.50
3322	Valse Humorestique	3	.40
5579	Valse Joyeuse	3½	.50
4890	Valse Napolitaine	3	.50
8485	Valse Sentimentale	3½	.60
6638	Valse Venitienne	3½	.50
6693	Winged Messengers. *Le Vol des Messagers. Mazurka Caprice*	4	.50

PIANO, FOUR HANDS

23344	A Toi. *To Thee. Grand March*	4	$0.60
3830	Le Carillon. *Polka Brillante*	3½	.50
6377	Joyous Return. *March Polka*	3	.40
3579	Processional March	3	.50
7169	Valse Venitienne	3½	.50

PIANO, SIX HANDS

13562	Le Carillon. *Polka Brillante*	3	$0.70
7261	Promenade. *Polka March*	3	.85

TWO PIANOS, EIGHT HANDS

13563	Le Carillon. *Polka Brillante*	3	.90

VIOLIN AND PIANO

8859	Beauty Waltz	2	$0.50
9090	La Petite Mazurka	3	.60
8892	Romeo Gavotte	3	.60
9029	Valse Venitienne	3	.80

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
26278	Coasting Party—*Dunn*	1	$0.25
8400	Contented Bird (*With Words*)—*Rowe*	1	.25
23665	The Clown—*Ketterer*	1	.30
26219	Crosspatch—*Larned*	2	.25
24847	Little Attic of Dreams—*Grey*	2	.25
26417	Lily Pads—*Locke*	2½	.25
8803	Full of Mirth (*Scherzo*)—*Anthony*	3	.35
24932	Fairy Harp Song—*Ketterer*	3	.30
25729	Russian Gypsies—*Kraskoff*	3	.35
14517	Dance of the Gnomes—*Williams*	3	.35
2311	Over Hill and Dale—*Engelmann*	3	.40
22870	Polonaise Joyeuse—*Krentzlin*	3½	.50
26055	In a Moonlit Garden—*Thompson*	3½	.30
26280	High School Grand March—*Kern*	4	.40

PIANO INSTRUCTORS

Beginner's Book (*School for the Pianoforte, Vol. 1*)—*Presser*	$1.00
Grown-Up Beginner's Book—*Felton*	1.00
Book for Older Beginners—*Williams*	1.00
Second Year at the Piano—*Williams*	1.00
Third Year at the Piano—*Williams*	1.00
Standard Graded Course of Studies (*Vol. 9*)—*Mathews*	1.00

PIANO SOLO COLLECTIONS

Standard First Pieces	$0.75
Summer (*Around the Year With Music*)	.50
Young Folks' Opera Gems	.75
Ten Busy Fingers (*With Words*)—*Watson.*	.60

PIANO STUDIES AND TECHNICS

Pieces for the Development of Technic (*Music Mastery Series*)—*Wright*	$0.60
Twelve Melodious Studies (*Music Mastery Series*)—*Sartorio*	.60
Short Pieces in All Keys (*Music Mastery Series*)—*Williams*	.60
Czerny-Liebling Selected Studies (*Book 1*)	1.00

ORGAN COLLECTION

Wedding and Funeral Music—*Kraft*	$2.00

OCTAVO—MIXED VOICES, SACRED

10432	Jubilate Deo in E-flat—*Stults*	$0.15
10880	The Lord Is My Light—*Wolcott*	.15
10733	Great Is the Lord—*Boez*	.12
20859	The Omnipotence—*Schubert-Felton*	.20
35015	Recessional—*DeKoven*	.12
35290	Show Me Thy Ways, O Lord—*Demarest*	.12

OCTAVO—WOMEN'S VOICES, SECULAR

		Parts	
35006	O-Hè Carita—*DeKoven*	2	$0.15
35324	Mandoline (The Mandolin)—*Spross-Debussy*	3	.15

OCTAVO—WOMEN'S VOICES, SACRED

21147	Prayer of Thanksgiving—*Kremser-Peery*	3	$0.08

OCTAVO—MEN'S VOICES, SECULAR

20485	Sleepy Hollow Tune—*Kountz*		$0.12
21292	Twelve Negro Spirituals—*Clark*		.25

OCTAVO—SCHOOL CHORUSES

20138	A Tragic Story—*Wilson*	2	$0.08
35189	Bolero (*Spain*)—*Marzo*	2	.15
20841	Whispering Hope—*Hawthorne-Felton* (*SAB*)		.10
35232	Stars and Stripes Forever—*Sousa-Felton* (*Unison*)		.10

CHORUS COLLECTIONS

Sacred Choruses for Men's Voices	$0.75
Parts Songs for Boys with Changing Voices	.60

ASSEMBLY SONG BOOK

Burst of Song	$0.10

CHILDREN'S SONGS

Songs of the Child World (*Book 1*)—*Riley and Gaynor*	$1.25

OPERETTAS

Betty Lou—*Stults* (*Mixed Voices*)	$1.00
Crimson Eyebrows—*Dodge* (*Mixed Voices*)	1.00

ORATORIO

Sainté Therese of the Child Jesus—*Lehman*	$0.75

VIOLIN AND PIANO

Favorite Old Time Tunes	$1.00

MUSICAL LITERATURE

Piano Playing, with Piano Questions Answered—*Hofmann*	$2.00

BAND

34076	Bravura March—*Dubis*	$0.75

ORCHESTRA

Presser's Popular Orchestra Book	
Parts, Each	$0.30
Piano Acc.	.60
Easiest Orchestra Collection—*Peery*	
Parts, Each	.35
Piano Acc.	.65

MUSICAL ENTERTAINMENT

Games and Puzzles for the Musical—*Bloomfield*	$0.60

Answering Etude Advertisements always pays and delights the reader.

ADVERTISEMENT

World of Music

(*Continued from Page 2*)

THE JAPANESE GOVERNMENT, i stringent economic measures to finance invasion of China, has ordered the canc tion of all contracts for the appearanc foreign artists during the current sea which included Leopold Stokowski, Schipa, Alfred Cortot, Jacques Thib Pablo Casals and Grace Moore.

THE WOMAN'S SYMPHONY ORCH TRA of Chicago opened its season, November 2nd, with a concert in the A torium Theater, of which Frank St. L was the guest conductor and Bidu Sayao, gifted South American coloratura sopr was soloist.

THE ALEXANDRA PALACE ORG of London, rated as "an unrivalled ins ment for recital purposes," is to have pitch lowered so as to make it available use with orchestra and thus render this g auditorium adaptable for the mamn musical festivals which for the greater of a century have been held in the rece burned Crystal Palace. When renovated enlarged in 1929, as a memorial to Q Alexandra, the organ was placed at high cert pitch for the sake of brilliancy. A f of six thousand dollars is now being ra by public subscription, for the needed alt tions.

MAUDE VALERIE WHITE, comp of many song favorites of the last genera —including *Until* and *The Devout Lo* died in London, on November 2nd, at age of eighty-two.

A VIOLIN CHIN REST, which may fect the tonal problems of violinists, is ported to have been invented by Marjory Fisher, music critic of the *San Franc News.* It consists of an ebony chin which clamps over the tail piece of the v and an adjustable L-shaped bracket which a comfortable velvet shoulder pa slipped. As this pad does not touch the strument, there is a ten to twenty per increase in resonance. The accessory is yet announced as on the market.

* * * * *

COMPETITIONS

THE AMERICAN SOCIETY OF T ANCIENT INSTRUMENTS is offering Prize of Five Hundred Dollars for a com sition to require not less than fifteen min nor more than twenty-five minutes in its formance, and to be suitable for interpr tion by this ensemble. The competition cl August 31, 1938; and full information be had from Mr. Ben Stad, founder and di tor of the organization, 4331 Chestnut St Philadelphia, Pennsylvania.

A PRIZE OF ONE THOUSAND D LARS is offered by the Cincinnati Festival Association, for a composition f children's chorus of six hundred voices which an adult chorus may be added), orchestra, or organ, or both. The work be performed at the May Festival of 19 entries close August 31, 1938; and full formation may be had from the May tival Association, 142 West Fourth St Cincinnati, Ohio.

THE WALTER DAMROSCH FELLO SHIP in the American Academy of R is open for competition. Registration manuscripts must be filed not later February 1, 1938. The competition is to unmarried male citizens of the Un States. Further information may be from Roscoe Guernsey, Executive Secret American Academy in Rome, 101 Park A nue, New York City.

A COMPETITION for a song hono Benjamin Franklin is announced by Franklin Institute of Philadelphia, to be at the dedication of the Franklin Memo The composition will be published, and royalties from sales, broadcasts and rec ings will accrue to the composer. For c plete information address Mr. Henry Be Allen, Secretary of the Franklin Insti Parkway at Twentieth Street, Philadelp

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK



GEORGE C. KRICK

R NEW DEPARTMENT of tted Instruments came into E ETUDE last nth on "gum es." We had de no special nouncement it; but, nevertheless, a large nber of our ders have expressed their delight with this innovation. e Department is to be edited by George Krick, for several years the president the American Guild of Guitarists, Banjoists and Mandolinists, and an Honorary Member of the International Mandolin-Guitar Society. His repertoire includes compositions by Bach, Chopin, Mendelssohn, Schubert, and many other masters; and he has appeared as guitar soloist in representative concerts in New York, Boston, Philadelphia, Vienna, Paris, and Munich. Among his pupils have been many now famous concert and radio artists. His library of classical guitar music ranks as one of the most comprehensive in existence, including many rare manuscripts.

If you are pleased with this new department and are interested in its continuance, we would be glad to have you to send us a message to that effect.

* * * * *

The Plectrum Guitar

THE PHENOMENAL GROWTH in public favor of the plectrum guitar during the past few years must be ributed to its introduction into the dance ds. Always on the alert for novel effects, orchestra leaders were not slow in dis- ering that the sonorous tones of this trument would provide a beautiful back- und and add something different to their thmic sections. The manufacturers also ped the cause along, by producing in- uments of superior workmanship and ater carrying power. The plectrum gui- differs from the classic guitar mainly being constructed of carved or arched and back and having two plain wire l four wound wire strings, these being yed with a "plectrum" or "pick."

Most guitarists agree that the classic itar is out of place in a dance orchestra. e mellow tones of gut and silk wound ings, while they are distinctly heard in ncert halls, when the instrument is in hands of an artist, are entirely overdowed by the penetrating tones of the mpet, saxophone and other instruments the modern dance orchestra. Here is ere the plectrum guitar properly belongs, ying rhythmic chords in the higher posi- ns, bass runs and occasional solo pas- es.

A Budding Prima Donna

A SOLO INSTRUMENT it may be said to still in its infancy, although there are ite a number of clever compositions and nscriptions on the market, mostly in a lter vein and of the popular type. hether the tone quality of the wire strings uld have sufficient appeal to hold the at- tion of a sophisticated concert audience an hour or two, remains to be proved some great artist, who has yet to make appearance on the guitaristic horizon. Since radio stations and orchestra leaders e continually on the lookout for talented yers, the plectrum guitarist will find un- ited opportunities for artistic and finan- l gain. The days of the guitarist with a owledge of only the three principal chords the commonly used keys, have passed, d in order to hold down a job with a ominent orchestra he must know his itar as a good pianist knows his piano. e must be able, when called upon, to read sight, transpose from a piano or second olin part, and to play bass runs and treble ale passages and solo parts. He should be roughly familiar with the entire guitar gerboard, and be able to form chords in ery key in all positions. A study of har- ny is also essential, so he may know hat it is all about." Instruction books and other study material for the beginner as well as for the advanced student can be found in the catalog of almost every music publisher. These should be thoroughly mastered under the guidance of a reputable teacher. The advanced student will also find it profitable to get acquainted with the right hand technic of the classic guitar and its music. The literature for this instrument is so extensive, that amongst it many items can be found that will interest and benefit the plectrum guitarist.

The Hawaiian Guitar

THE NATURAL CHARM and beautiful tonal qualities of the Hawaiian guitar have endeared it to a large portion of the American public, so that to-day it has become one of the most popular instruments. Since its introduction into this country by native Hawaiians some twenty years ago, it has undergone many changes and improvements at the hands of American players and manufacturers. The original guitars were mostly constructed of Hawaiian koa wood, strung with six wire strings tuned from the first string to the sixth, E, C-sharp, A, E, A, E. This tuning was adopted as standard, and most of the numerous instruction books, exercises, albums of music of every variety have been published in this form. When shopping for a guitar to-day we have a choice of those made of rosewood or mahogany and spruce top, and some made entirely of aluminum or German silver. Amongst the prominent professional players one uses a guitar with two fingerboards, another an instrument with ten strings, and still another with fifteen strings. The tuning of the strings also varies considerably with many radio and orchestra players. The recent development of the electric guitar is responsible for its introduction into the modern dance orchestra, and its enchanting, powerful new orchestral voice is proving a revelation. This guitar has probably "arrived" and its future looks bright. Plectrum guitarists will have to take up this instrument as a part of their professional equipment in order to double on both instruments. For the young student of the Hawaiian guitar, we suggest the instrument made of selected wood, with six strings in the original A tuning. Having mastered this, he is ready to delve into the other tunings. The strings should be somewhat heavier than those for the regular guitar and the three wound bass strings should be of the polished kind, in order to avoid a grating sound, when using the steel. For the same reason the strings should be kept free of rust.

(*Continued on Page 64*)

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

VERA BARSTOW
Concert Violin—Teacher—Chamber Music
1831 N. Beverly Glen Boul. Los Angeles, Calif.
Phone West Los Angeles—322-37

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing"
Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street San Francisco, California

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1937 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

VERNON SPENCER
Pianist-Teacher
Teachers' Normal Classes
Composer of Six Poetic Study Pieces for Children Op. 21 and Three Vols. of Poetic Studies in Tone Production Op. 23
(A new approach to teaching the acquirement of a beautiful tone)
4452 Dundee Drive Hollywood, California
Phone Morningside 12559

BERTHA VAUGHN
Teacher of Ruth Shaffner of New York, Mary Teitsworth Boyd, Ruth Terry Koechig
702 S. Crenshaw Blvd. Los Angeles, Calif.

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Pupils Accepted
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York Tel.: GRamercy 5-639

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private-lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., New York
Tel: COLumbus 5-2136

HENRY SCOTT
Piano Instruction Artist-Teacher
Specializing in Conservatory Preparation—All Schools. Advanced Courses. Courtesy Auditions by appointment.
Telephone Cathedral 8-8821 or write 130 Morningside Dr., New York City.

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 New York City

MARGUERITE VALENTINE
Concert Pianist - Teacher
Teacher of artist pupils who have won Tobias Mathay and Juilliard Graduate Scholarships
Director of Piano Department of Music School Settlement
Studio: 140 West 69th St. New York
Endicott 2-4580

The Editorial Offices of THE ETUDE receive hundreds of requests in the course of a year for names and addresses of established music teachers in the various metropolitan centers. In order to afford teachers the opportunity to make contact with these prospective students, this directory has been established as an inexpensive advertising medium. Detailed information will be supplied on request.

Musicians of January Birth

(*Continued from Page 12*)

14th—Jean De Reszké (1850), Hans Schmitt (1835), Vladimir Stassov (1824)

15th—Jean-Baptiste Faure (1830), Heinrich Vogel (1845)

16th—Johann Joachim Christopher Bode (1730), Ilma di Murska (1836), Nicola Piccinni (1728)

17th—Benjamin Franklin (1706), François-Joseph Gossec (1829), Alexander Taneiev (1850)

18th—Emmanuel Chabrier (1841), R. Huntington Woodman (1861)

19th—George W. Andrews (1861), Tom Karl (1846), August Ferdinand Kretzschmar (1848), Josef Reiter (1862)

20th—Mischa Elman (1892), Josef Hofmann (1876)

21st—Henri Duparc (1848), Manuel del Popolo Vicente Garcia (1775), Albert Lavignac (1846)

22nd—Vincenzo Righini (1756), Karl Stecker (1861), Charles-Arnould Tournemire (1870)

23rd—Antoinette Sterling (1850)

24th—Muzio Clementi (1752), Farinelli (1705), Alexander Iljinsky (1859), William Mason (1829)

25th—Jan Blockx (1851), Antonio Scotti (1866)

26th—Karl Kneisel (1865), Frederick Corder (1852)

27th—Edouard Lalo (1823), Wolfgang Amadeus Mozart (1756)

28th—Louis-Joseph-Ferdinand Herold (1791), Victor E. Nessler (1841)

29th—Daniel-François-Esprit Auber (1782), Sir Frederick Cowen (1852), Frederick Delius (1863)

30th—Walter Damrosch (1862), Charles Martin Loeffler (1861), Johann Joachim Quantz (1697)

31st—Stephen Adams (Michael May brick, real name—1844), James Gibbons Huneker (1860), William Hall Sherwood (1854), Franz Schubert (1797)



The Junior Etude

Edited by

ELIZABETH A. GEST



Code of Honor for 1938

By Gertrude Greenhalgh Walker

History tells us that away back in the early ages primitive tribes had *Codes of Honor*. Even the Knights of the Middle Ages respected *Codes of Honor*. These codes have come down through the years to the present days in which we live. Our doctors, nurses, lawyers, and, in fact all business and professional men have certain ethics in their professions or business, which honest men uphold.

The *Code of Honor* for young musicians is:

I shall practice regularly.
I shall practice diligently.
I shall practice with concentration.
I shall practice technical exercises as well as pieces.
I shall play graciously when requested.
I shall play on school, church and public programs when asked.
I shall take lessons regularly.
I shall determine to succeed musically.

Wendell Improves His Playing

By Gladys M. Stein

Wendell's piano teacher gave a discouraged sigh as she watched him calmly pass by several music signs which she had marked with both red and black crayons. She had called his attention so many times to the *staccato* dots in certain measures, the slurs in others; but apparently he never noticed them.

"What does your teacher at school do, Wendell?" she asked, "when you miss a word in the spelling lesson?"

"Oh, she makes me write it over twenty-five times."

"Why not do the same with your music?" suggested Miss Wilson. "I'm sure you realize that it's just as wrong to neglect the signs in music as it is to omit certain letters in spelling words. So, suppose I give you some staff paper," she continued, "and you see if you cannot copy each of those troublesome measures ten times without missing a single music sign!"

Wendell was not very enthusiastic about the plan, but he promised to try it out during the coming week.

At the next lesson, after he had finished, his teacher exclaimed, "Oh, it did work! You observed all the signs and your playing sounded SO much better!"

"I could not help seeing the signs after copying them ten times," Wendell confessed; "and it must have made me more careful, too, because even dad remarked that my playing sounded more musical this past week."

A MESSAGE IN MUSIC

By MARY CLEMENS FURZE

It was Uncle Roy's first evening at home from a year's absence in old Mexico where he had been working as a mining engineer. As a reward for the many stories he had told Peggy Ann of his adventures, he asked her to play the piano for him.

Delighted to do something for her favorite uncle, Peggy Ann played all the pieces she knew the best and in her very best manner. When she was through she turned around on the stool to see what Uncle Roy thought of her performance.

He was smiling proudly. "That was fine, youngster," he said, "now come over and sit on my knee. I want to ask you something."

Eagerly Peggy Ann settled herself on her hero's lap. When she was comfortable he asked such a surprising question. "Tell me, Peg o' My Heart, why do you study music?"

"Why—why," the girl stammered, "because Mother and Daddy want me to, I guess." She had never before given such a thing a thought.

"Is that the only reason?"

"I guess so."

"So I thought when I heard you play."

"What do you mean?" asked Peggy Ann, wondering if somehow she had displeased her hero.

"I will wager that when you were playing those pieces you were thinking about whether I would like them and if I thought you played well. Weren't you?"

Peggy Ann nodded, feeling a little ashamed but not sure why.

"Did you know," her uncle asked, "that every time you play the piano you send a message of some kind out to the world?"

The girl shook her head.

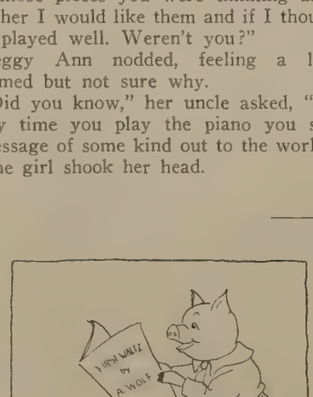
"Well, you do. And the kind of message you send depends upon what you are thinking about while you are playing. What goes on in your mind finds its way into your arms, your hands, your music, then through the air and into the hearts of everyone who is listening. The message you sent out just now was: 'I want Uncle Roy to like my playing; I want him to see how much progress I have made in the last year.' I am glad you wanted me to like your music but I wanted more than that. I wanted something that would rest me for I am very tired tonight."

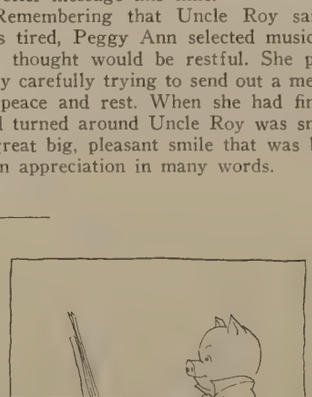
"But how can I learn to send the right message through my music?" asked Peggy Ann.

"First, you must study music because you love it, not just because Mother and Daddy want you to. Then you will try to get from your pieces the beautiful thoughts the composers put into them. Always play as if the composer were standing beside you. He wrote into tones a message that he hoped would be a joy and a comfort to all who heard the music, and it is for you to interpret that message and send it on to your listeners. Do you see, Kitten?" Uncle Roy gave Peggy Ann a tight squeeze.

"Oh, I do," exclaimed the girl, jumping down from his knee. "Now, I am going to play for you again. See if you can get a better message this time."

Remembering that Uncle Roy said he was tired, Peggy Ann selected music that she thought would be restful. She played very carefully trying to send out a message of peace and rest. When she had finished and turned around Uncle Roy was smiling a great big, pleasant smile that was better than appreciation in many words.





Music Vocabulary

By Mary Clarene

On Saturday afternoon, when A Longnote had finished her piano lesson Miss Steber's studio, she was in a v grumpy mood. Her teacher had stop her a great number of times, and war her to watch the various Italian te above the staff which explain the mood *tempo* of the piece. But the words Alice little good, for she had no idea their meaning.

"How am I to know what *allegro* *andante* and *vivace* mean?" she asked mother rather impatiently. "It is h enough learning my Latin vocabulary w out having musical terms on my mind to

Her mother smiled. "I don't believe can know your Latin vocabulary very w Alice," she said, "or you would very s recognize a great many of these ter and their meanings would be quite cl to you without having to look them

Alice picked up her Latin gramm doubtfully.

"What does the Latin verb *vivo* mea asked her mother.

"Why, it means—to live—I believe," the answer. "But what can that have do with music?"

"The word *vivace*, meaning lively, qu full of life, comes from that verb, me ing—to live," said Alice's mother. "Let try a few more. The Latin word, *fo* means brave, strong, and unrelenting. He the musical terms, *forte* and *fortissi* meaning loud and forceful."

"How easy it seems," exclaimed Al "And Latin isn't the only subject which you will find a repetition of y musical terms," encouraged Mrs. Longn "You are now studying in your Eng class at school about John Milton and works. He wrote a famous poem ca 'L'Allegro.' Do you remember?"

"Oh, yes," agreed her daughter. "A our teacher said the person referred to the poem was happy, active, gay and ca free. Why, that will help me to remem the meaning of *allegro* perfectly."

The rest of the afternoon Alice spent going through her music and picking familiar terms and expressions which had already met in her everyday sch work and conversations.

At the next lesson, Miss Steber openly surprised. "Why Alice," she claimed, "you know your terms alm perfectly. How did you do it so quickly

Alice laughed. "By studying my La vocabulary," she said, "and keeping eyes and ears open."



WHY THE WOLF HUFFED AND PUFFED

By N. MARTIN AND I. RIPPLINGER

The Wolf composed a little waltz;
"You Pigs," (his voice was gruff)
"Play this by Monday without faults;
Then I won't huff and puff."

The first Pig said, "Oh, that's a snap,
Like drinking from a cup."
When Monday came—alas, poor chap—
The bad Wolf ate him up.

The next Pig said, "I will not fool
With sharps and flats, or counts";
So Wolfie caught him on the stool
And ate him, every ounce.

"I'll practice hard," said Number Three;
(This Pig was very wise);
He played the waltz so beautifully
The Wolf gave him a prize.



Mary's Stairway Game

By Ada May Piaget

ARY had ten good little fingers, but Oh! ey wanted to go so quickly over the keys; d they stumbled and stumbled, and that not the right way at all, you know. So ary and her teacher invented a game hich cured Mary of her rapid and un- rtain playing. They called it the "Stair- y Game," and this is how they played it.

"Mary," said Miss Miller, "when you m upstairs and stumble because of your eed, do you turn around and begin at e bottom step again?"

"Why no," answered Mary, "that would silly."

"Of course it would. But you go right up, noticing what it was that made you umble, so that the next time you will be ore careful and not stumble in the same lace."

"Yes," answered Mary, with assurance.

"Well, let your fingers travel over the keys slowly and carefully, so that you will not stumble, and if you do stumble, do not go back to the beginning and start over, but remember the "stair" or the place where you stumbled and see what made you do it. You may find you did not finger it correctly, or that you did not know the notes perfectly."

So from that time Mary always thought of the "Stairway" and cured herself of the habit of playing too rapidly and of the habit of stumbling. She worked over the stumbly parts carefully and patiently until the wrong notes were just right and her playing sounded ever so much better.

See how few times you stumble, and see if you can make them still fewer.

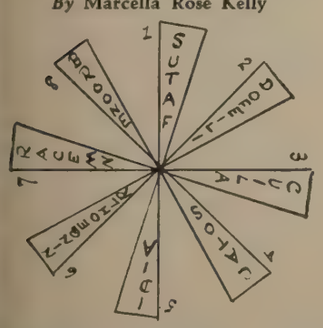
Keys and Notes

By Janet Nichols

o YOU like to write music notes on paper? ts of practice will make it easy. Try it me time. Sit at the keyboard with a ncil and manuscript paper, close your es, strike any key and hold the hand in ace on the key struck, open your eyes, termine the key, and write the note on the anuscript paper. See how fast you can it correctly. Write the notes, and see w many minutes it takes. Then see if u can beat your own record the next y.

Opera Wheel Puzzle

By Marcella Rose Kelly



IE LETTERS in each spoke of the wheel, en correctly arranged, give the name of opera.

??? Who Knows ???

. Chopin was born one year after Mendelssohn. Mendelssohn was born thirty-three years after the signing of the Declaration of Independence. In what year was Chopin born?
. Did Beethoven write the "New World Symphony," the "Surprise Symphony" or the "Choral Symphony?"
. Is Heifetz a conductor, violinist, or singer?
. Is the oboe a brass, wood-wind or string instrument?
. What composer was deaf?
. How many measures are in the tune "America?"
. What instrument did Benjamin Franklin invent, or at least, improve in mechanism?
. What was Wagner's first name?
. What interval is it from E-flat to C-sharp?
. What is meant by *stringendo?*

(*Answers on this page*)

When Music Speaks

By Eugenie F. Gluckert

Oh, when I hear a martial strain
Alive with drum and flute,
I always see parades and bands,
And soldiers at salute.

And for a quick, staccato piece
I picture elves at night,
In prankish play beneath the moon—
It's really quite a sight.

But when I hear loud, crashing chords.
A minor symphony,
I think of cities, noise or storms;
It does strange things to me.

Then little sparkling dainty trills
Remind of babbling brooks,
And dancing fairies in a ring,
Or stars and flowery nooks.

So, music means so much to me,
Since I have heard notes speak.
Now I can know their stories all—
It's really quite a treat.

Answers to Who Knows

1, 1810; 2, The "Choral Symphony"; 3, Violinist; 4, Wood-wind; 5, Beethoven; 6, Fourteen; 7, The Glass Harmonica, in which the tone was produced by pressing the fingers against small revolving glass disks; 8, Richard (pronounced ree-card); 9, Augmented sixth; 10, Somewhat hurried.

My Ambition

(Prize Winner in Class A)

EVERYWHERE you go people ask, what is your ambition? My answer has been the same for quite a while, and I do not think I will ever change it. It is to be a conductor. When I give this answer they say there are not many women conductors in music, and why do I want to be one?

That is one of my reasons—the scarcity of women conductors; and also the fact that I am musical and have very good rhythm. And I like to stand in front of my radio and pretend that I am leading the orchestras and bands that I hear. Of course I will have to know how to play most of the intruments, but I already have a start on six.

I realize I have lots of work ahead of me, but I am willing to work and hope some day to be a concert conductor.

LOUISE COBB (Age 15), Massachusetts.

My Ambition

(Prize Winner in Class C)

WHEN I GROW UP I would like to be a singer like my mother and many other people. Another thing I'd like to do is to teach dancing. I have danced ever since I was four years old and I am eight now. There are many other things I would like to do also, but we cannot do too many things at once and do them well.

MIRIAM WESTERVELT (Age 8), Iowa.

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

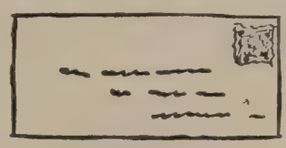
Subject for story or essay this month, "Does Practice make Perfect?" Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by January eighteenth. Names of prize winners and their contributions will appear in the April issue. The thirty next best contributors will receive honorable mention.

RULES

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules and conditions will not be considered.



DEAR JUNIOR ETUDE:

For only eight months I have been taking piano lessons. In that short time I have learned to love music and everything in its connection.

In our last recital I won first prize, taking into consideration the grades my teacher had given us, and I received a gold medal with a great musician on it.

We have organized a Junior Music Lover's Club of which I am President. We are to meet once a month to play games, and to entertain our parents. We think we shall like this very much and will strive for the best.

From your friend,
LEXIE BREVARD (Age 12), Texas.

DEAR JUNIOR ETUDE:

Music is a large factor in my life. I am doing sixth grade work on the piano and intend to start violin, or flute, or organ in a few years. Our school music appreciation classes had a varied program. We were encouraged to learn about modern singers and composers besides the masters, and we attended several operas and ballets. We all did a little composition work. There will be some advanced classes next year which will take up this work more in detail.

From your friend,
ALICE RUTH BRUCE (Age 14), New Jersey.

DEAR JUNIOR ETUDE:

Perhaps your readers would be interested in reading about our Keyboard Club, composed of twelve girls between the ages of ten and twelve; the club has been in progress for four years.

We hold our meetings once a month, and give a recital every May, to which each child is entitled to bring one friend and her parents. Each member makes her own programs and serves refreshments. The money from the treasury goes for refreshments and gifts for our parents.

Our motto is "Practice makes perfect," and our colors are black and gold. We also have small black and gold pins in the shape of a baby grand piano.

From your friend,
RUTH URBAN, Ohio.

Answers to October Hidden Instrument Puzzle

'Cello; bugle; harp; cornet; organ; tuba; drum; zither; fife; mandolin; horn; bassoon.



JUNIOR MUSIC STUDY CLUB
Dennison and Uhrichsville, Ohio

My Ambition

(Prize Winner in Class B)

MY AMBITION is rather a large one, but I will try my best to make it real, not just a dream.

I want to be a medical missionary to the Far East, but I love music so much I cannot give it up, so, with my ambition to become a medical missionary I should like to be able to go on tours through America and Europe, giving concerts to raise money for medicine, supplies or hospitals.

I have played the piano for six years and have often dreamed of being a great musician, but until I had to spend a week in a hospital last summer I did not care to be a doctor.

This may seem a rather strange ambition, but as I really want to do both these things I will try to do them well.

RUTH STEWART (Age 12), Arkansas.

Honorable Mention for October Essays

Roberta Monette; Lenore Glaser; Edna Louise Price; Ralph Gerald Cathcart; Margery Johnson; Ethel McClelland; Eula Reeves; Elizabeth Angell; Cleo Atkinson; Marilyn Zess; Constance Ervey; Nancy Anuta; Kathryn Shinholser; Lois Mae Tomhave; John Edward Price; Eloise Trometre; Sally Ackley; Thomas Petrik; Rachel Timmerman; Lucy Lytle; Shirley Hall; Lois Wells; Anderson Tracy; Miriam Donaldson; Annette Scott; Drew Irwin; Patsy Rimmer; Janet Hatcher; Jeanette Bilodeau; Betty Jean Cooper; Stella Mayer; Zola Jacobson; Louise Draper; Gayle Rasmussen; Hoyle Sorenson; Harry Hinkle.

Prize Winners for October Puzzle:

Margaret Yeates (Age 15), Class A. Ontario.

Lavonne Farrell (Age 12), Class B, Idaho.

Betsy Harris (Age 10), Class C, Virginia.

Honorable Mention for October Puzzles

Betty Krueger; Rachel MacDonald; Sara Flanders; Thelma McNamee; Irma Pederson; Rachel Senft; Mary Ellen Greene; Betty Jordan; Flo Curran; Edna Louise Price; Esther Barton; Eloise Trometre; Lois Mae Tomhave; Elizabeth Johnson; Julia Johnson; Kathryn Shinholser; Ann Doris Oates; Jean Dunlap; J. Lee Weimar; Thomas Petrik; Ruth Armes; Lorraine Jensen; Curtis Derrick; Joan Larkins; Teddy Wolfe; Janet Hatcher; Addie Ruth Dunlap; Eula Reeves; Alethea J. Kanyuck; Rita Elaine Scohna.

(N. B.—*Many* other correct answers were received, as usual, but the list must be limited to thirty names, owing to lack of space to make it longer. Neatness and a careful following of the rules are the chief considerations in selecting these names.)

Enigma

By Bill Eley (Age 11)

My first is in *laugh*, but is not in *cry;*
My second's in *cookies*, and also in *pie;*
My third's in *realistic*, and in *fantastic;*
My fourth is in *jazz*, but is not in *classic;*
My last's in *unearth*, but not in *bury;*
My whole—a musician from *Hungary.*

(Answer Liszt)

Letters from Etude Friends

Do Not Look at the Hands

To The Etude:

I read in The Etude for December, 1935, a discussion of how to overcome looking at the hands while playing the piano. If I may submit my experience with pupils, I find this the result of a lack of confidence in the fingers' ability to find the right keys. To gain that confidence, *staccato* playing, by playing with the hands bounding high, to the level of the bottom of the music rack, is excellent practice. In this same December, 1935, issue of The Etude, *The Merry-go-round*, by James H. Rogers, is very suitable for this work.

—Mrs. William Jones

The Saga of Virgil W. Bork

(*Continued from Page* 47)

heights, must have. Some teachers were at first opposed to this work; but, when they found that it was destined to become a "feeder" for their private classes, their opinions changed.

I have no exaggerated misconceptions about our accomplishments. In the first place they would have been impossible without the enthusiastic and interested coöperation of our fine staff. In addition to this we have had the support of Dr. A. L. Johnson, Superintendent of the Union County Public Schools, and of Dr. John R. Patterson, formerly Superintendent of the Roselle Public Schools, as well as the present Supervising Principal of the Public Schools of Roselle, Joseph L. Bustard, and the Roselle Board of Education, through whom we have our excellent facilities for promoting this work in the interests of musical education in Union County. In the second place we can do only so much in six weeks. In addition to this the students must acquire, when possible, deeper musicianship. They should also study on an instrument like the piano, so that they will have a knowledge of the whole range of music, not merely the instrument they play, which represents one tonal line in the orchestral fabric.

And So to Victory

It goes without saying that our work is a pioneer effort and will awaken thousands of musical talents which otherwise might have remained dormant. All of the faculty of the school are music supervisors, and all of established experience.

The summer session of 1937 covered a period of six weeks from June 30th to August 11th. The daily session was three and one-half hours, divided into six thirty-five minute periods. The school operates on six levels of advancement, or six grades. Each of the six levels has its own band and orchestra. The student is assigned to the level in which he can do his best work and make the most progress. The schedule of band and orchestra rehearsals in each grade is arranged in a coördinating manner with the work in other grades.

In our school the teacher may specialize on any instrument or group of instruments. He may start as a beginner and progress as rapidly as his ability permits. At the end of the session he should have not only a working knowledge of the instruments studied but also a knowledge of practical procedure and methods of teaching in various levels of advancement.

For those teachers desirous of improving their conducting, every type of procedure could be practically absorbed from organization and procedure with beginning groups to actual experience in conducting superior organizations under expert and experienced guidance.

Students in our school receive secondary school credits for the summer's work, approved by the State Department of Secondary Education.

Fretted Instrument Department

(*Continued from Page* 61)

A great variety of steels are in use, different in shape, size, weight and length. Most professionals prefer the round steel rounded at the end, of medium size and weight, and made of rustless steel. The tips for the fingers are made of metal and the thumb pick of celluloid. The technic of the steel in Hawaiian guitar playing is of great importance and should be carefully and thoroughly mastered. In that connection we may say that a relaxed position of the left hand, wrist and forearm is absolutely necessary for a free oscillation of the steel and this should be a part of the daily practice. For right hand technic, we suggest scale practice in two and three octaves with alternating thumb and first finger, and again with alternating first and second finger. This should be carried out in all major and minor scales. Being an instrument complete in itself, the Hawaiian guitar is admirably adapted to the home. Music of every type to suit everyone's taste is now published, so with very few exceptions it is not necessary to be able to transcribe. To obtain still more musical satisfaction a group of players consisting of first and second Hawaiian guitar, Spanish guitar, and ukulele, may come together and find real enjoyment in making music instead of just listening.

Fretted Instrument Questions Answered

R. S., Pittsburgh—The society you refer to is evidently the "American Guild of Banjoists, Mandolinists, and Guitarists," 117 Broadway, Providence, Rhode Island. Organized thirty-six years ago, the American Guild has held yearly conventions in different cities, and in connection therewith, has conducted orchestra concerts, artists recitals, banjo band and mandolin orchestra contests. The last convention was held in Detroit, in July of 1937, with an attendance of over 500. Organizations devoted exclusively to the Guitar are: The Chicago Classic Guitar Society, 1229 West Jarvis Avenue, Chicago, Illinois, and the American Guitar Society with headquarters at 2280 West Twenty-third Street, in Los Angeles, California.

* * * * *

"The contribution of music in the home to the general and musical culture of the members will depend more upon the warmth and genuineness of the responses of the members to musical appeal than upon the degree of knowledge they attain or the skill they exhibit. The desire to be informed or skilled to the point that one can participate creditably in the soci. l doings of intelligent human beings is, of course, not wholly objectionable, but it is likely to lead more to the pursuit than to the capture of culture."—Will Earhart.

Next Month

THE ETUDE for February 1938, brings these vital, instructive and inspiring articles.



HARRY ADJIP

FROM JUNGLE TO SYMPHONY HALL

The amazing story of an American Indian, brought up in Singapore as a Mohammedan, who has written works of symphonic character performed by orchestras in America. This is one of those incredible stories which carry one from word to word with singular interest.

BANDS IN INDUSTRY

Ralph T. Senter, President of the Philadelphia Rapid Transit system, trained in music and art, tells why his great company maintains musical organizations with an aggregate of two hundred and thirty-four members, which he considers indispensable for the welfare of the work.

ALL ABOUT FOUR-HAND MUSIC

Dr. Preston Ware Orem probably has arranged more piano duets than any other living man. For over a third of a century he arranged almost all of the duets that appeared in THE ETUDE. In his forthcoming article, he gives some highly valuable information upon four-hand playing.

MUSICAL LIFE IN AUSTRALIA

Richard Crooks, whose golden tenor voice has carried the musical fame of America to many parts of the world, made a tour of Australia and came back with such enthusiasm that he tells all about it in THE ETUDE.

LINCOLN MUSIC

February is birthday month. It is said that more famous people have been born in February than in any other month, among whom was Abraham Lincoln. The music written about Lincoln is discussed in a delightful article by Pearl B. Brands.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

Musical Books Reviewed

Book of Proceedings of th National Federation of Music Clubs

Volume II

By Hazel G. Weaver

A second volume of the proceedings o Twentieth Biennial Meeting at Indiana (April 22-30, 1937), of the National Fe tion of Music Clubs. Of especial value to interested in the musical advancemen America are the addresses presented t various working units of this great orga tion, among which were "Opera and the Audience," by Milton Cross; "Wome Music," by Olga Samaroff; "American Cre Art," by A. Walter Kramer; "Educat Programs and the Radio Audience," by D son Taylor; "Journalism in Music," by H Maxwell; "America and the Arts," by Powell; "Patriotism Through Music," by William Horsfall; and "Standards in M Education at Home and Abroad," by Mar Bartholomew. To which are added intere records of the valuable work which is bein complished by some of the active Departm of the Federation. An excellent addition t musician's library.

Pages: 259.

Price: $2.00.

Publishers: National Federation of M Clubs.

Piano Accordion Departm

(*Continued from Page* 55)

if a program of several selections is t played, the first should be one whic familiar to the player and preferab number already played in public.

It is optional with the player whe he wishes to play from memory or music. Unless he is sure of the selec it is well to have the notes before The accordion presents a slight diffic as it is not always convenient to turn pages while playing; but this can be by having another to turn the music.

Last, but not least, the novice should rush to the studio at the last minute b a program begins and then expect to a good performance. The accordionist more to think of than the singer who merely to stand before the microphone give forth his song. The accordionist think of the placing of the instrument straps over shoulders, opening of bel straps, and testing of position for eas playing. He must also test the heigh the chair if he is to play seated. Ever veteran artist cannot do his best if instrument is not in a comfortable pos

The radio accordionist is put to a more severe test than the stage perfor While an audience is watching an acc ionist, the attention is somewhat div from the auditory reception to the v aspect. The appearance and personalit the player are given attention and the cordion and its manipulation are not While the eyes are grasping these si the ears are hearing the selection. radio accordionist is judged solely by is heard. The slightest error is discern It is therefore essential that a prog be prepared to a much finer degree of fection when broadcast than when pl before an audience. A simple selection, rendered, is far more effective tha difficult one not thoroughly mastered.

The most important requisite for bi casting is one which cannot be taught, that is to have faith in one's self. T and training will carry one up to boundary of the desired goal; but firm self-confidence and determinatio succeed which carry one across the bo

* * * * *

Mr. Deiro will be pleased to an questions about accordion playing. Le should be addressed to him in car The Etude.

THE ETUDE MUSIC MAGAZINE

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

$2.00 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada, $2.25 per year. All other countries, $3.00 per year.
Single copy, Price 25 cents.

Remittances

Remittances should be made by money order, bank check, registered letter, or United States postage stamps. Money sent in letters is a risk the sender assumes.

Renewals

No receipt is sent for renewals since the mailing wrapper shows the date to which paid.

Manuscripts

Manuscripts should be addressed to THE ETUDE. Write on one side of the paper only, with a margin of at least one inch at each side of the sheets. Contributions solicited. Every possible care is taken but the publishers are not responsible for manuscripts or photographs either while in their possession or in transit.

Advertisements

Advertisements must reach this office not later than the 15th of the second month preceding month desired. Rates on application.

Advertising Representatives

Western
L. F. McClure
919 N. Michigan Ave.
Chicago, Ill.

Eastern
C. R. Beers,
Room 1212, 30 Rockefeller Plaza
New York City

New England
Mr. Roger Fison
30 Rockefeller Plaza
New York, N. Y.

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE: Unused Piano Teaching Pieces—reduced price—Century Edition, lime apiece—new. Harry Gunyan, Chesaning, Mich.

ANNOUNCEMENTS

PLAY PIANO JAZZ like dance and radio players. Quick mail course. Information free. Erskine Studio, Dept. B, 810 E. 14th St., Oakland, Calif.

SINGING MADE EASY: Send for free information. Eastern School of Voice Culture, Chambersburg, Penna.

PIANOS FOR SALE—Rebuilt by piano factory experts, $35.00 and up. Piano Shop, 11 West Manheim St., Philadelphia, Pa.

TUNEFUL TWADDLE

A Musical Misconception

MRS. SEE: "Turn off the radio, dear. The static is awful!"

SEE: "Static, my love! Why, it's just one of those mellow modern music-dramas."

* * *

Try It!

A nimble-tongued young fellow at a concert continuously jabbered away to his young lady, much to the discomfort of his neighbors, till he finally asked:

"Did you ever try listening to music with your eyes shut?" and then proceeded to expatiate on its charms, till a nearby gentleman pointedly inquired,

"Did you ever try listening to music with your mouth shut?"

And there was silence, with a query unanswered.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy $2.00 a year

VOLUME LVI, No. 2 FEBRUARY, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Dr. Frances Elliott Clark
F. Sherman Cooke
Louis Woodson Curtis
Dr. Hollis E. Dann
William Arms Fisher
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth A. Gest
Mabelle Glenn
Victor J. Grabel
Jacob Kwalwasser
George L. Lindsay
Joseph E. Maddy
Guy Maier
Guy McCoy
Russell Van Dyke Morgan
William S. Nortenheim
Dr. Victor L. F. Rebmann
Peter Hugh Reed
Henry S. Sawyer
Frederick W. Wodell

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

Etude Historical Portrait Series 68
World of Music 70
Editorials 71
Musical Life in Australia ..... *R. Crooks* 73
Melody Study a Stimulant ..... *E. E. Honeyman* 74
Records and Radio ..... *P. H. Reed* 74
All about Four Hand Music ..... *P. W. Orem* 75
Music Written about Abraham Lincoln ..... *P. B. Brands* 77
Progressive Steps to Velocity ..... *W. W. Wright* 79
Title Page, Josef Hofmann's Début 80
Getting Joy out of Life ..... *R. T. Senter* 81
Flash! Walter Winchell Talks on ASCAP 83
Mrs. G. Waddington Snore Acquires a Classic ..... *L. V. Axton* 83
Musicians of February Birth ..... *W. F. Gates* 84
A Missed Lesson Cure ..... *E. V. Georgns* 84
How to Break into Print 85
Music Extension Study Course ..... *J. Thompson* 86
Teachers' Round Table ..... *G. Maier* 87
From Jungle to Symphony Hall ..... *H. Adjip* 88
Singer's Etude 114
Voice Training in Our Schools ..... *J. Kelley* 114
The Vibrato or No ..... *H. H. Curtis* 115
Fifty Years Ago This Month ..... *M. Mackenzie* 115
Organist's Etude 116
Church Music Before Palestrina ..... *T. B. Galloway* 116
"Mister Lincoln's Choir Experience" ..... *K. Manners* 117
Organ Questions and Answers ..... *H. S. Fry* 118
Piano Accordion Department ..... *P. Deiro* 119
The Accordion as a Suitable Instrument for Adults ..... *P. Deiro* 119
Violinist's Etude ..... *R. Braine* 120
Some Faults in Fiddles ..... *A. A. Stagg* 120
Two Masterpieces for the Violin ..... *P. Stoeving* 121
The Pump Handle Violinist ..... *A. E. Campbell* 121
Violin Questions and Answers ..... *R. Braine* 122
Switzerland Will Have an Interesting Musical Season 123
Holding Over the Tied Notes ..... *S. W. Holmes* 124
Questions and Answers ..... *K. W. Gehrkens* 125
Voice Questions Answered ..... *F. W. Wodell* 126
Fretted Instruments Department ..... *G. C. Krick* 127
The Mandolin ..... *G. C. Krick* 127
The Ear May be Deceived ..... *A. Wixted* 128
Junior Etude ..... *E. Gest* 132
Letters from Etude Friends 134
A Studio Help ..... *R. Bassett* 134
Getting More Practice Done ..... *G. Thum* 134
Musical Books Reviewed 134

Music

Fascinating Pieces for the Musical Home

Balloons in the Air ..... *B. R. Frick* 89
Dancing Marionette ..... *S. King* 90
None But the Lonely Heart ..... *P. I. Tschaikowsky* 91
Old Fiddlers' Contest ..... *L. Jewell* 93
Temple Dance ..... *H. Grunn* 94
Morning Reverie ..... *L. Strickland* 95

Master Works

Ave Maria ..... *F. Liszt* 96
Prelude, Op. 28, No. 18 ..... *F. Chopin* 98

Outstanding Vocal and Instrumental Novelties

Prayer of the Penitent, The (Vocal) ..... *Londonderry Air* 99
Jeunesse (Vocal) ..... *K. Barry* 100
First Mazurka (Violin & Piano) ..... *O. J. Lehrer* 101
Meadow Song (Organ) ..... *F. Groton* 102
Bourrée, from Third Violin Suite (Four Hands) ..... *J. S. Bach* 104
Old Sun-dial, The (Four Hands) ..... *F. Terry* 106

Progressive Music for String Quartet

Adoration ..... *F. P. Atherton* 108

Delightful Pieces for Junior Etude Readers

Hurdy-gurdy Man ..... *E. Chittenden* 110
Deep Sea Diver, The ..... *W. Rolfe* 110
Cabin Song ..... *F. B. Price* 111
Gathering of the Pixies ..... *L. E. Stairs* 111
Linnet Sings in the Lilac Tree, A ..... *B. R. Coupland* 112
Swing in the Orchard, The ..... *E. Ketterer* 112

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co. for U. S. A. and Great Britain.

YOUR PUPILS WANT CENTURY MUSIC

Certified

FOR LESS MONEY

EDITION

CENTURY

COSTS ONLY

15¢ A COPY 15¢

20¢ IN CANADA

TEACHERS:—You can encourage parents to keep up children's music lessons if you don't discourage them with the cost of music. CENTURY EDITION —at only 15c—keeps the cost of pieces at a minimum —yet, doesn't restrict your teaching in any way.

Remember, this standardized price has not been achieved by printing an inferior Edition. If you are at all skeptical regarding this, we would urge you most earnestly, for your own sake and for the benefit of your students, that you secure a copy of Century and compare it with any other existing edition which you may have or may be familiar with, and we are certain that Century will prove positively and conclusively that it has no superior.

All the suitable classics and a multitude of Standard modern compositions are available in "CENTURY" at this standardized 15c price, irrespective as to whether the Edition contains two or twenty pages.

Here are a few selected at random from our catalogue:

CENTURY PIANO SOLOS, 15c ea.

(Capital letter indicates key—number the grade.)

132 Amaryllis (Air of Louis XIII), E—4....Ghys
746 Avalanche, Am—3 ..... Heller
1321 Barcarolle (Tales of Hoffm'n), F—3..Offenbach
514 Beautiful Blue Danube, D—4 ..... Strauss
1606 Betty's Waltz, C—1 ..... Martin
2750 Big Bass Fiddle, The, C—1 ..... Hopkins
147 Black Hawk Waltz, Eb—2 ..... Walsh
2416 Blue Butterflies, Valse Cap., D—4..Leon Dore
516 Bridal Chorus (Lohengrin), Bb—3...Wagner
1963 Bunch of Daisies, A, Valse, G—1.... Martin
999 Butterfly, The, Etude, Em—5 ..... Lavalle
1704 Butterfly, Op. 81, No. 4, D—3 ..... Merkel
968 Crimson Blushes, Caprice, G—4 ..... Lester
2973 Dance of Goldenrods, F—3 ..... Fitzpatrick
2671 Dark Eyes, Dm—3 ..... Grooms
2541 Deep River (Transcription), C—3 ..... Grooms
1385 Edelweiss Glide, Waltz, Eb—4 ..Vanderbeck
2738 El Choclo (Tango Argentine), Dm—3..Villoldo
1018 Elegie (Melody), Op. 18, Em—4 ..... Massenet
1614 Elizabeth Waltz, C—1 ..... Martin
1225 Fairy Wedding, Waltz, C—2 ..... Turner
1304 Failing Waters, Reverie, Eb—4 ..... Franz
209 Fifth Nocturne, Op. 52, Ab—4 ..... Lexbach
1959 Floral Parade, The, Valse, C—1 ..... Martin
217 Flower Song, Op. 39, F—3 ..... Lange
1070 Flowers and Ferns, Tone Poem, G—4. Kelser
1109 General Grant's March, F—3 ..... Mack
238 Gypsy Encampment, Am—2 ..... Behr
628 Gypsy Rondo, G—3 ..... Haydn
2379 Hanon Virtuoso, Pianist, Part 1 ..... Burdick
2203 Hungarian Dance, No. 5, A—5 ..... Brahms
1645 Hungarian Rhapsody No. 2, Cm—5 ..... Bendel
1013 In Rank and File, C—2 ..... Lange
1015 Kamennoi Ostrow, F#—5 ..... Rubinstein
2097 La Golondrina, The Swallow, G—3..Serradell
2694 Let 'Er Go! (March) F—3 ..... Wood
1319 Love and Flowers, Em—3 ..... Aldrich
2117 Love Dreams (Liebestraum), Ab—6 ..... Liszt
313 Melody in F, F—4 ..... Rubinstein
1891 Menuet in G, No. 2, G—2 ..... Beethoven
1813 Minuet (Don Juan), G—2 ..... Mozart
1175 Minute Waltz, Op. 64, No. 1, Db—3..Chopin
2972 Moonbeams on the Lake, C—3....Fitzpatrick
1186 Moonlight Sonata, C#m—6 ..... Beethoven
328 Morning Prayer, Melodie, F—2....Streabbog
1228 Mountain Belle, Schottische, F—2.. Kinkel
352 Over the Waves, Waltzes, G—3 ..... Rosas
361 Poet and Peasant, Overture, D—4 ..... Suppe
1181 Polonaise (Military), Op. 40, A—4 ..... Chopin
1028 Prelude, Op. 3, No. 2, C#m—5..Rachmaninoff
2428 Robin's Return, The, Ab—4 ..... Fisher
376 Rondo Capriccioso, Op. 14, E—5..Mendelssohn
681 Rustic Dance, Eb—3 ..... Howell
2740 School Pictures, C—1 ..... Hopkins
1341 Sonata Pathetique, Cm—5 ..... Beethoven
981 Star of Hope, Reverie, F—3 ..... Kennedy
2932 Trip to Niagara, A, Bb—3 ..... Cornish
1168 Trovatore, Il, Fantasie, Eb—5 ..... Smith
2670 Two Guitars (Transcription), Dm—3, Grooms
453 Waves of the Danube, Am—3 ..... Ivanovici
2696 Wayside Chapel, The, Op. 42, F—3-4..Wilson
2695 Whoop 'Er Up! (March), G—3-4 ..... Wood

VIOLIN AND PIANO DUETS, 15c ea.

Each number has separate parts for Violin & Piano

A—1 to A—3 Very easy to medium
B—1 to B—3 Easy to difficult
C—1 to C—3 Medium to concert solos

2178 Beautiful Blue Danube, A—3 ..... Strauss
1272 Boat Song, A—1 ..... Vogt
1144 Crimson Blushes, Caprice, B—3 ..... Lester
2667 Dark Eyes, B—2 ..... Grooms
1835 Dream of the Shepherdess, C—1 ..... Lavallee
1275 Dream Waltz, A—1 ..... Vogt
2403 Hungarian Dance, No. 5, B—3 ..... Brahms
1457 La Paloma, A—3 or B—2 ..... Yradier
1745 Love and Flowers, A—3 or B—2 ..... Aldrich
1890 Menuet in G, A—3 or B—1 ..... Beethoven
1460 Over the Waves, Waltz, A—3 ..... Rosas
2129 Poet and Peasant, Overture, B—3 ..... Suppe
1151 Star of Hope, Reverie, B—1 ..... Kennedy
500 Traumerei and Romance, B—2 ..... Schumann
2666 Two Guitars, B—2 ..... Grooms
1744 Valse Barcarolle, A—2 ..... Offenbach

The Century Catalogue contains over 3,000 compositions consisting of PIANO SOLOS—DUOS and TRIOS — VIOLIN and PIANO — DUOS — TRIOS and QUARTETS — SAXOPHONE and PIANO — MANDOLIN and GUITAR and VOCAL.

Ask your dealer for Century music, and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed you FREE on request.

CENTURY MUSIC PUBLISHING CO.

254 West 40 St., New York, N. Y.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3212 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



Johannes Schanze—B. Dresden, Ger., May 14, 1889. Comp., cond. From 1909-19, chorus cond., Dresden Opera; then in Neustrelitz and Hanover. Since 1926 in Zwickau. Symph., violin pcs., songs.



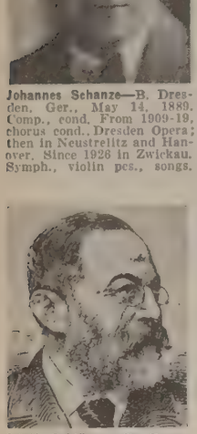
Arnold Schering—B. Breslau, Ger., April 2, 1877. Musicologist. A famous Bach student; since 1904, ed. of "Bach Annual," of New Bach Soc. Author of valuable literary works.



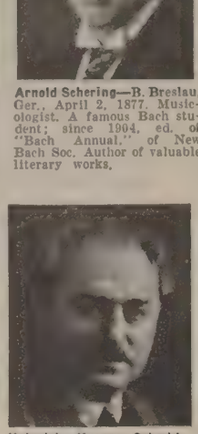
Frederick William Schlieder—B. Foreston, Ill., Jan. 22, 1873. Comp., pianist, orgnst., teacher. Active in New York and Phila. Has written a cantata, songs, piano pieces, textbooks on creative harmony.



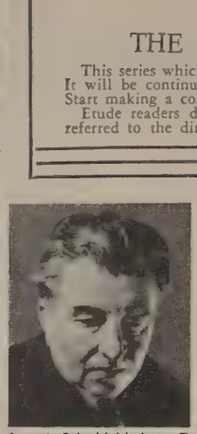
Heinrich Schlusnus—Braubach, Ger., Aug. 1888. Baritone. Has su Hamburg and Nürn Since 1919 has had a tinguished career at Berlin State Opera.



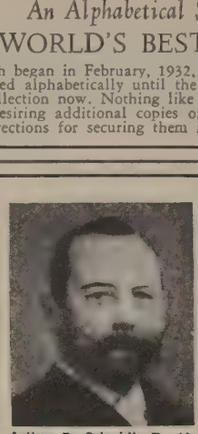
Adolf Schlösser—B. Darmstadt, Feb. 1, 1830; d. Great Bookham, Eng., Nov. 10, 1913. Comp., pianist. Toured Germany, France, England. For many yrs., teacher at R. A. M., London. Piano wks.



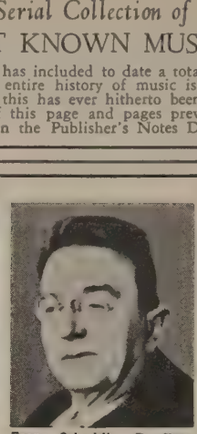
Heinrich Kaspar Schmid—B. Landau-on-Isar, Sept. 11, 1874. Comp., pianist, teacher. In 1919 was prof. at Munich Acad. In 1921, dir., Karlsruhe Cons. Works: piano pieces, songs, choruses.



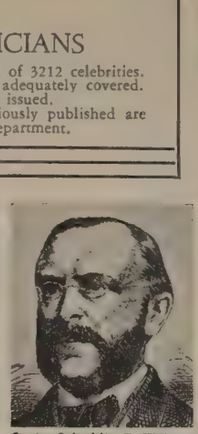
August Schmid-Lindner—B. Augsburg, Ger., July 15, 1870. Pianist, teacher. Studied at Munich Acad. of Mus.; in 1893 teacher there. Has edited the works of Liszt.



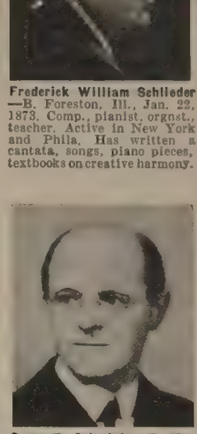
Arthur P. Schmidt—B. Altona, Ger., April 1, 1846; d. Boston, May 5, 1921. Music publ. Establd. 1876, firm Arthur P. Schmidt & Co. Specialized in publg. music by American composers.



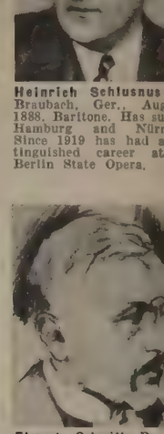
Franz Schmidt—B. Pressburg, Czechoslovakia, Dec. 22, 1874. Comp., violoncellist. Pupil of Hellmesberger. Prof. of pia. at Vienna Cons. Has written operas and orchl. works.



Gustav Schmidt—B. Weimar, Sept. 1, 1818; d. Darmstadt, Feb. 11, 1882. Comp., cond. Was court Kapellm. at Darmstadt. Wrote operas, songs and popular male choruses.



Oscar E. Schminke—B. New York, Dec. 12, 1881. Comp., orgnst., pianist. Pupil of H. Spielter, Max Spicker and Gaston Dethier. Organ wks., violin and piano pcs., and songs. Res. New York.



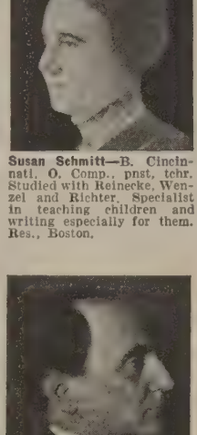
Florent Schmitt—B. ment, France, Sept. 28, Comp. A prominent fig present day French Active in Paris since Has produced many works.



Friedrich Schmitt—B. Frankfort, Ger., 1812; d. Berlin, 1884. Singer, noted vocal teacher. Sang in opera at Magdeburg, Leipzig & Dresden, then taught at Vienna & Berlin. Wr. voc. textbooks.



Jacob Schmitt—B. Obernburg, Bavaria, Nov. 2, 1803; d. Hamburg, June, 1853. Comp., piano teacher. Wrote over 370 piano wks; his studies and sonatinas are considered especially valuable.



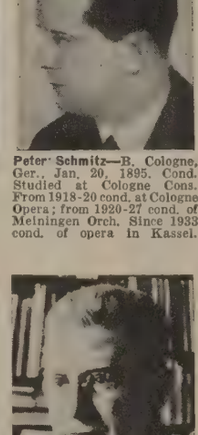
Susan Schmitt—B. Cincinnati, O. Comp., pnst, tchr. Studied with Reinecke, Wenzel and Richter. Specialist in teaching children and writing especially for them. Res., Boston.



Elie Robert Schmitz—B. Paris, 1889. Pianist, tchr. As accompanist-coach, assisted Debussy in opera productions. A fdr., Franco-Am. Mus. Soc. For many yrs., concertizing and tchng in U.S.



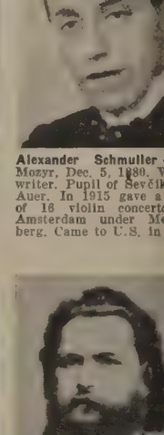
Paul Schmitz—B. Hamburg, Ger., Apr. 16, 1898. Cond. Pupil of Toch and Furtwängler. Opera dir. in Weimar, Stuttgart, Munich. Since 1933 has been gnl. mus. dir. of the Leipzig Opera.



Peter Schmitz—B. Cologne, Ger., Jan. 20, 1895. Cond. Studied at Cologne Cons. From 1918-20 cond. at Cologne Opera; from 1920-27 cond. of Meiningen Orch. Since 1933 cond. of opera in Kassel.



Anton Schmoll—B. Fromberg, Ger., Aug. 17, 1841. Comp. Writer on scientific sub. An intimate of Stephen Heller. Wrote many piano teaching pieces and studies. Was active in Paris.



Alexander Schmuller—Mozyr, Dec. 5, 1880. writer. Pupil of Sevčik Auer. In 1915 gave a of 16 violin concert Amsterdam under M berg. Came to U.S. in



Artur Schnabel—B. Lipnik, Carinthia, Apr. 17, 1882. Comp., distinguished pianist. Pupil of Leschetizky. In 1936 gave in New York Beethoven's 32 sonatas in a series of seven recitals.



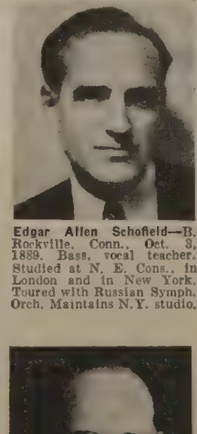
Peter August Schnecker—B. Hessen-Darmstadt, Ger., Aug. 26, 1850; d. N.Y., Oct. 3, 1903. Comp., orgnst. From 1876 till his death, orgnst. of West Presb. Ch., N.Y. Wr. ch. mus., cantatas, songs.



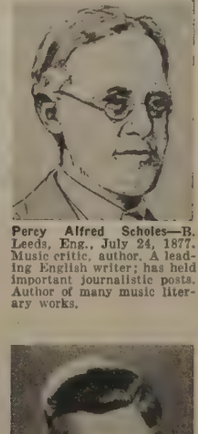
Georg Lennart Schneevoigt—B. Viborg, Finland, Nov. 8, 1872. Conductor violoncello virtuoso. Orch. cond. in Munich, Ger. and in Finland. In 1927 succd. Rothwell as cond., Los Angeles Phil. O.



Edwin Schneider—B. Chicago, May 20, 1874. Comp., pianist, accompanist. For many yrs. has toured with John McCormack, as accomp. and piano soloist. His songs have been used with success.



Friedrich Schneider—B. Alt-Waltersdorf, Saxony, Jan. 3, 1786; d. Dessau, Nov. 23, 1853. Comp., orgnst., cond. Court Kapellm. at Dessau. Fdr. of sch. of mus. there. Many works.



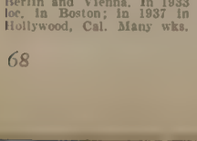
Max Schneider—B. Eisleben, July 20, 1875. Musicologist, cond. In 1915 became prof.-extraordinary at Univ. and tchr., R. Inst. of Ch. Mus., Breslau. Valuable writings, especially on Bach's works.



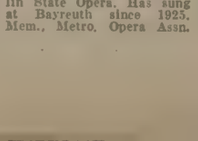
Germaine Schnitzer—B. Paris, Brilliant pianist. Début 1904 with Berlin Phith. O. Amer. début in N.Y., 1906. Has appeared with leading orchs. of Europe and U. S.



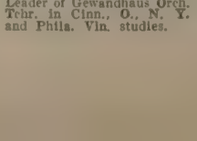
Ludwig Schnorr von C
feld—B. Munich, Ju
1838; d. Dresden, Jun
1865. Dram. tenor, in
den. Created rôle of *Tr*
Munich, 1865. Ren
Interptr. of Wagner.



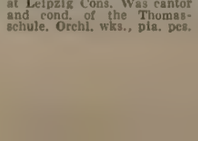
Malwine Schnorr von Carolsfeld—B. Copenhagen, Dec. 7, 1832; d. Karlsruhe, Feb. 8, 1904. Famous dram. sopr. Wife of Ludwig S. Created rôle of *Isolde*, Munich, 1865. Sang also in Hamburg.



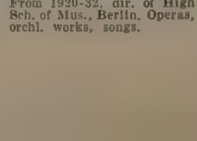
Othmar Schoeck—B. Brunnen, Sept. 1, 1886. Comp. Studied at Zurich Cons. and in Leipzig. Among foremost Swiss composers; because of his gift for melody, often called "Swiss Schubert."



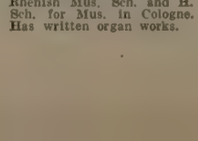
Lotte Schoene—B. Vienna. Coloratura soprano. For years a favorite at the Vienna Opera. Until 1933 she was a member of the State Opera at Berlin, singing many important rôles.



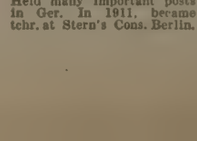
Henry Schoenefeld—B. Milwaukee, Wis., Oct. 4, 1857; d. Los Angeles, 1936. Comp., pnst. Cond. in Chicago and Los Angeles. One of first American composers to use Indian themes.



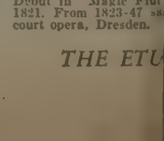
Edgar Allen Schofield—B. Rockville, Conn., Oct. 3, 1889. Bass, vocal teacher. Studied at N. E. Cons., in London and in New York. Toured with Russian Symph. Orch. Maintains N.Y. studio.



Percy Alfred Scholes—B. Leeds, Eng., July 24, 1877. Music critic, author. A leading English writer; has held important journalistic posts. Author of many music literary works.



Hermann Scholtz—B. Breslau, June 9, 1845; d. Dresden, July 13, 1918. Comp., pianist. Studied at Leipzig Cons. and Munich R. Sch. of Mus. From 1910 R. Prof. in Dresden. Miscl. works.



Bernard E. Scholz—Mayence, Ger., Mar. 1835; d. Munich, Dec. 1916. Comp., cond., From 1871-83, cond. slau Orchl. Soc.; then Hoch Cons., Frankfort

Arnold Schönberg—B. Vienna, Sept. 13, 1874. Ultra-modern comp. Pupil of Zemlinsky. Was active in Berlin and Vienna. In 1933 loc. in Boston; in 1937 in Hollywood, Cal. Many wks.

Friedrich Schorr—B. Nagyvarad, 1888. Operatic bar. Sang *Wotan* in Die Walküre at Graz Th. Member of Berlin State Opera. Has sung at Bayreuth since 1925. Mem., Metro. Opera Assn.

Henry Schradieck—B. Hamburg, Ger., Apr. 29, 1846; d. Brooklyn, N. Y., Mar. 25, 1918. Noted vlnst., tchr. Leader of Gewandhaus Orch. Tchr. in Cinn., O., N. Y. and Phila. Vln. studies.

Gustav Schreck—B. Zeulenroda, Sept. 8, 1849; d. Leipzig, Jan. 22, 1918. Comp., tchr. In 1887, tchr. at Leipzig Cons. Was cantor and cond. of the Thomasschule. Orchl. wks., pia. pcs.

Franz Schreker—B. Monaco, Mar. 23, 1878; d. Berlin, Mar. 21, 1934. Frd. and cond., Philh. Chl. Soc., Vienna. From 1920-32, dir. of High Sch. of Mus., Berlin. Operas, orchl. works, songs.

Hermann Schroeder—B. Bernkastel, Ger., 1904. Comp., orgnst., tchr. Studied at Cologne Cons. Tchr. at Rhenish Mus. Sch. and H. Sch. for Mus. in Cologne. Has written organ works.

Karl Schroeder—B. Quedlinburg, Ger., Dec. 18, 1848; d. Bremen, Sept. 22, 1933. Comp., cond., violoncellist. Held many important posts in Ger. In 1911, became tchr. at Stern's Cons. Berlin.

Wilhelmine Schröder-
rient—B. Hamburg, D
1804; d. Koburg, Jan
1860. Famous dram.
Début in "Magic Flut
1821. From 1823-47 s
court opera, Dresden.

ANTHEMS

for Lent, Palm Sunday, Good Friday and Easter

(For Mixed Voices unless otherwise mentioned)

✦ ✦ ✦

Lenten Music

Cat. No.		Price
BACH, JOHANN SEBASTIAN		
14,650	Crucifixus. (from "B Minor Mass"). Latin and English	.15
14,651	Crucifixus. (Arr. Arthur W. Gnau). Women's Voices—4 part	.15
BULLARD, FREDERIC FIELD		
9,817	As Christ upon the Cross. Alto Solo	.15
STAINER, JOHN		
13,254	The Appeal of the Crucified. (from "The Crucifixion")	.15
8,621	God So Loved the World. (from "The Crucifixion")	.10
14,356	God So Loved the World. (Arr. Geo. B. Nevin). Men's Voices	.15

Palm Sunday

LUVAAS, MORTEN J. (Arr.)		
14,449	Prepare the Way. (Swedish Melody). Sop. Solo	.15
NEVIN, GEORGE B.		
10,137	Rejoice, Jerusalem, and Sing. Bar. Solo	.10
11,890	Rejoice, Jerusalem, and Sing. Men's Voices—Bar. Solo	.10
PARKER, HENRY		
8,818	Jerusalem. Alto or Bar. Solo	.12
WHITEHEAD, ALFRED		
14,659	The King's Welcome	.15

Good Friday

NEVIN, GEORGE B.		
13,935	Into the Woods My Master Went	.15
14,037	Into the Woods My Master Went. Women's Voices—3 part	.15
13,936	Into the Woods My Master Went. Men's Voices	.15

Easter Carols

GAUL, HARVEY B. (Arr.)		
14,551	Russian Easter Carol of the Trees. (From White Russia)	.15
14,270	Spanish Easter Carol of the Lambs. (Folk Melody)	.15
12,597	The Three Holy Women (Normandy Carol)	.12
13,968	Three Men Trudging. (Provencal Easter Carol)	.15
12,922	Victory. When the Children Went to Play. (Old Alsatian Easter Carol)	.10
MARRYOTT, RALPH E.		
14,814	One Early Easter Morning. With Organ	.10

Easter Anthems

(Mixed Voices)

BUCK, DUDLEY		
460	Sing, Alleluia Forth. Sop. Ten. & Bass Solos	.15
GAUL, HARVEY B. (Arr.)		
14,269	Spanish Easter Procession. (Folk Motive)	.15
KOPOLYOFF, A.		
14,081	Alleluia! Christ Is Risen. (Russian Easter Song). (Arr. Harvey B. Gaul)	.15
14,159	Russian Easter Priest's Blessing. (Easter Song). (Arr. Harvey B. Gaul)	.15
MANNEY, CHARLES FONTEYN		
14,275	He Is Risen. (Prelude and Chorus from "The Resurrection")	.15
MATTHEWS, H. ALEXANDER		
13,712	Three Women Went Forth	.15
REIMANN, HEINRICH		
13,966	A Joyous Easter Hymn. (Arr. C. F. Manney)	.12
SIBELIUS, JEAN		
14,714	O Morn of Beauty. Easter or General Use. (Arr. H. Alexander Matthews)	.15
14,489	O Morn of Beauty. Eight part	.15
THIMAN, ERIC		
14,817	Come, Ye Faithful, Raise the Strain	.15
VULPIUS, MELCHIOR		
14,813	The Strife Is O'er. (Arr. Herbert Sanders)	.15

Easter Anthems

(Women's Voices)

HUMPHRIES, CHARLES		
14,711	Alleluia! 2 part. (Arr. R. S. Stoughton)	.10
KOPOLYOFF, ANDRE		
14,904	Alleluia! Christ Is Risen. (Arr. Harvey B. Gaul)	.15
ROWLEY, EDWIN C.		
13,248	Easter Day. 3 part	.12
SCOTT, CHARLES P.		
13,967	Easter Chimes. (Carol-Anthem)	.12
SIBELIUS, JEAN		
14,715	O Morn of Beauty. Easter or General Use. 6 part (Arr. H. Alexander Matthews)	.15
SPENCE, WILLIAM R.		
14,848	Come, Sing With Exultation. 2 part (Arr. C. F. Manney)	.15

Easter Anthems

(Men's Voices)

BUCK, DUDLEY		
11,811	Sing Alleluia Forth	.15
KOPOLYOFF, ANDRE		
14,903	Alleluia! Christ Is Risen. (Arr. Harvey B. Gaul)	.15
SIBELIUS, JEAN		
14,905	O Morn of Beauty. Easter or General Use. (Arr. H. Alexander Matthews)	.15
SIMPER, CALEB		
10,762	He Is Risen. (Arr. Geo. B. Nevin)	.12
SPINNEY, T. HERBERT		
12,148	Hallelujah! Christ Is Risen. Ten. Solo. (Arr. Geo. B. Nevin)	.15

Oliver Ditson Co.

THEODORE PRESSER CO., Distributors

1712 Chestnut St., Phila., Pa.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

VERA BARSTOW
Concert Violin—Teacher—Chamber Music
1831 N. Beverly Glen Boul. Los Angeles, Calif.
Phone West Los Angeles—322-37

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane · · Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing"
Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

BERTHA VAUGHN
Teacher of Ruth Shaffner of New York, Mary Teitsworth Boyd, Ruth Terry Koechig
702 S. Crenshaw Blvd. Los Angeles, Calif.

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Pupils Accepted
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York Tel.: GRamercy 5-6898

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., New York
Tel: COLumbus 5-2136

HENRY SCOTT
Piano Instruction Artist-Teacher
Specializing in Conservatory Preparation—All Schools. Advanced Courses. Courtesy Auditions by appointment.
Telephone Cathedral 8-8821 or write 130 Morningside Dr., New York City.

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 New York City

MARGUERITE VALENTINE
Concert Pianist - Teacher
Teacher of artist pupils who have won Tobias Mathay and Juilliard Graduate Scholarships
Director of Piano Department of Music School Settlement
Studio: 140 West 69th St. New York
Endicott 2-4580

The Editorial Offices of THE ETUDE receive hundreds of requests in the course of a year for names and addresses of established music teachers in the various metropolitan centers. In order to afford teachers the opportunity to make contact with these prospective students, this directory has been established as an inexpensive advertising medium. Detailed information will be supplied on request.

WANTED!

Music Lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Part or full time. No Cost or Obligation. Write for complete details TODAY! *Address*:

CIRCULATION DEP'T
THE ETUDE MUSIC MAGAZINE
1712 CHESTNUT ST., PHILA., PA.

THE WORLD'S LARGEST COUNTER

THE largest counter in the world is made from the advertising in the newspapers and magazines. It is thousands of miles long and millions of dollars pass over it every minute of the day and night. Without this counter stimulating the exchange of merchandise and services, trade would dwindle and the world's income be reduced tragically. THE ETUDE commands a portion of this important counter because it has to do with a group of highly intelligent, forward looking, discriminating purchasers, with means to gratify a great and beautiful desire for the finer things of life. THE ETUDE presents in its advertising columns news about what this fine audience needs.

It Pays to Read Etude Advertising.

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 2 • FEBRUARY, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



ANTONIO STRADIVARIUS

THE YEAR OF STRADIVARIUS' birth has been long a doubtful issue among musical antiquarians, as are the house of his birth and his grave. Now comes Michelangelo Abbado and, in an article in the May number of *Musica d'Oggi*, of Milan, states rather conclusively that the study of the labels of several of his instruments makes it quite certain that the greatest of all violin makers was born in 1643 and not in 1644, to which year the best authorities have generally inclined.

THE GOLDSMITHS' SYMPHONY ORCHESTRA, with the assistance of the Goldsmiths' Choral Union, gave on November 27th a performance of Coleridge-Taylor's "Hiawatha" at Goldsmiths' College, New Cross, S. E., London. An interesting survival of the guild activities that in past centuries did so much for the propagation and preservation of learning and culture.

THE ONE HUNDRED FIFTIETH ANNIVERSARY of the first performance of Mozart's "Don Giovanni," which occurred at Prague on October 29, 1787, has been celebrated in Germany.

OF SEMICLASSICS IN MUSIC, a survey by the National Broadcasting Company shows that the most popular are, in order of preference: *Liebestraume, No. 3,* by Liszt; *Serenade,* by Drdla; *Caprice Viennoise,* by Kreisler; and *Estrellita,* by Ponce.

DR. WALTER DAMROSCH'S "The Man Without a Country" has been recently presented by the Chicago City Opera Company, with the New York cast, and with the composer conducting.

A HANDEL FESTIVAL has been recently held at Breslau, Germany, which attracted music lovers from all over Europe. It featured organ and orchestral compositions of "The Old Saxon," with a "stupendous production of his 'Hercules'" as the crowning event.



MRS. R. R. FORMAN

MRS. R. R. FORMAN (in private life, Mrs. Addie Walling Forman), the widely known composer, especially of music for the church service, passed away on December 10th, at her home in Hightstown, New Jersey, at the age of eighty-two. Born in Brooklyn, New York; at eight she began study of the organ and later was under the instruction of Samuel P. Warren of New York and Adam Geibel of Philadelphia, for composition. Mrs. Forman had that inestimable gift for creating melody which at once touches and holds the human heart.

PADEREWSKI is reported to have accepted a commission to direct the preparation of a new national edition of all the works of Chopin.

THE HELZINKI UNIVERSITY CHORUS of Finland, with Jean Sibelius as Honorary Sponsor and Martti Rurunen as conductor, has returned to its native land after an American tour covering December and January. Its American début was with the Boston Symphony Orchestra under the baton of Serge Koussevitzky.

ANDRE MARCHAL, the famous blind organist of St. Germain de Pres of Paris, is announced for a transcontinental tour of America in the coming fall. Mr. Marchal was here in 1930 for a series of ten recitals at the Cleveland Museum of Art after which he filled a few other engagements.

FROM MERIDA, YUCATAN, we have a letter appealing to us to send THE ETUDE regularly, as it is one of the chief sources of information for a musical page in *El Diario del Suroeste* (*The Daily of the Southwest*), the only such page edited in Mexico. It is under the supervision of Samuel Marti, conductor of the Orquesta Sinfónica de Yucatan (Symphony Orchestra of Yucatan), the only such organization among our southern neighbors of North America, outside of Mexico City.

THE MUSICAL COUNCIL of the German State is reported to have issued instructions that no foreign musicians shall be employed in its musical life, including teaching, and with especial restrictions on soloists.

EUGENE LIST, nineteen year old American pianist, has been awarded the Five Hundred Dollar Prize of the first cycle of the Sealtest Rising Musical Star contest radio program of November seventh, last.

A VIVALDI SOCIETY is planned for Venice, to make the works of this old master better known. On October 29th local artists—including two such suspiciously Yankee names as Olga Rudge and David Nixon—gave a concert as an "Homage to Antonio Vivaldi (1680-?-1743)," to inaugurate the movement.

THE METROPOLITAN OPERA COMPANY has abandoned its visits to Brooklyn, where it has given irregular Tuesday night performances since 1908. Subscribers in the borough have been invited to transfer their patronage to the Metropolitan Opera House in New York.

IGOR STRAVINSKY is announced for a tour of America as guest conductor, to begin in January of 1939.

MME. ERNESTINE SCHUMANN-HEINK'S estate has been valued at $33,-932.28, by the Superior Court of Los Angeles. It consists largely of jewelry received from eminent artists and statesmen. Her diplomas and decorations were bequeathed to the Smithsonian Institution (National Museum) at Washington.

THE ALLGEMEINE DEUTSCHE MUSIKVEREIN, which for seventy-five years has lent its efforts to the presentation of new music, recently disbanded after its sixty-eighth festival at Darmstadt and Frankfort.

DR. HOWARD HANSON, Director of the Eastman School of Music, Rochester, New York, and also a distinguished composer and conductor, has accepted the chairmanship of the International Music Relations of the National Federation of Music Clubs, as successor of the late Dr. Charles N. Boyd.

COVENT GARDEN THEATER of London has been presenting on its historic stage a series of performances of "Le Coq d'Or (The Golden Cockerel)," with the music of Rimsky-Korsakoff adapted by Nikolai Tcherepnin for the choreography of Fokine.

QUEEN ELENA of Italy visited Cremona to partake in the closing ceremonies of the Stradivarius celebrations and to be present at the concert in the Cathedral provided by Tancredi Pasero, basso; Gioconda De Vito, violinist; Raffaele Bonucci, violoncellist; Ulisse Mattey, organist; and the Scola Cantorum of the Seminary of Cremona.

WHEN TOSCANINI conducted two concerts of the British Broadcasting Company Orchestra, on October 30th and November 3rd, the audience was chosen by ballot from the thousands of applications for seats beyond the available supply. And the concert might have been heard at home by the turning of a knob. So has radio "devastated" the concert room when fine art is furnished.

DR. LOUIS VICTOR SAAR, one of the most widely known of the composers, pianists and teachers of America, passed away on November 23, 1937, in St. Louis. Born December 10, 1868, in Rotterdam, Holland, his musical education was finished under Rheinberger at Munich and Johannes Brahms at Vienna. He came to New York as accompanist at the Metropolitan Opera and later held important positions in the New York College of Music, the Institute of Musical Art, the Cincinnati College of Music, Chicago Musical College, and the St. Louis Institute of Music.

THE PITTSBURGH SYMPHONY SOCIETY, lately organized, had as its guest-conductor for the first three pairs of concerts in three weeks, Carlos Chaves, the Mexican composer-conductor.



MAURICE RAVEL

MAURICE RAVEL, world famous French composer, passed away on December 26th, at Paris. Born March 7th, 1875, at Ciboure, near Biarritz, he began piano study at twelve, and later, the Paris Conservatoire had piano under Bériot, harmony under Pessard, counterpo and fugue with André Gédalge, and com sition under Gabriel Fauré. His *Bolero* *La Valse* are played by all leading orchestr "Daphnis et Chloë" was produced by Ballet Russe; and "L'Heure Espagnole," presented in 1911 at the Opéra Comique, later had much success at the Opéra.

MARIO CASTELNUOVO-TEDESC the eminent Italian composer, is announ for a tour of America during the season 1938-1939.

"REJOICE, BELOVED CHRISTIAN a cantata by Dietrich Buxtehude, the e nent Belgian organist of the late 17th early 18th centuries, and a friend and structor of the youthful Johann Sebast Bach, was given performance in an app priate service on November 7th, at Home Moravian Church of Winston-Sal North Carolina.

THE JOSEPH HOFMANN GOLD JUBILEE, on the evening of Novem 28th, at the Metropolitan Opera House New York, was a veritable triumph the master pianist, who was thunderou acclaimed in a program including the "C certo in D minor" of Rubinstein, teacher; the *Ballade in G minor, Noctu in E-flat, Valse in A-flat, Andante Spian* and *Grande Polonaise* of Chopin; and own *Chromaticon for Piano and Orches* The receipts of $22,000, from sky-pri seats and souvenir programs at a do each, went to the fund of the Musicia Emergency Aid.

THE FIFTH PIANO PLAYING TOU NAMENT of the National Guild of Pia Teachers, Irl Allison, president, will be h in May.



FRANCO GHIONE

A BUST OF OSSIP GABRILOWITSCH, by Brenda Putnam, was unveiled with appropriate ceremonies, at the November 11th concert of the Detroit Symphony Orchestra. The dedication was followed by a "deeply moving" interpretation of the "Death and Transfiguration" tone poem of Strauss, as led by Franco Ghione. Ghione and Victor Kolar, as co-conducto succeeded the late Dr. Gabrilowitsch, w led this major organization from its foun tion till his death.

(*Continued on Page* 131)

Australia's New Day in Music

FEW countries of the globe have more of interest for Americans than Australia. This is particularly the case since the great war, when American soldiers in France discovered a peculiar bond of similar interests and ideals with those men of the British Empire who had traveled over so many seas to give their all for a great cause.

The huge irregularly rectangular island continent of Australia, which measures about two thousand miles by two thousand four hundred miles, nearly as large as the United States, was first sighted by the Portuguese mariner, Manuel Godbino de Eredia, in 1601, and in 1605 it was visited by the Spaniard, Luis Vaez de Torres. Later the Dutch Abel Jansen Tasman discovered Van Diemen's Land (now Tasmania), not knowing it was an island. Captain Cook reached Botany Bay in 1770 and claimed the country for Great Britain. It was not until after the United States was well established (1788), after the Revolutionary War, that colonization commenced in Australia.



AUSTRALIA'S BRIGHT PARTICULAR STAR

The late Mme. Melba (Nellie Mitchell-Armstrong), immortal soprano, with her father and a niece

The Commonwealth of Australia includes the following continental states: New South Wales, Queensland, South Australia, Western Australia, the Federal Capital Territory, The Northern Territory, Victoria; and the island State of Tasmania. The five large continental states and Tasmania were separate territories until in 1901 they were federated in the Commonwealth of Australia. The population is estimated at eight million, or one-fifteenth that of the United States. That is, the vast continent of Australia has a population but about that of greater New York. Three-fourths of this population are located in the five capital cities, of which Sydney, New South Wales, with a population of one and a half millions, is the largest. The others are Melbourne, Adelaide, Brisbane and Perth. New Zealand is not a part of the great Commonwealth but a self-governing dominion. Those who know it say that it is more English than England and more Scotch than Scotland. It is thirteen hundred miles, or a boat journey of four days, from Australia.

From the very earliest days, the people of Australia and New Zealand have manifested a keen and active interest in music. For instance, in the large Australian centers "Community Sings" on a vast scale are now held. These are fostered by the Broadcasting Commission which sends out special parties to conduct them. The astonishing thing is that every one in the immense audiences which these events draw, pays an admission price. The enthusiasm is enormous. The "Sings" are broadcast over the air.

The Eisteddfau, which Australia inherited from Wales, also draw very large crowds. The largest of all of these is in Sydney and lasts two weeks. It is held in six different halls, and there may be as many as fourteen adjudicators. Last year there were sixteen thousand contestants. The father of the Australian Eisteddfau is that at Ballarat in Victoria. In the process of elimination many of the foremost Australian artists have been discovered. The most famous Eisteddfod of New Zealand is that at Wellington. There is an interchange of champions and adjudicators between the two countries.

The leading music schools of Australia have been a striking and interesting development. In all of the States, excepting New South Wales, the music schools, or conservatoriums, have been started by the universities. In Sydney, however, the New South Wales government founded the conservatorium. which has a fine building of its own situated in the Botanical Gardens that are generally considered among the most beautiful in the world.

The large, active music dealers and publishers, W. H. Paling of Sydney, as well as Allen and Company of Melbourne, have for years conducted an active promotional campaign to develop musical interests in Australia. Mr. C. S. Darling, manager of Palings, on his recent world tour in search of new musical creations, told us that never in the history of the country has there been such widespread interest as at this time. Next year music becomes a compulsory part of the curriculum of all of the state public schools. In other words, Australia, which is now said to have relatively less illiteracy than any other large country, intends to see to it that none of its children remain musically ignorant.

Mr. Darling was largely responsible for starting the "Music Week" movement in Australia. This was borrowed from the United States, where it was originated by C. M. Tremaine. In Australia it has been a conspicuous success. In Sydney it is especially popular. Practically all the clergymen, of every denomination in the city, make music the subject of their sermons on the Sundays beginning and ending the two weeks devoted to music. All of the newspapers generously give a great amount of space to it. There are concerts every day, lectures, organ recitals, and concert parties at all of the schools. Bands, playing fine music, parade the streets every day. There is also an imposing procession, with floats, including representation of all of the musical interests. The most popular slogan has been, "Music, God's Greatest Gift to Man." About one hundred thousand "Music Week" buttons are made each year; and, wonder of wonders, the public buys them for twelve cents each. From the Lord Mayor (President of Music Week) down, "everyone" is proud to wear a "Music Week" button.

Nothing has been said in this brief review of the very high artistic standards of the lands of Melba, Grainger, Hutcheson, Austral, and other distinguished artists; but the achievements of these famous artists have been discussed many times in THE ETUDE. Australia has, of course, many other musicians of very high standing; but as they are not as yet widely known in "the States" it is not within the peculiar province of THE ETUDE to discuss them.

Music in Australia is splendidly advanced through the well organized facilities of the great music firms of Allen and Company in Melbourne, actively represented by Mr. George Sutherland, and by W. H. Paling in Sydney. The concert and theatrical business operated by the remarkable Tait family, under the firm name of J. G. Williamson, Ltd., has taken most of the great artists to Australia. Their representative, Mr. Claude Kingsford, a splendid enthusiast for THE ETUDE, has brought large numbers of subscribers to our publication. Gordon and Gotch of Melbourne also have been active in promoting the interests of THE ETUDE in Australia.

The Great Musical Revival

HERE is an editorial we did not write, as the National Broadcasting Company was good enough to do this for us. We may be pardoned, however, if we call our readers' attention to the fact that for ten years we were certain this revival must inevitably come as a result of the force of the radio. We said this in just these words at a time when our professional friends were begging us to say just the opposite, and abusing us because we persisted in holding to what we felt would be the inevitable and happy outcome. The NBC report follows.

"Radio is primarily responsible for a 300% increase in piano sales during the past year, according to letters recently received by the National Broadcasting Company, from executives in the piano industry. Once considered a dangerous competitor of the instrumental music industries, radio is now credited with being one of the fundamental factors in the recent upturn in that business; and statistics now offered by the music trades provide significant confirmation of repeated claims by broadcasters that radio is the most effective medium yet devised for stimulating music appreciation and promoting general musical culture.

"After a careful and dispassionate study of the nearly 300% increase in piano sales during the past twelve months, over 1933, W. A. Mennie, secretary of the National Piano Manufacturers Association, declares, 'radio must now be considered one of the major reasons for this increase. Millions of listeners, who otherwise might never have attained an appreciation of music, are manifesting an interest in musical culture and endeavoring to become participants themselves.'

"Theodore Steinway, president of Steinway and Sons, wrote,

" 'We have found it (the influence of good music on the air) to be a tremendous stimulus to people toward music as an art and as an enjoyment. Of late years the broadcasting of music not only of the voice and of stringed instruments, but also of the piano, has reached such a degree of perfection, that it can only have an influence for good upon the listeners; and, in the degree that the technical improvement continues, so much the more will the love of music be instilled into the hearing public.'

"William A. Alfring, president of the Aeolian-American Corporation, commenting upon the increase of piano sales in general and of the better grade pianos in particular, says,

" 'This can be attributed directly to a very distinct increase in public interest in better music in the last few years, and principal among the contributing influences are the very fine programs for which the National Broadcasting Company is responsible.'

"Lucien Wulsin, president of the Baldwin Piano Company likewise credits radio as being responsible for 'developing the appreciation and enjoyment of fine music.' He continues:

" 'Once people become conscious of the spiritual and intellectual benefits which follow from music appreciation in general, they wish their children to be able to obtain the same benefits to an even greater degree. They realize the importance of musical training for their children, even though the children at the outset may not be completely enthusiastic about the plan.'

" 'Instruction in piano builds the best and soundest foundation, even though later on the student may prefer to play some other instrument. During the past few years it is indeed remarkable how the piano has grown in public favor. Radio unquestionably played a most important part in this new development in the music industry.'

"More Americans are reading more books about music, too. W. W. Norton, president of the publishing house which bears his name, said, *'The considerable increase in the sale of books about music during the last few years can be in part attributed to some of the excellent programs which the National Broadcasting Company has sponsored.'* "

The Scars of Triumph

WHEN Elbert Hubbard said "God will not look you over for medals, degrees or diplomas, but for scars," he wrote the skeleton of the biography of most of the successful men of all time. What you are able to suffer and withstand, with a smile, is that which keeps you going on, on, on, upward to ever greater things, to the real glory of life. If you are familiar with the biographies of the great masters of music, you know that the scars are deep and cruel. The scars of injustice, of jealousy, of lack of understanding, of malicious calumny, are long and broad, but they seem to have been an inevitable part of the careers of many musicians. Just why the lash of destiny should cut so hard and mercilessly into the souls of those whose only aim is to bring to the world joy and beauty and nobility, is one of the sublime mysteries. Yet these very scars carve the character in men's souls, which makes them strong and magnificent personalities.

Read the lives of Handel, Mozart, Schumann, Chopin, Beethoven, Wagner, Berlioz, Debussy, Ravel, MacDowell, and you will find this idea far more eloquently expressed than in the feeble words of this editorial.

Coronation

WE HAVE just beheld the crowning of a queen—a queen in the loveliest of realms—music. Mrs. R. R. Forman, after eighty-two years of activity as a composer of hymns, anthems, songs and heart touching music, was laid to rest, during December, in the little community of Hightstown, New Jersey, where she spent the better part of her life. Her friends literally crowned her with love and buried her in flowers. Simple, sincere, unpretentious, sweet, and devoted to her ideals, she wrote hundreds of works which have been used in churches in all parts of the world.

Many of those who sang her hymns possibly never heard of Beethoven's "Fifth"; but they found spiritual nourishment in her music, which was of great and lasting importance to them. Her beautiful life was reflected in her face, and she was rich in the grace of the Lord.

Musical Life in Australia

By RICHARD CROOKS

Leading Tenor of The Metropolitan Opera Association, Distinguished Concert and Radio Soloist

In A Conference Secured Expressly for The Etude

By ROSE HEYLBUT

ALTHOUGH IT WAS PRIMARILY "business" that carried me on my first visit to Australia, I was delighted at the prospect of studying at first hand the musical conditions of a country that lies so far removed from what we are inclined to call "the music centers of the world." What should I find there? I admit I knew but little about Australia. It had sent us Melba, of course; Percy Grainger, Florence Austral, Ernest Hutcheson, Marjorie Lawrence, and John Brownlee. But it is never a good practice to judge the musical qualities of a land solely in terms of its "celebrities," and so I was curious as to what I should find by way of an organized musical life.

At once, I was impressed by two things. First, the general musical interest throughout Australia is tremendous; and, second, its way of expressing itself is rather different from anything we know here at home. Everywhere you go in that great island continent—from Sydney and Melbourne, to Adelaide, Brisbane, or Perth, and in New Zealand from Auckland to Dunedin, one feels the keen personal interest the people take in musical matters. It is not an "inherited tradition," in the way that you might expect to find a love of opera, for instance, among the Italian colonists of the Argentine; it is entirely a personal reaching out towards music, for no other reason than that the people appreciate it and want more of it. The Australians are mostly descended from pure British stock—the sort of stock which, if found in the more cosmopolitan centers at home, might or might not devote itself to musical pursuits. But transported those many thousands of miles away from amusements and distractions of the ready made variety, the people have had to make a fresh start, planning spiritual recreations for themselves, instead of depending upon the age old traditions of Drury Lane or Covent Garden. This, to my mind, is important. When you find Australians reaching out for music, it means that they voluntarily classify it among the needs of living.

An Inherited Culture

I WILL MAKE IT CLEARER, perhaps, to risk a brief digression about the character of these people, who derive from the British, but who seem more like Americans, in their outdoor breezy charm and their hardy independence. The Australian, I may say, takes nothing on faith. He follows no fads or movements simply because they are the thing to do. Whatever habits or customs he adopts, represent a very discriminating means of filling some definite need in his life. Australia, you must remember, lies thousands of miles from anywhere. It takes time to bring new styles and new fashions to the people out there, and generally considerable expense as well. New fashions in clothes, new music, new "stars," new games are not matters of everyday occurrence. As a result, the people are thrown more upon their own resources. Instead of depending upon foreign leads, they think and devise for themselves. All of which proves that when the Australians take music to their hearts, it means something.

The first thing that impressed me was the fact that in the Australian cities music seems able to thrive independently of the "star system." The question in the minds of the concert goers is not "whom are we going to hear, and is he the 'fashion'," but "what are we going to hear, and is it good music"? There is a vast difference in those points of view; and, in judging of the musical life of a land, it is an important difference. Concerts are not necessarily dependent upon visiting celebrities. There is a fair amount of local professional talent; and besides, the very excellent conservatories, which one finds in all the major cities, are usually equipped with recital halls, where the students frequently offer solo and ensemble concerts. These concerts are enthusiastically attended. Many of the programs are also broadcast, with the result that the public hears fine music at the same time that to-morrow's native stars are afforded a splendid opportunity of making themselves heard. Programs of this type are not sandwiched into unimportant hours, either. These concerts of native talent are accorded every possible dignity and encouragement.

Obstacles Overcome

IN THE PROFESSIONAL concert field, we found a great difference in the arrangement of the concert season. Here in America we plan our seasons fairly completely in advance. If you are a concert subscriber, this means that as soon as the course tickets are offered you can know exactly whom you are going to hear and when you are going to hear them. If you are a performer, it means that somewhere along towards September your manager sends you a full tour route showing exactly where you are to appear and when you are to go there. In Australia, it is different. Owing, again, to the comparative isolation of the country and the comparatively smaller number of tours organized there, each artist who comes represents a season in his own right —something like an entire opera season. For example. An artist may enter Melbourne or Sydney with an initial booking of perhaps four concerts each. This does not mean, however, that he will sing only those four concerts. He may find himself preparing three times the number before he leaves. It is always the popular demand which regulates the length of the artist's stay, and no one knows in advance just what that demand will be. If, after the fourth announced concert, the people ask for more, a fifth and a sixth and a seventh will be arranged. This is true in all the Australian cities. At the start I thought this an unusual procedure, but it got to be a real incentive. One always wants to give his best to an audience; but to be asked for a twelfth recital, not because it is booked, but because the public really wants it—well, it gives one a very special feeling of appreciation. My major city tours were announced for five initial concerts, and grew to fourteen. These concerts took place every second or third night. I gave three or four recitals a week, always in the same hall of the same town, but with different programs. I had carried ten programs with me, and had to work out four extra ones between the prearranged events. It is what one might call a repertory season of songs.

In addition to these seasons of visiting soloists, the Australians have much fine symphonic music, provided by an excellent orchestra of their own. There is but the one orchestra. It is under Government sponsorship and consequently belongs to the country as a whole, and not to any one city. It is called the Australian Symphony Orchestra and, in the eight months or more of its official season, it visits all the major cities. Through the years of its existence, this organization has been directed by many distinguished conductors. Henri Verbrugghen, I believe, helped to give it a firm foundation of training and musicianship, before he came here to take charge of the Minneapolis Orchestra which he served so long and so well. Other "guest" conductors have included Sir Hamilton Harty and Maurice de Abravanel, at present of the Metropolitan Opera. The artistry of the Australian Symphony Orchestra is equal to that of the finest symphonic organizations of the world, and the choice of its programs is diversified and interesting. Those of us, who have not been in the habit of looking upon Australia as one of the world's music centers, would do well to ask ourselves how many American orchestras can keep busy eight to nine months of the year?



RICHARD CROOKS

As he lands in Australia with Mrs. Crooks, Richard, Jr., and Patricia Crooks.

The Season on the Air

EVEN WHEN THE CONCERT season is officially done and the conservatories are closed, the Australian public still gets good music. The broadcasting companies send out concerts of electrical transcriptions or phonograph records. To my delighted surprise I found that, even though I had never been there before, my singing was quite familiar to the Australians, through public performance of my records. Thus, at the quiet time of the year the public may hear Toscanini's rendition of Beethoven's "Seventh Symphony," or even the voice of Caruso. I do not suggest that this is quite equal to hearing Toscanini in the flesh; but what a superb substitute! In Australia there are both governmentally and commercially sponsored broadcasts. "A" class stations carry no advertising but are supported by license fees collected by the Postmaster General's Department. "B" class stations carry commercial advertising and depend upon advertisers for their support.

Each of the major cities has a conservatory of music, splendidly equipped, staffed with eminent teachers, and offering courses as complete as those to be found anywhere else in the world. Through personal experience, I am most familiar, perhaps, with those in Sydney and Melbourne; though I have heard reports of and students from other schools. As my assisting artist in several concerts I had an extremely gifted young girl violinist from the Sydney Conservatory, and I counted myself fortunate to have her services. The distribution of serious music students is exactly what you would find in New York or Paris. Many are preparing themselves for public careers, many look forward to teaching, while a goodly proportion study entirely for the sake of becoming familiar with music and carrying it into their own homes.

I must say a word about home music in Australia. I wish we had as great an amateur interest in easy, informal, family singing and playing. Most amusements, as a matter of fact, are of home origin and home participation. Because of the self-dependent character of the people and the absence of fads, a large share of all Australian fun is of the kind one can devise for one's self. There is little night life in the larger cities, but a great deal of home fun—games, outdoor picnics, husband and wife golf matches, and music making. It is by no means uncommon to be entertained, at a family gathering, by songs and instrumental selections offered by the family group. And the performances are splendid. Amateur music, in its real and best sense, is in a thriving state.

By way of supplying new music to the layman, the local publishers bring out inexpensive Albums containing the most popular selections in the repertory of visiting artists. I am very proud of the "Richard

Crooks Album," which includes the following songs from my concert repertory: *Beautiful Isle of Somewhere; All Through The Night; Open The Gates of The Temple; Serenade; The Old Refrain; Have You Seen But A White Lily Grow; Love Song; Then You'll Remember Me; Killarney; Kathleen Mavourneen; Believe Me If All Those Endearing Young Charms; I'll Take You Home Again, Kathleen; Song of The Skylark; Rose of Tralee; Questa O Quella; Love Has Eyes; Come Where My Love Lies Dreaming;* and *Drink To Me Only With Thine Eyes.*

Some Native Characteristics

SINCE MY RETURN, I have been asked a great deal about native music in Australia, and how the contribution of the Maoris is felt. First of all, let me clear up the story of the Maoris. Like Frances Alda, who was so long a mainstay of the Metropolitan Opera Company, they are not in any sense natives of Australia, proper. They belong in New Zealand, some twelve hundred miles away, where they live on as descendants of the aboriginal Polynesian tribes, a kindly, friendly lot, who keep separate from the British New Zealanders. These Maoris have a native music, but evidently they were not excessively musical in the beginning, for their native airs are derived from outside sources and have been simply colored with Maori chants and rhythms. Much of this native music has its roots in the old missionary hymns, which were carried out to New Zealand by the early settlers, took root there, and live on in a queerly hybrid but most interesting form. I have brought back a set of records of these songs, which clearly show their missionary ancestry and their native color.

Most of these Maori airs are songs, used either as songs proper or as accompaniments for native dances. Rarely do you find instrumental music. Occasionally there is accompaniment, on a sort of one-stringed ukulele; but generally one finds pure chanting, the rhythm set by clapping the hands or stamping the feet. The rhythmic effects produced by the Maoris are remarkable. I found their Poi Dance especially interesting. This is done with a Poi, or ball of flax, attached to the hand by a long string. (It is something like the games with rubber balls with rubber strings that little girls play on our pavements as a welcome to spring, but larger.) As they dance, with subtle, swaying motion, the executants bounce the Poi attached to the left hand on the back of the right, and the Poi attached to the right hand, on the back of the left. They never miss aim, and whirl the balls in the swiftest rhythms, imitating the gallop of a horse, the patter of rain, the tramp of marching, and other effects. Curiously enough, these rhythms have never been successfully reproduced by any other people, although many students of music and the dance have tried to analyze them. The Maoris rarely come into the cities, and it is a wonderful experience to see their performances in native setting. An Australian composer, Hill by name, has produced some very fine things which make use of native Maori elements.

By way of illustrating the keen musical interest in Australia (and which roots in musical values rather than in star glamour), let me tell briefly of the contest sponsored by a Sydney newspaper. Subscription funds were raised for the purpose of enabling some worthy native music student to pursue further studies. The contest was won by Mr. Robert Cecil Nicholson, a young man who had at one time worked for his living in the coal mines, and who possesses one of the finest baritone voices I have ever heard. It is my privilege to act as musical counselor to Mr. Nicholson, and I have encouraged him to study under my own teacher, Mr. Frank La Forge. He should be heard from before many more years elapse. We, in New York, have a Metropolitan Opera and a Carnegie Hall; but, to date, no newspaper has offered to provide the funds with which to train talented students for appearance in either. To return to a phrase I have already used, a musical interest of such proportions means something.

On the whole, I should rank the great continent "down under" among the really musical lands of the world. The people have the chance of hearing the best, and they take that opportunity in the form of personal fun. When Australia sends us a Melba and a Grainger, there is nothing in these circumstances that should surprise us—those of us, at least, who have been fortunate enough to observe the musical life of the land at first hand.

Melody Study a Stimulant

By EPHRAIM ERASMUS HONEYMAN

PERHAPS there is no composer whose music is more invigorating than that of Schumann. He had one of the most active and stimulative minds in all the annals of music, and no student can come in contact with it, through the use of even the tiny masterpieces in the "Album for the Young, Op. 68," without being lifted into a new musical world. Of course the services of a good teacher will be needed to direct the study and to guide the student so that he comes in contact with the inner spirit of the music and not merely with its skeletons.

There could be nothing better for the average student than a book containing only *Adagios* and deep lyric slow movements by Beethoven and other composers. These slow movements are but idealized folk songs; and they may be taken for study long before the average pupil is prepared for a fugue or the *Allegro* of a sonata. *Adagios* should be studied for the sake of their emotional messages; *allegros* may be indulged in as sources of technical equipment and at the same time as vigorous spiritual stimulants.

Technic is more easily and effectively mastered when it is used emotionally in the study of the best type of compositions, rather than by a too copious indulgence in *Etudes*. Not that the student is to be allowed to struggle with the virtuoso's repertoire. There is a vast store of music by the masters, which is of but medium technical difficulty but still contains granaries of food for the musical soul.

Bach furnishes an inexhaustible source of materials that will develop technic; but this side of the study of his works may be easily overdone while the rich inner life of his compositions is overlooked. If the student can but come to realize the depth of feeling which underlies almost every phrase the dear old Cantor wrote, and will persistently endeavor to bring out the proper coloration of the pieces studied, there is no more productive study to be done.

* * * * *

"Music is the only sensual gratification mankind may indulge in to excess without injury to their moral or religious feelings."—Samuel Johnson.

RECORDS AND RADIO

By PETER HUGH REED

THE PAST YEAR has been truly a "record" year; for the increase in record sales has been enormous. The manufacturers of Victor records report over 8,000,000 sold. The emphasis on good music is greater than ever before in the history of the business. This news is gratifying, for it conclusively proves that America is a musical nation, a nation interested in the perpetuation of good music rather than its casual dissemination.

Bach—sometimes called the father of modern music—still holds the interest of the public. One of the foremost musicians in America to further interest in Bach's music has been Leopold Stokowski. The purist decries his transcriptions of Bach, but the public endorses them unreservedly. Stokowski was recently acclaimed by one New York critic as the transcriber who "transcends in transcription." It will be admitted that, for sheer splendor of sound his orchestral transcriptions are impressive, whether one agrees with his purposes or not. In his latest Bach album (Victor Set M-401), Stokowski gives us a re-recording of his most noteworthy transcription—the *Passacaglia* which Bach wrote for keyboard instrument. With it will be found chorales from an Easter cantata and the "St. Matthew Passion," a *Sarabande* from a violin partita, a hymn, and a new arrangement of the familiar *Aria* from the "Third Suite," familiarly known as *Air for G string*.

Until Dr. Albert Schweitzer last year played his first series of Bach organ recordings (Columbia set 270), on an instrument conforming in tone to the organ Bach used, organ recordings of the master's music were never admitted to be entirely satisfactory. Dr. Schweitzer's recordings have been distinguished for their clarity of outline. His interpretations of Bach's music are more scholarly than showy, and from this standpoint they have been praised. In Columbia album 310, Dr. Schweitzer continues his series of Bachian recordings with thirteen "Chorale-Preludes."

Some of the finest organ recordings to date are Musicraft's issues of Bach's fifth and sixth "Trio Sonatas" for organ (set No. 6), and the same company's issue of an album of "Early Organ Music" (set No. 8), containing compositions by Froberger, Hofhaimer, Cabezon, Byrd, Sweelinck, Buxtehude and others. These recordings played by Carl Weinrich on the organ of the Westminster Choir School of Princeton are truly treasurable ones. Mr. Weinrich is, perhaps, the most enjoyable organist to make records to date, for he realizes not only the linear clarity of the music but also its vitality.

Next to Bach, Mozart seems to be the most popular composer with the recorders. Seven works, recently issued, include the composer's early flute quartets in D and A (K-285 and 298) in somewhat too straightforward performances by the Oxford Ensemble, of radio fame (Musicraft album set 7); the "Flute Concerto in G major" (K-313) played with fine finesse by M. Moyse, the French flutist and an unnamed orchestra (Victor set 365), the piano "Concerto in B-flat" (K-450) engagingly performed by Elly Ney and chamber orchestra (Victor set M-365), the piano "Concerto in F major" (K-0459) stylistically played by Schnabel and the London Symphony Orchestra (Victor set M-389); the lovely serenade *Eine kleine Nachtmusik* unforgettably rendered by Bruno Walter and the Vienna Philharmonic Orchestra (Victor set M-364); and the "Quartet in E-flat major" (K-428) played with fine polish and sty by the Pro Arte Quartet.

Two works of Beethoven, his "Fi Piano Concerto, Opus 15," and his "Ha merklavier Sonata, Opus 106," representi opposite ends of his career, come to us interesting new recordings. The form played by Walter Gieseking with the Ber State Opera Orchestra (Columbia set 308 is a performance which finds more gratiating qualities in the music than do Schnabel (Victor set M-403), who is just famed for his playing of Beethoven's pia music. Comparison with Kempff's set this work finds Schnabel excelling him many points of the score, while the hon on piano tone in reproduction go to former issue.

Brahms' "Concerto for Violin" is mittedly a difficult work, yet when a vi linist of Fritz Kreisler's stature plays one does not expect to be reminded of difficulties. In the violinist's re-recordi of this work (Victor set M-402), it is d appointing to find Kreisler not too hap in his performance of the protracted fi movement, and most gratifying to find playing of the second movement so rich rewarding. John Barbirolli and the Lond Philharmonic Orchestra assist the violin in his performance which is excellen recorded.

Humperdinck's "Hansel and Gretel" fi saw the light of day forty-four years a Its fresh humor and charming naive m odies seem to be ageless, however, for t opera is just as appealing to-day as ev The overture founded on themes from t opera begins and ends with the childre prayer. A new recording of this overtu made by the British Broadcasting Orch tra, direction Adrian Boult (Victor d 11929), presents an expressive reading. recommend it to our readers.

Berlioz's "Roman Carnival Overtur seems to be popular with recorders. It of course, an old favorite in the conc hall. Mr. Fiedler, conducting the Bost Pops Orchestra (Victor disc 12135), giv us a brilliant reading of this music. realization of the excitement in the *alleg* section, which is founded upon an Itali dance known as the *saltarello*, is particula noteworthy, and conforming to the co poser's wishes.

Oryanguren, the guitarist, continues splendid series of recordings with a "Gra Sonata, Opus 22," by Ferdinand Sor, famous Barcelonian guitarist of the ginning of the nineteenth century. Here music out of the beaten track well wo hearing. Oryanguren is a gifted artist qu on a par with his famous countrym Segovia.

The recording of Bach's *Double Mo* made by the Westminster Choir of Prin ton (Victor discs 1845, 14613), is a p performance of a genuinely beautiful wo One cannot understand Victor releasing recorded performance like this.

Recommended: Marguerite Long's p formances of Fauré's *Nocturne No. 4* a *Barcarolle No. 6* (Columbia disc 69063 Parry Jones' singing of two of the fin of English songs, Warlock's *Sleep* and *Fox* (Columbia disc 318-M); Gerha Hüsch and Margherita Perras singing du from "Don Giovanni" and "The Ma Flute" (in German) (Victor disc 4374 McCormack's fine singing of *The Ke Dance* and *She Is Far From the La* (Victor disc 14611); and the charming t for two flutes and violoncello by Hay known as the "London Trio No. 3" (Mu craft disc 1025).

All About Four Hand Music

By PRESTON WARE OREM

THE PIANOFORTE has been called the "Orchestra of the Home." Quite so! But would that it could be used ore regularly as such. Pianos are to be ayed upon; not to be covered up and piled ith bric-a-brac. One does not need to be virtuoso in order to play the piano, and en to play it well. Besides, a piece of usic, to be good, need not be difficult; d an easy piece is never bad, just beuse it is easy. Our point is that the Orchestra of the Home" should be in use. the "tired business man" sees fit to nuse himself of an evening by "picking" t tunes with one finger, he should not frowned upon; nor, should the son of e house, interested from the High School andpoint, be discouraged if he sees fit to ake a few tentative assaults upon Bach's Well Tempered Clavichord," as we have ard done recently in an enlightened me. Even the family baby might be given miniature pair of boxing gloves and be rned loose on the keyboard. By chance might evolve some modern (?) tone usters. And to what is all this chatter ading? Simply to the fact that, after all, is more fun to make music for one's self an to listen to it; and to the further fact at it is still better to make music in colboration with another. And this leads us one of our own pet hobbies: Four hand usic.

And when may this four hand playing egin? Right away! We have our own eas to the preschool age in piano teachg; but that is an entirely different story. e that as it may, there is no reason why e first actual tone produced by the beinner, young or old, should not, in some anner, be accompanied by the teacher; us music is made at once. In fact somehing of the sort seems to have been in the inds of those older teachers and comosers—Diabelli, Low, Koelling, Sartorio, olck, and others—who instituted the acher and pupil duets, with the student's nds in the five-finger position.

But when did four hand playing actually art; who instituted it; and who first rote for it? We wish we knew, exactly; ut we can work it out, pretty nearly. In e famous picture of Mozart and his ster playing together, we have wondered iten, ourselves, as to what might be the rticular piece engaging their joint efforts. ow Mozart was born in 1756 and he was prodigy when seven years of age. The dest published pieces, originally for four nds, of which we can find any record, re by Johann Christian Bach (1735-1782) ungest son of the great Johann Sebasan; and these are hailed by musicologists the direct precursors of those by Mozart imself. One of these sonatas (especially e one in A) might well be the piece they re playing; unless it is by the young Iozart himself, or some arrangement by is father. At any rate, we have found good starting point.

The Versatile Piano

NOT UNTIL WE COME to the pianoforte self do we find a chance for effective uet playing. Neither of its predecessors, he clavichord nor the harpsichord, could ave been satisfactory for the purpose; oth were unsuited in tone color; both cked the essential sonority. Nevertheless, Iozart is said to have preferred always to use the earlier types of these instruments.

It is pertinent to our subject that we give some consideration to the mechanism of the modern piano. Shortly after the beginning of the eighteenth century, the once abandoned idea of setting the string into vibration by means of a hammer was revived; and from this revival emerged the piano as we now know it. Still it is a far cry from the hammerklavier of Beethoven's time to the squares, grands, uprights and even the miniatures and spinets of the present day. Yet during these two centuries of its own progress the piano has established itself as the chief vehicle for musical expression through the years of the world's greatest growth in original musical creation.

Let us give further attention to the mechanism of the piano; its stringing should engage our particular attention. Strings in musical instruments have been employed, as we know, from the very earliest times. In acoustics, a string is "a perfectly uniform and flexible filament of solid matter stretched between two fixed points." From the instrument known as the monochord, invented by the philosopher Pythagoras, in the 7th century, B. C., has been developed much of our knowledge of the nature and mysteries of the tonal art. But, it may be asked, why all this pother about acoustics? It is just this. If the piano is an "orchestra," then for it we must have an "orchestration"; and here is where we are directly concerned. While practical musicians have had more or less occasion to deride the science of acoustics, nevertheless this science has helped musical instrument makers immeasurably. And, if more attention were paid to this orchestration for the piano, even, in certain cases, by composers highly gifted, there might be less insensate "beating of the box" as the man in the street calls it, and a more sympathetic treatment of the instrument and its resources. Volumes could be written on the subject of strings, alone; although, as a matter of interest, for two thousand years no notable advance was made upon the discoveries of Pythagoras, until the Franciscan friar, Père Mersenne (the "Father of Acoustics"), began his very earnest investigations.

Reader, Meet Your Instrument

DEAR READER, have a good look at the inside of your own piano! Note well the strings and the method of stringing. Some of these metal strings are thick and heavy, some wrapped with fine wire, some are not. All of this is for the purpose of giving balance and homogeneity to the complete scale or compass. As a matter of course, the more acute sounds are produced by short, light and slender strings; the graver tones by strings that are proportionately longer, thicker and heavier. Moreover, to produce tones of certain definite pitch and quality, it requires in some cases but a single string to give the desired result; in other cases, two strings (or unisons); in still other cases, even three strings. The tensile force with which the wires of a modern full concert grand piano are stretched, is amazing. In the aggregate it may amount to a total weight of thirty-six tons; hence, the heavy framework of the modern piano. Now it stands to reason that, with such an extended compass, and with such necessary differences in stringing, the piano must possess certain different registers or contrasts in tone quality; and it is with these registers that we are much concerned in this article: since such constitute the basis for our orchestration. Franz Liszt set great store by this idea; even to the extent of suggesting that orchestral colorings might be imitated successfully. These possibilities have been by no means exhausted.

Historically we have started our exposition of four hand piano music with Bach the youngest. Mozart seems to have been his logical successor; and this in spite of his early disfavor for the piano. His complete published works for four hands comprise four sonatas, two fantasies, a set of variations and a fugue. The sonatas are beautifully made, well-balanced and effective throughout. We prefer the *No. 1, in D major*. The *Fantasia No. 2 in F minor* is masterly; so good that the celebrated English organist, W. J. Best, made of it a fine transcription for his own instrument; not easy to play, however. The *Variations* are pleasing and ingenious; and the *Fugue* (a tonal one), although less effective, is a fine bit of contrapuntal construction. Mozart's contemporary, and sometime rival, Muzio Clementi (1752-1832), seems to have taken to the piano "like a duck to water." Those of us who have struggled with his "Gradus ad Parnassum" (to our technical advantage, we hope) know something about this. Clementi's four duet sonatas are of uniform excellence, showing a fine feeling for color and sonority; and we like particularly the *No. 3* with its fine *Minuet*. Although Clementi's genius was overshadowed ere long by that of Mozart, nevertheless he accomplished much for the piano and for piano playing.

And about that orchestration? Let us make our own start at it, right here. In a certain book on Instrumentation, for the orchestra, we have seen a table of comparisons showing just how the C major chord had been written out for full orchestra by various great composers. Of all of these, we like best the one as set forth by Wagner, for the opening chord of the *Overture to "Die Meistersinger."* The first time we heard that chord, as a boy, we felt the skin of our scalp tighten and our hair stand right up. And, next best, we like the way Beethoven does in the last movement of the "Fifth Symphony." Now how would we score the same chord for piano, four hands, full and rich? Thus:





This interesting picture shows how Duet Playing always is a source of Musical Joy

And why? Because we must take into consideration the tonal balance, the coloring and the registers of the piano. Generally speaking, the piano has four distinct registers, although the points of demarcation are not rigidly distinct. Let us discuss these registers, beginning at the top of the keyboard. The topmost register is that "glassy" or brilliant one, dear to the hearts of the finishing school misses of the middle of the nineteenth century; the vehicle for all the music-box imitations from Poldini to Liadoff: and still useful for a variety of purposes, as we shall see. Then comes the melodic or the treble (as you please) register. In spite of Chopin's fondness for tunes in this register, we are inclined to distrust it, it is so likely to be submerged by too heavy accompaniments in other registers. Just try to make the theme of Chopin's *Nocturne in D flat* stand out properly against that spread out accompaniment. We heard it done the other day with the treble part *piano* and the bass *forte*. Not so good! We do not like the so-called "large tone" of the modern *virtuosi;* it is just pounding after all, say what you please. With safety, one cannot force a piano.

The next might be named the baritone register, the one so much preferred by Franz Liszt for the delivery of so many melodies, both original and transcribed; one recalls at once the famous *Love Dream* and Wagner's *Evening Star*. In four hand music, as we shall see, this register is of use in delivering melodies or countermelodies, and in backing upon strengthening melodies assigned to other registers. And now our final register is the bass, the real bass.

Now let us examine our scoring of that C major chord. To get this, we have employed sixteen fingers. Why not eighteen? Let us see. We have used up our complete chord, octave position for the right hand (*Primo*); fifth position for the left hand (*Primo*). This closeness of the parts is desirable in the upper two registers. Had this chord been a Dominant Seventh (or other dissonant combination), we could have used up the remaining finger in either hand for the dissonant member. And now for the *Secondo:* in the lower two registers it is undesirable to bring the members of chords too closely together, even in a full passage. We know that it is done, but it is never good. Moreover, the third of any chord being its most prominent member, it need not be doubled further; whereas, the fifth and the root may be doubled almost at will. In the lowest register, intervals of less than a perfect fifth are apt to sound tubby.

Exploring New Fields

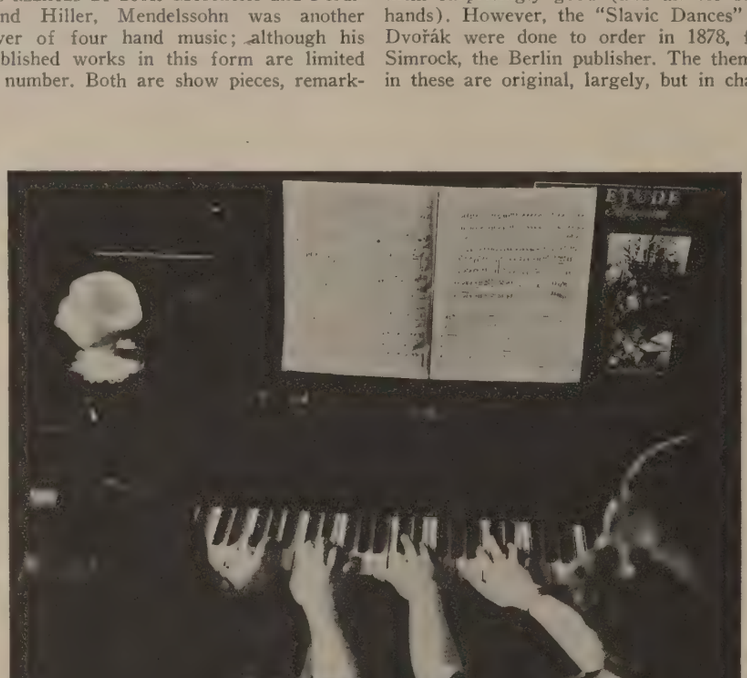
UNFORTUNATELY, in the earlier works on piano music or piano playing, little is said about the matter of four hand pieces, either original or transcribed; consequently, it becomes more interesting for us to delve into this earlier history for ourselves.

Continuing our survey of the classic composers, we find nothing of original four hand music by Haydn, and not a great deal by Beethoven. The latter probably had his head too far up in the clouds to be bothered with it. However, we may make mention of his only "Sonata for Four Hands, Op. 6" (effective in its way, but hardly an improvement upon those of Mozart); his three *Marches, Op. 45* (the real Beethoven, this time) of which No. 3 is the best; and two sets of *Variations*. But Beethoven's very capable, though unfortunately overshadowed contemporary, J. N. Hummel (1778-1837) did write acceptable four hand music. We have in mind, in particular, the beautiful "Sonata in A-flat, Op. 92," with its fine slow movement, delicately embroidered in the classic style.

But the first great genius of four hand music was unquestionably Franz Schubert. It is on record that he was extremely fond of four hand playing; just another one of us enthusiasts. Many seem to have overlooked the fact that his now celebrated *Military March* (in D) was originally for four hands; and, in spite of its many arrangements and derangements, it is still best in this form. Note in this number Schubert's fine feeling for the registers of the piano and the clever twists of his harmonies. All of his marches, in fact, are worth while. And the polonaises; there is a beauty in *Polonaise, Op. 61, No. 1* (D minor), remarkable for its piano orchestration. On hearing the Schubert marches, Chopin is said to have exclaimed: that they made him "see the passing by of the whole Austrian infantry, its bayonets garlanded with strings of sausages!"

And Richer Treasures

AS RELATED BY BOTH Moscheles and Ferdinand Hiller, Mendelssohn was another lover of four hand music; although his published works in this form are limited in number. Both are show pieces, remarkable in construction, the *Variations, Op. 83a* (rearranged from solo form) and the *Allegro Brilliant, Op. 92*. The latter especially requires deft and refined treatment in performance.



Hands are the Keys to many Musical Thrills

And Schumann? Oh! much may be looked for from that genius and prophet of the Romantic School. And we are not to be disappointed. His fine perception for the orchestration of the piano is nowhere more in evidence than in his "Pictures from the Orient, Op. 66." Of these six pieces, Nos. 4 and 6 are the gems. In addition to their richness of coloring, both are noteworthy as examples of modern part writing (free counterpoint) as applied to the several registers of the piano. So intimate are their effects that they have tempted but little the transcribers and arrangers. As to his "Twelve Pianoforte Duets, Op. 85," there is a little joke about the gem of this set, *Evening Song, No. 12*. It is for three hands, not four (the left hand of the Primo player does not participate). But what a piece! It has been arranged for nearly everything under the sun, though very few know whence it actually comes.

But, when we leave the classic transitional and romantic schools and approach the modern writers, we come upon a veritable treasury of four hand excellence.

So now, Brahms! This composer, hailed by Schumann as the legitimate successor of Beethoven and welcomed at once by serious musicians, grew but slowly in public esteem until the publication of his famous "Hungarian Dances" in 1869; dedicated to Mme. Clara Wieck Schumann. The touching lifelong friendship between Brahms and the widow of Robert Schumann is one of the most beautiful in musical history. In these pieces we find the scoring for four hands so admirable that we prefer them as they stand to any and all arrangements even for large orchestra. Only in the case of the shorter dance, in A major, are the themes actually traditional. The themes from the remaining dances are taken from such lesser lights as Keler Bela, Ritzner and others. The very successful advent of the "Hungarian Dances" was followed by a whole series of national dances, most of them surprisingly good (and all for four hands). However, the "Slavic Dances" of Dvořák were done to order in 1878, for Simrock, the Berlin publisher. The themes in these are original, largely, but in characteristic vein. It is seldom that a work written to order is so successful, but these pieces are worthy, giving joy to many.

The Later Composer Is Generous

AND THE SUBJECT of national dances brings us to composers still more modern, right into the midst of the nineteenth century. If the late Moritz Moszkowski (1854-1925) had written nothing else, his "Spanish Dances," for four hands originally, alone would have made him famous. They seem to have been arranged for everything under the sun. When certain of the Spanish cavil at these dances as not being of native timbre, our reply is that it is a pity they did not engage Moszkowski to write their music for them. At any rate, this composer seems to have developed a flair for composing in the styles of various nationalities; witness, for instance, his suite "From Foreign Lands, Op. 23," every number in which is a gem; and his "Hungarian Dance, Op. 11, No. 3," we have heard students call this later a "wow." So far, no composer, great or small, has shown a keener instinct for the tonal requirements of four hand "settings" than did Moszkowski. And, by the way, the occasional cross-hand effects found in the pieces of Brahms, Moszkowski and others are there for a purpose: the better to bring out certain effects, themes, counter-themes, and important passage work. For the origin of this device we must go far back to S latti; but we like it.

We have admired often the photogr of Grieg and his wife seated at the pi two artists in domestic musical felic just another pair of "us fans." Grieg, of the most subtle of all harmonists, m a valuable contribution to our national in his "Norwegian Dances." Fortunat too, he made effective four hand arra ments of some of his other impor works. And, to go back a little, Ru stein's gorgeous *Bal Costume, Op.* makes another famous addition to original four hand repertoire. Num seven of this set, *Toreador et Andalo* is the best known. It is a model of colo construction.

There are certain composers of the tury just passed who have proven spicuous in four hand writing; some them might otherwise have been forgot Adolph Jensen wrote beautiful songs, heard nowadays, but his *Wedding M* has become a standard duet number; likewise his *Evening Music*. Heinrich mann's "Love Story" is a fine group, best movement of which is the *Barcar* There is a *Landler* by Bargiel that we also a *Gavotte* by Scharwenka, an *Rigaudon* by Chaminade. The four h pieces of Robert Volkmann are extren good, *The Russians are Coming*, from " 11," being one of his best. Then there a fine set of pieces by Berthold Tours should be heard more often. This compo a disciple of Gounod, is better known his church music; he was for many ye the critic for Novello in London.

And Americans Also

ALTHOUGH OUR OWN E. A. MacDo gave but little attention to four hand mu his "Three Poems, Op. 20" is a fine wo its second number, *Tale of Chivalry*, b very interesting. In these latter days hear but little of Louis Moreau Gottsch another American, the first of what might call the "multiple pianists," fond leading groups of a dozen or so play the pioneer of all the hippodromists to-day. His *Ojos Criollos—a Cuban Da* is a masterpiece of its kind.

The contemporary "modernists" h pretty well kept their hands off four h music; but we regard very highly "Three Dances" of Cyril Scott. They g on one.

And of four hand arrangements? T name is legion. Practically all of the st ard classics, large and small, have arranged and printed for four hands, ev thing from symphonies down to piano s Some arrangements are very good ind but many are awful. To arrange well, quires both insight and imagination, technical skill. The combination is As a matter of fact, it is possible, altho not always desirable, to arrange any c position for four hands. Some pieces s just to cry for it, while others are tively repellent. In spite of all disad tages, however, it is wonderful to hav many art works brought so close at ha and we can pick out our favorites as go along. The symphonies and overt are particularly useful. Most of Hay symphonies go well, and even Moza but of Beethoven's we like best "Fourth," "Fifth," and "Seventh," in order named; especially the first mentio which sounds almost like a piano p Schumann's "Symphony No. 1, in B- is a good one, and so are Mendelsso "Scotch Symphony" and "Italian S phony." We like best, for four hand p ing, Brahm's "Symphony No. 1, in minor"; and most of Tschaikowsky's w out well, but they are ticklish in s Dvořák's "Symphony 'From the N World,' in E minor" goes rather well. standard overtures are good fun; espec the Italian and French, which are bril

(*Continued on Page* 128)

Music Written About Abraham Lincoln

By PEARL BROWN BRANDS

THE FIVE HUNDRED and some compositions that refer to Abraham Lincoln hold a unique place among published music of this country. There no other so large group of popular songs instrumental numbers relating to at national figure. There is no other up of popular music so important to dents of history as well as to students music.

The musical compositions written about ncoln reflect the man and his relationship his times. The songs give a surprisingly nplete story of the most important part Lincoln's life, for they deal with every nificant event influenced by him from time he was nominated for the presicy in 1860 until his assassination five rs later. Lincoln musical pieces consti- e an *obbligato* to the history of the Civil r, because they narrate a great many idents of the Great Conflict between the rth and the South.

Music written about Lincoln by his conporaries reveals the kinds of music ular during the Sixties, the creators of pieces, and the use of songs to influence record the sentiments of the people subjects of national interest. At no other iod in this country have music publish- houses been so important and influential building and reflecting public and politi- opinion.

Songs and instrumental numbers relating Lincoln are of further interest because portraits of the Civil War President d on some of the title covers are among best in existence.

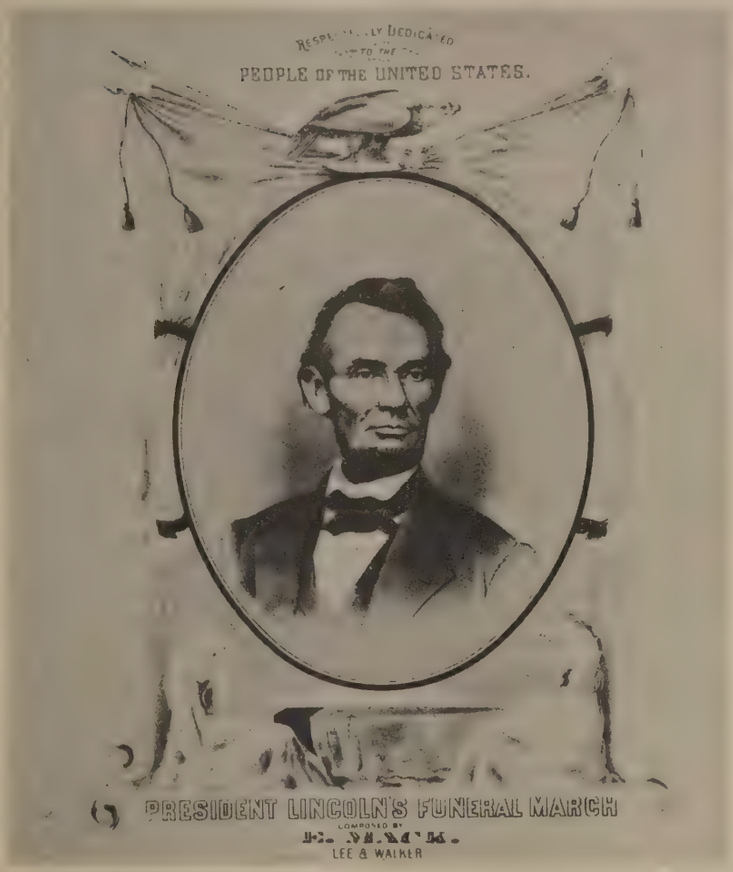
The songs written about Lincoln include nination and campaign pieces, presitial hymns, emancipation songs, min- el and comic selections, war and morial numbers. Lincoln instrumental ces, some of which are arranged for hestra and band as well as for the piano, sist mainly of marches. There are some kas, schottisches and quicksteps for the no and a few preludes for the organ.

The occasion referred to in the largest nber of these musical publications is death of Lincoln. Nearly fifty funeral rches and over thirty memorial songs re written shortly after his assassination.

A Man of the People

ST OF THE MUSICAL PIECES relating to ncoln were published between the years 1860 and 1865. Such a large number of gs and instrumental numbers were writ- about Lincoln by his contemporaries ause he was intimately connected with many events of national significance. d in those days no issue of national portance was decided without there being sical pieces published to influence and ord the opinions of the masses. Thus, ncoln's nomination for the presidency of United States, his campaigns and elec- ns, his part in the Civil War, his ancipation of the slaves and his assassi- ion, all were sheet music headlines dur- the Sixties. The songs written about Civil War President by his contem- aries are the media that express most urately the appraisal of Lincoln by his low countrymen.

Among the earliest pieces relating to ncoln were Rail Splitter polkas and ottisches and Lincoln quicksteps. *The eam Grand March* was composed after



ABRAHAM LINCOLN

One of the best portraits extant of Lincoln is found on the title page of "President Lincoln's Funeral March," which was composed shortly after the Civil War President was assassinated.

Lincoln was nominated for the presidency in the building at Chicago called "The Wigwam." A great many of the political campaign songs written in 1860 referred to Lincoln as "the rail splitter." This was to be expected, because Lincoln was called "the rail candidate for president." Members of the Wide-Awake Clubs, which were helpful in electing Lincoln to the presidency, wore badges picturing Lincoln splitting rails. These organizations owned Lincoln rails which they accorded a place of honor on all public occasions.

"Honest Abe" is the other appellation most frequently used in early political campaign songs referring to Lincoln. One of the best known of the songs which emphasized Lincoln's reputation for square dealing was Edmund Clarence Stedman's *Honest Abe of the West.* This ringing campaign song was sung to the air of *The Star Spangled Banner.* Here is the first stanza:

Then on to the holy Republican strife!
And again, for a future as fair as the morning,
For the sake of that freedom more precious than life,
Ring out the grand anthem of Liberty's warning!
Lift the banner on high, while from mountain and plain,
The cheers of the people are sounded again:
Hurrah! for our cause—of all causes the best!
Hurrah! for Old Abe, Honest Abe of the West.

In several musical pieces published during the Sixties, Abraham Lincoln was spoken of as "father," a term that was popularly applied to him early in the Civil War. The most famous use of this parental term was in the marching song entitled *We Are Coming, Father Abra'am,* the words of which were written by James S. Gibbons of New York, in 1862. One of its several musical settings was composed by Stephen Collins Foster.

Gibbons, who was known as a writer on financial topics, wrote his rallying song after President Lincoln issued a proclamation calling for three hundred thousand more troops. After being published anonymously in *The New York Evening Post,* Gibbons' poem was at first credited to William Cullen Bryant, editor of *The Post* at that time. In fact, Bryant received such widespread credit for the words that he published a note stating that he was not the author of them.

We are coming, Father Abra'am, three hundred thousand more,
From Mississippi's winding stream and from New England's shore;
We leave the plows and workshops, our wives and children dear,
With hearts too full for utterance, without a silent tear.
We dare not look behind us, but steadfastly before—
We are coming, Father Abra'am, three hundred thousand more.

This song was so suited to the times that it soon became famous. By helping to fill the ranks of the Grand Army of the Republic, the song performed a very important service at a most critical period in the history of the country. *We Are Coming, Father Abra'am,* was often sung by the soldiers of the North to keep up their morale.

Other Lincoln pieces evoked by the Civil War included *Our Flag, Our Army and Our President; Rebellion's Weak Back; The Old Union Wagon,* and *Lincoln-Union-Victory.* Campaign songs set to familiar tunes were sung by soldiers of both the North and the South. And so it was only natural that words referring to Lincoln were set to such popular tunes as *Marching Through Georgia* and *Maryland, My Maryland.*

It is a tribute to Abraham Lincoln that very few pieces of Confederate music contained remarks about or references to him. Probably the most popular Confederate song that did mention the Civil War President was one entitled *Abe-ied,* written in the year 1861. The beginning lines indicate the sentiment which existed in the South when the Civil War started:

Abe Lincoln was a citizen of very small renown,
A railing abolitioner, of little Springfield town;
Abe's party said, 'November comes, now Abe, don't let us fail
To meet the other parties all, and beat them with a rail!'
November came, the rogues turned out, and yet 'twas not allow'd
That Abe should come, lest Abram's face should fright away the crowd!

Because minstrel songs were very popular during the Civil War period, it was only natural that ones referring to Lincoln should be written. One of the most popular of these minstrel songs was *Abraham's Daughter* or *Raw Recruits,* which was sung in several versions. *The Black Brigade,* written by Dan Emmett, and *Abraham's Tea Party* were also widely sung. Here is the first stanza of *Abraham's Tea Party,* which was written in 1864:

We're going down to Dixie, boys,
Upon a little ride,
Our knapsacks on behind us, boys,
And sabres by our side;
Our Abraham invited us,
Three hundred thousand strong,
To come to tea, and here we are,
We're coming right along.

Other well known minstrel songs referring to President Lincoln included *We'll Fight for Uncle Abe; The Arms of Abraham; '63 Is the Jubilee; De United States Hotel, How Are You, Green-Backs,* and *A Soldier in De Colored Brigade.* The music of the one last mentioned was composed by Stephen Collins Foster.

Numerous musical numbers referring to

Lincoln were written after he signed the Emancipation Proclamation in 1863. Two of the most popular of these pieces were *Emancipation Quick Step* and *Old Abe Has Gone and Did It, Boys.*

A song entitled *The President's Hymn—Give Thanks, All Ye People* was written after Lincoln issued a proclamation recommending a general Thanksgiving on November 26, 1863. By setting aside that date as a day of thanks, Lincoln established the custom of celebrating a national Thanksgiving Day in the United States, each year on the fourth Thursday in November.

Many songs were written in favor of and a few in opposition to Lincoln during the presidential campaign of 1864. The Nomination song of that year had the dignified title of *Three Offerings to Thee, Goddess of Liberty.*

Other songs written to effect the re-election of Lincoln as president included *Three Cheers for Abe and Andy* and *Abraham the Great and General Grant his Mate.*

Music to a Martyred President

IMMEDIATELY FOLLOWING Lincoln's death there appeared the greatest outburst of musical publications this country has ever seen. Composers and poets of almost every degree of ability tried to express in sheet music the nation's grief for its assassinated leader.

It is no wonder, though, that so many memorial songs and dirges were written in reference to Lincoln, for his death was deeply mourned throughout the nation. Perhaps another reason why a large number of Lincoln mourning pieces were written was because Lincoln had always preferred sad, plaintive music, having for its theme the rapid flight of time, decay or death. Knowing Lincoln's musical preferences, many of his fellow men probably felt that funeral songs and marches would be the media through which they could best express their high appraisal of him.

Some of the musical numbers written just after Lincoln's assassination were *Our Noble Chief Has Passed Away; We Mourn Our Fallen Chieftain; Toll the Bell Mournful; A Nation Mourns Her Chief; A Nation Weeps; A Nation Mourns Her Martyr'd Son;* and *Little Tad.* One of the most expressive of all the memorial songs written in reference to Lincoln was *Farewell Father, Friend and Guardian,* the music of which was composed by George F. Root. Many of the mourning songs and marches were written to be used at the funeral ceremonies and memorial services which were held honoring Lincoln in various cities throughout the United States.

One of the most unusual pieces of music relating to Abraham Lincoln is entitled *President Lincoln's Own Favorite Poem.* It was first set to music by A. Sedgwick. This piece of music, published in 1865, gives the Emancipator's own personal views toward life.

The poem, called *Oh! Why Should the Spirit of Mortal be Proud,* was for many years a great favorite with Lincoln. "The poem was first shown to me when a young man by a friend," Lincoln himself said concerning it, "and which I afterwards saw and cut from a newspaper, and learned by heart. I would give a great deal to know who wrote it, but I have never been able to ascertain." The words of this poem were written down by Mr. Sedgwick as recited to him by Lincoln while he was President. Here are the beginning lines:

Oh why should the spirit of mortal be proud?
Like a swift flitting meteor, a fast flying cloud;
A flash of the lightning, a break of the wave,
He passeth from life to his rest in the grave!
The leaves of the oak and the willow shall fade,
Be scatter'd around and together be laid
And the young and the old, and the low and the high,
Shall moulder to dust, and together shall lie.

It was not till in 1909 that much more music was written about Lincoln. In that year several compositions were written specially to be used at services held to celebrate the centennial of Lincoln's birth. The most famous poem written at this time, Walt Whitman's *O Captain, My Captain,* was set to music by Joshua Phippen. One of the best known marches published in 1909 was the *Lincoln Centennial Grand March,* composed by E. T. Paull, creator of such popular marches as *The Burning of Rome* and *Ben Hur Chariot Race.*

During the World War there were written several patriotic songs which referred to Lincoln as an example and inspiration. Some pieces of Lincoln sheet music published during the World War or since then include *The Name of Abraham; We're Bound to Win with Boys Like You; Lincoln's Log Cabin March; Abe Lincoln; Lincoln Highway March* and *Abraham Lincoln and his First Sweetheart, Ann Rutledge.* One of the best known of modern Lincoln pieces is *Give Us Just Another Lincoln,* by Paul Dresser, of *On the Banks of the Wabash* fame.

The fact that numerous musical compositions written in recent times refer to Lincoln indicates that his influence has continued to grow since his death.

Ephemeral Art

MOST OF THE MUSICAL PIECES written about Lincoln by his contemporaries were popular for only a short time and then dropped. The chief reason for this was that the songs were written on subjects too timely and too localized to become popular throughout the entire country. The very references that made the songs popular at the time they were written caused their favor to be short-lived. Their sentiment exactly suited the particular period at which they were written, but their sentiment was not typical enough of all times for them to be universally popular in later years.

As indication of this characteristic, note two songs which were very popular and influential during the Civil War—James S. Gibbons' *We Are Coming, Father Abraham* and Dan Emmett's *Dixie Land.* Gibbons' rallying song was used only during the War because it referred specifically to Lincoln's call for more troops. The words were very inspirational at the time they were written, but after the war was over people did not continue to sing

We are coming, Father Abra'am, three hundred thousand more,
From Mississippi's winding stream and from New England's shore.

On the other hand, Dan Emmett's *Dixie Land,* the popular song of the South during the Civil War, has continued to be popular during the years, since it was written because it contains sentiment suitable to be sung any time and does not refer to incidents of the Civil War.

The persons whose names stand most prominently and most often as creators of tunes or verses relating to Lincoln are: Henry C. Work, George F. Root, E. Mack, J. W. Turner, Stephen Collins Foster, Mrs. E. A. Parkhurst, Walt Whitman, Sep Winner and Dan Emmett. Whitman is the best known of the poets who wrote the words of pieces of Lincoln sheet music.

By Lesser Lights

THE CREATORS of many of the musical compositions relating to Abraham Lincoln were musicians of little renown, as is the case with the creators of most of the popular music of any period. It is, however, significant to note that a number of Lincoln pieces were written by persons who wrote some of the most famous sentimental and patriotic songs of the day. Well known song writers and composers such as Root, Work, Foster and Emmett wrote sheet music relating to the Civil War President.

George F. Root was America's foremost writer of war songs during the Sixties. Among his sixty compositions were such famous ones as *The Battle Cry of Freedom; Just Before the Battle, Mother; The Vacant Chair* and *Tramp, Tramp, Tramp.* Root's eloquent musical appeals for enlistments became the prevailing sentiment of the American people, influencing thousands to rally around the flag.

Dan Emmett wrote the words and music of *Dixie Land,* the most popular song of the South during the Civil War. Emm was a member of Dan Bryant's fam Minstrel Show which sang the planta songs that were so popular during Sixties.

Henry Clay Work was the compo who won greatest success with his so during the War between the States. wrote numerous popular patriotic homey songs, such as *Marching Thro Georgia* and *Wake Nicodemus.*

Stephen Collins Foster, famous for songs as *Old Folks at Home* and *My Kentucky Home,* is one of the most ular song writers America ever had. Fo composed the music for these five so which refer to the Civil War Presid *Better Times Are Coming; The Song all Songs; Little Mac! Little Mac! Yo the Very Man; A Soldier in De Col Brigade;* and *We Are Coming, Fa Abra'am.*

The portraits and designs used on title covers of Lincoln sheet music are interesting. Some of the portraits of coln that were lithographed on m covers are as fine as any made for fram The pictures shown on many of the co illustrate the incident or event writte in the song. An example is the interes title cover of *The Old Union Wagon.* pictures a wagon that has its soutl wheel hub-deep in secession mud. horses, named for famous Northern erals, are driven by General Linc Uncle Sam is shown trying to pry southern wheel out of secession mud using a rail labelled "Emancipation Pro mation."

The symbolic figures commonly use the covers of sheet music published du Lincoln's lifetime included flags, ea rails, Columbia, stars, greenbacks Negroes. Mourning figures and broken umns and the American flag were use most of the covers of sheet music wr after Lincoln's assassination.

The covers of comic songs show amu political cartoons.

There is no known reference made Lincoln to the musical pieces written a him by his contemporaries. Perhaps to be expected that he would not men them in correspondence or manuscripts, he was not inclined to mention anyt which would bring himself into promine Perhaps Lincoln did not realize just many pieces of music related to him.

The many musical compositions refer to Lincoln are interesting as well as portant sources of material for stud of history and students of music. T pieces give insight into the political musical history of the Civil War per and they contain valuable biographical terial and excellent portraits of one of world's greatest national heroes.

THE THRESHOLD OF MUSIC

Owing to certain editorial commitments, it was found impossible to include the regular installment of Mr. Lawrence Abbott's "The Threshold of Music" in this issue. The series will be continued in March, and regularly thereafter.

Do You Know

THAT ERIK SATIE, the noted French ernist, is of Scotch descent? That a his scores were written in red ink? a noted American critic once said of "Let us hope he will get 'in the b some day?"

That all of the four children of M Pauline Viardot-Garcia (daughter of famous Manuel del Popolo Garcia, sister of Mme. Malibran and of Ma P. R. Garcia the teacher of Jenny L are professional musicians? That three teachers of singing and one is a violi

That a famous musical lexicon con the well known English names in the lowing proportions: Smith 20, Brow Jones 11, Johnson 9, Williams 13, Ha 6, Robinson 5, Baker 5, Davies 6. In same dictionary there are twenty-Bachs?

* * *

"Let the love of literature, pain sculpture, architecture and, above all, m enter into your lives."—Theodore Roose

Progressive Steps to Velocity

By W. WARD WRIGHT

EVERY STUDENT of the piano must be sooner or later able to play fast and with ease, if he is to advance beyond the first or intermediate ages of study. And yet neither endless ours of mere repetition nor the practice purely mechanical studies labelled School of Velocity" will actually produce locity itself. Nor will that popular dagogical advice, "practice slowly," enble the earnest seeking student to experice a quickly played and evenly controlled ssage, with ease and certainty. True, w practice, so necessary at first and inrmittently thereafter, has its distinct adntages; for only by this means can we come acquainted with the successive keyard intervals of a passage, correct finrings, and so on. But, because of the ry nature of things, even slow practice no sure panacea for all pianistic ills. For, one uses incorrect muscular touch formaons when practicing slowly, how can he pe to eliminate such misdoings when he tempts velocity?

One must experience velocity produced ith the proper actions and inactions, the cessary exertions and relaxations, and ith that indispensable coördination of mind d muscle that will enable him to know w velocity correctly accomplished actlly feels. For, in the final analysis, veloc- in single note passages (as well as in ery kind of technic), is a sensation. Ined it is a knack. And yet any attempt to scribe such a sensation is quite impossle; but what can be prescribed for the dent is a knowledge of key and limb quirements in successive stages that will able him to know when and how to do e right thing that will result in acquirg this sensation. For, given a correct aying mechanism, fast playing becomes rely quick thinking. Furthermore, one ould be aware of what constitutes wrong nsations, so that he may know what to oid.

Preconditions Important

EP I. FIRST OF ALL one should be able to lax consciously the whole arm from the oulder to the tips of the fingers. So free d complete indeed should be this relaxam that, if someone were to lift the arm rward in this condition and then suddenly it drop, it would swing, much as a susnded plumbline, from the shoulder back d forth until it again would come to rest m sheer inertia. This accomplished, we uld lift the forearm to an approximate rizontal and allow this same suspended ight to hang loosely from the shoulder, ile the hand should "dangle," as it were, m the wrist.

Step II. Now with these three hinges se (arm at shoulder, elbow and wrist), the reader lower the forearm slowly that the hand is caught up by the invening keyboard. Continue this lowering the forearm until the keys only begin give way beneath this resting weight of e hand. If one has a small hand, the forem must be lowered a trifle more than for larger hand (which has more weight), d there consequently will be resulting a lative lower and higher position of the rist. In no case, however, should the rist be set or "fixed" (lower or less so), r an absolutely relaxed wrist is indisnsable at all times. If the reader accomplishes this very important step correctly, there will be a feeling as if the hand were suspended between the keyboard (on the finger tip end at key surface level) and the delicately poised forearm (at the wrist). Only after these preconditions are thoroughly understood and mastered may the player be said to be ready for practice or performance.

Single Key Treatment

STEP III. NOW LET THE READER take hold of any key with, let us say, the second finger and very slowly float (not strike) the key downward so that no tone at all is heard. At once he will perceive that the key does offer some resistance, though it may seem only a very little. (This resistance is of course variable as different instruments have not all the same weight of action.) Again let him float the key a trifle more quickly so that a *pianissimo* tone is produced, and immediately cease this exertion at that place in key descent where tone is realized. A soft *staccato* tone results. Then very quickly float (not jerk) the key and at once cease all such exertion at tone emission. A loud *staccato* tone results. Furthermore there will be a slightly visible upward reaction at the wrist. Thus we learn:

1. That the key does offer some resistance even in the faintest *pianissimo*.
2. That tone is accomplished at a definite point (tone production point) in key descent.
3. That the amount of tone depends upon the quickness with which we use the key.
4. That *staccato* results by ceasing all energy at this point. We can not make *staccato;* we only can permit the key to rise of itself and thus damp the string into silence. Wherefore it not only is useless but also fallacious to jerk the finger up, a wrong and opposite muscular action from that required to produce tone. In all passage work, this simultaneous flexing of the muscles used to lift a finger, with the flexing of those muscles needed to sound tone with another finger, will inevitably result in a muscular tug-of-war across the wrist—in short, in a stiff wrist.

The sensations are these:

1. We must feel the key at key surface level (touch sense) as this tells us that we are ready to use it.
2. We must feel the key's resistance as we are using it, for only thus by estimiating the key's resistance can we hope to estimate either the kind or amount of tone desired. And we must try the while to perceive that we are actually throwing, by means of the key, the felt hammer (which we cannot see) to the string.
3. We must feel the place where tone sounds, realizing that instantly therefore we must relax or cease the tone making impulse.
4. We do feel keybottom, though only very lightly, whether we have floated the key gently for a soft tone or quite vigorously for a loud tone. Be sure therefore never actually to bump keybottom, and thus misfire upon keybeds the tone producing impulse and intention.
5. And we should feel the finger even ride up on the key.

These requirements and sensations, understood and experienced, form the basis of all real agility and velocity. Without this basis no player can hope to succeed pianistically.



THAT ALL MAY SEE THE ARTIST'S HANDS

Because all admirers and students at a piano recital want to sit on the left side of the auditorium, to see the artist's hands, and because the other half are denied this pleasure, Dr. Thomas C. Poulter of Chicago has worked out a solution. By placing a large mirror back of the instrument, and at a proper angle, the hands are visible to the entire audience, as is seen in this portrait which shows the inventor demonstrating his device assisted by Florence Kirsch, local concert pianist.

But what of the sustained tone which is necessary for all *legato* passages? The finger uses the key exactly as for *staccato* but continues only the minutest residue of the muscular finger exertion required to produce tone, to remain at keybed in order that the key might be prevented from rising.

Thus we learn that to produce tone (either staccato or sustained), the muscular requirements are identical; while for staccato we merely cease all such tone producing impulses immediately at sound, and for the sustained tone retain only that very small residue of such tone producing impulses necessary to prevent the key from rising. In fact it takes less muscular exertion to keep a key depressed than to sound a tone at its softest. He who keeps in all kinds of technic this necessary short lived tone producing impulse as something apart from that very light continuing impulse to sustain tone, is well on his way to forming correct muscular habits. Furthermore, this timing of each impulse constitutes a rythmical act without which evenness and control are impossible.

Notes in Succession

STEP IV. OUR NEXT STEP, notes in succession, involves another muscular principle known as forearm rotation adjustment. However like it may seem on the printed page that velocity passages consist of a series of individually played notes, such is not actually the case. Rather indeed must we realize that all music is progression or movement forward and to a definite point, and this is no less so pianistically than musically.

Perhaps there is no part of the mechanics of touch so misunderstood, misrepresented or misused as is that of forearm rotation. Doubtless the reason for this lies in the fact that many have attempted to learn and to teach correct doings at the keyboard solely from the standpoint of movement. And yet, just as we can see the wheels of the locomotive move without in the least understanding their motivating power, so also we might see certain movements in velocity (mainly those of the finger) without really ascertaining the causes, mostly hidden within the sleeve of the performer, that aid and result in such movements.

In single note velocity passages there are three ways in which rotation can be and often is misapplied; namely,

1. Rotational "fixation";
2. Substitution of a pure rotation touch in passages demanding a so-called finger touch.

and 3. Wrong rotational impulses by direction.

Rotational "Fixation"

TAKE FOR EXAMPLE the following chordal figure;

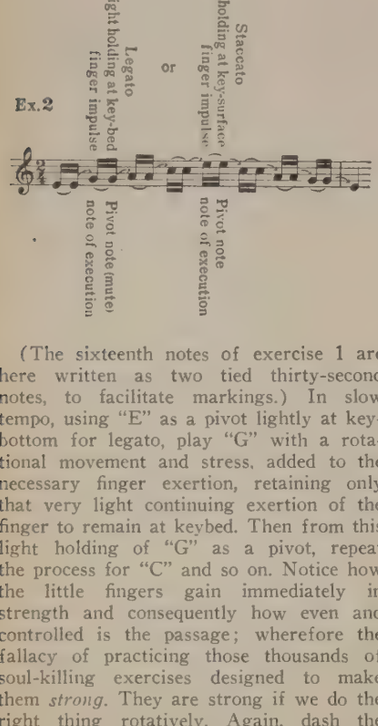


Place the hand over the figure so that it has the feel of grasping the whole chord at one time. Then, maintaining this grasp, play the notes as written, in slow tempo and in fast tempo, either *staccato* or *legato*, breaking the grasped chord, as it were.

Remember however in this experiment to use the correct finger impulses (See Step III). Notice how weak the fourth and fifth fingers seem. This is rotational fixation, and must be avoided at all times; though it may afford the player the very doubtful pleasure and gratification of being able to hold the proverbial penny on the back of his hand.

Now on the other hand, think of the foregoing exercise as a series of two-note intervals such as

Ex.2



(The sixteenth notes of exercise 1 are here written as two tied thirty-second notes, to facilitate markings.) In slow tempo, using "E" as a pivot lightly at key-bottom for legato, play "G" with a rotational movement and stress, added to the necessary finger exertion, retaining only that very light continuing exertion of the finger to remain at keybed. Then from this light holding of "G" as a pivot, repeat the process for "C" and so on. Notice how the little fingers gain immediately in strength and consequently how even and controlled is the passage; wherefore the fallacy of practicing those thousands of soul-killing exercises designed to make them *strong*. They are strong if we do the right thing rotatively. Again, dash the figure off fast, allowing the rotary movements to be overbalanced, as it were, by finger movements only; but maintaining the same feeling of two-note interval progression as in slow tempo. Indeed this hidden rotary adjustment must be forthcoming in all single note velocity passages, though usually not displayed to the onlooker by any movement whatsover.

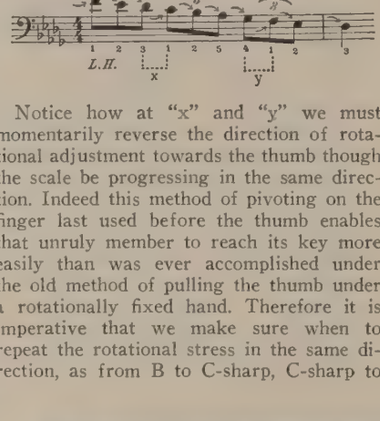
Again, play the exercise *staccato*, both in slow and fast tempos, in this case allowing the pivoting to be accomplished from key surface instead of key bottom as for *legato*. Thus we learn that *legato* has its elements of *staccato;* namely, that we must cease (as for *staccato*) the true tone making impulse of the finger at sound, allowing only a very light continuing exertion to keep the key depressed. Keep, therefore, these two impulses separate and distinct in this "artificial" *legato*. And we learn also that *staccato* has its *legato* elements; namely, that we do connect the key surface of the key just played (from which we pivot) with the next key as we use it. In other words, we must feel the interval though the tones are disconnected.

Incorrect Rotation-Touch Substitution

NOW LET THE READER slowly play the same exercise with rotational movement and stress only, disregarding the correct finger movements and impulses with the key (Step III). At once his playing degenerates into a sort of rotational stamping not unlike a rimless wheel whose spokes bump along on the ground. Therefore the player never must seek to displace the need for the fingers to act "on their own" by such incorrect rotary application. Rotation in all finger velocity passages is a coördinating factor; and it is this combination and coördination of correct finger impulse and free rotary adjustment (usually invisible) that form the secret of all evenness, control, and ease in velocity. It is beneficial, however, in slow practice to use rotary movement, for this makes for rotational freedom; but when playing fast, we are forced to dispense with such movements (there is not time for them) though the hidden in the arm adjustments remain.

Let us for the moment consider the two following scale passages which, being symmetrical keyboard patterns, afford identical problems for the two hands.

Ex.3



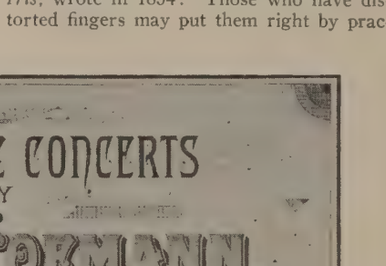
Notice how at "x" and "y" we must momentarily reverse the direction of rotational adjustment towards the thumb though the scale be progressing in the same direction. Indeed this method of pivoting on the finger last used before the thumb enables that unruly member to reach its key more easily than was ever accomplished under the old method of pulling the thumb under a rotationally fixed hand. Therefore it is imperative that we make sure when to repeat the rotational stress in the same direction, as from B to C-sharp, C-sharp to D-sharp, and when to reverse this adjustment momentarily in the direction of the thumb as at "x" and "y." Be sure, however, not to flop rotatively on the thumb; make it act independently.

Rotational adjustment therefore, whether visible or invisible, is always from the last finger used towards and with the next finger used, no matter what the nature of the passage.

It matters not, therefore, whether we play a simple five finger exercise in fast tempo in which these rotary movements become entirely hidden and overbalanced by finger movement only, or whether we are forced to exhibit such rotary adjustments as actual movements in passages of widespread intervals, rotary adjustment must be forthcoming at all times.

It is little wonder that such a passage of widespread intervals, such as the Chopin *Etude Op. 10, No. 1,*

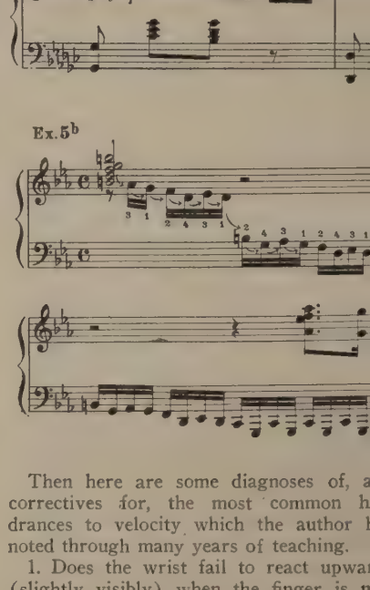
Ex.4



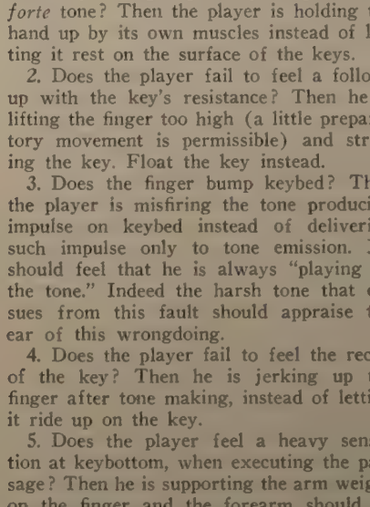
"excited the wrath and contempt of Rellstab"; for, at the very first attempt to play the passage, away goes the penny from the back of our hand. Indeed the aforementioned gentleman, who was editor of the *Iris*, wrote in 1834: "Those who have distorted fingers may put them right by practicing these studies (the Chopin "Etudes" but those who have not should not p them; at least, not without a surgeon hand." And yet who can forget the ast ishing ease and facility with which t master of the keyboard, Godowsky (wh hand is notedly small), plays this *Etu*

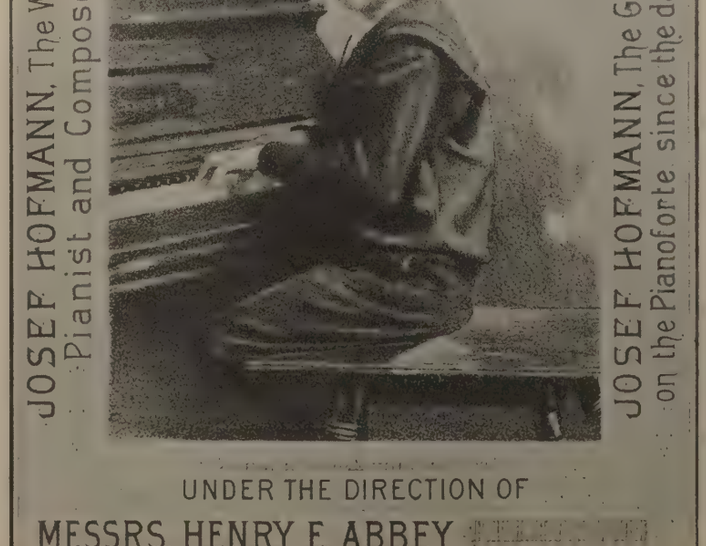
Rotary movement, therefore, must im rotational adjustment, whence the value practicing slowly all passages with s movements; while more often rotary justment in such passages in which notes are not so widespread may exh no such movements at all. It becomes a clear, then, why pianists with quite sm hands will necessarily display rotary mo ments in some passages which become m easily played by pianists with larger ha without such movements. The follow may aid the reader further:

Ex.5a



Ex.5b





Title Page of the first American concert of Josef Hofmann, on November 29, 1887, at the Metropolitan Opera House of New York

Then here are some diagnoses of, a correctives for, the most common h drances to velocity which the author h noted through many years of teaching.

1. Does the wrist fail to react upwar (slightly visibly) when the finger is m mentarily acting vigorously to produce *forte* tone? Then the player is holding hand up by its own muscles instead of l ting it rest on the surface of the keys.

2. Does the player fail to feel a follo up with the key's resistance? Then he lifting the finger too high (a little prepa tory movement is permissible) and str ing the key. Float the key instead.

3. Does the finger bump keybed? Th the player is misfiring the tone produci impulse on keybed instead of deliveri such impulse only to tone emission. should feel that he is always "playing the tone." Indeed the harsh tone that sues from this fault should appraise ear of this wrongdoing.

4. Does the player fail to feel the rec of the key? Then he is jerking up finger after tone making, instead of letti it ride up on the key.

5. Does the player feel a heavy sen tion at keybottom, when executing the p sage? Then he is supporting the arm weig on the finger and the forearm should self-supported and poised—even floated ov and upon the keyboard.

6. Does he feel a sticky sensation *legato* playing? Then he is failing to d tinguish between that exertion required produce tone and that very light contin ing exertion required to sustain tone.

(*Continued on Page* 122)

Getting Joy Out of Life

A conference secured expressly for The Etude Music Magazine with the well known industrial leader

RALPH T. SENTER

President of the Philadelphia Rapid Transit Company

By WILLIAM ROBERTS TILFORD



RALPH T. SENTER
President of the Philadelphia Rapid Transit Company

RALPH TOWNSEND SENTER was born in Columbus, Ohio, in 1876. His ther was one of the leading business men the city and also an excellent violon- llist. His mother played the piano and s aunt was harpist in a large Eastern mphony orchestra. He was, therefore, ought up in a decidedly musical atmos- ere and began the study of piano at the e of twelve. Later he took up the violin d still later, in his academic and uni- rsity days, he for some time studied nging. His general education was received the University of Michigan and at the rmour Institute in Chicago. He entered e street railway business in Minneapolis, 1898, and two years later joined the tionally known transportation expert, homas E. Mitten, in Buffalo and in Chi- go. In 1911 he followed Mr. Mitten to iladelphia, where he has become presi- nt of the $200,000,000. Philadelphia apid Transit Company, which employs er ten thousand people.

Mr. Senter has had remarkable musical contacts, and he takes a very practical interest in all artistic matters. When, at the age of fifty-nine, he joined the Sketch Class at the famous Philadelphia Art Club, he commenced to produce oil paintings that have been shown in several exhibitions. As an outstanding business executive, his opinions upon the value of art to business are both inspiring and important.—*Editor's Note.*

* * * * *

"It is surprising how long it takes the average man to discover that life is not an interminable thing, and that if he wants to have any fun he must have it as he goes along. The man, who is so consecrated and restricted to his business that he cannot find any time for the finer things of life, very often turns out to be a poor business man. We must have both relaxation and inspiration to get the best out of every day. This applies to the artisan and the clerk as well as to the leader and to the 'big boss.' I have seen this, time and again, in my contacts with business men. Sports and 'collecting' are fine, but one needs something more; and that additional interest can be filled only with what might be called food for the spiritual and the æsthetic side of the worker. In this, of course, there is nothing to take the place of real faith, real religion, and beautiful music. Music, different from other arts, is like a stream of inspiration that is turned on when the music commences, very much as we turn on an electric current. It fills us with an invisible and irresistible force; and it does something to us spiritually, mentally and physically which I have never heard explained; but I do know that with fine music the results are very beneficial.

A Forty Year Old Tradition

"THERE IS A MUSICAL TRADITION in the Philadelphia Rapid Transit Company that is now forty years old. Back in 1896, when horse cars were being replaced by electric cars, the company opened a summer park at Willow Grove, Pennsylvania, about fifteen miles from the city of Philadelphia. This Park became one of the most famous summer music centers of its time. For thirty years it engaged famous conductors, such as Walter Damrosch, John Philip Sousa, Victor Herbert, Frederick Stock, Wassili Leps, Modest Altschuler, Arthur Pryor, Guiseppe Creatore, and Nahan Franko, to conduct band and orchestra concerts four times daily through a three months' season, in a music pavilion seating nearly four thousand people. The conductors and motormen of the Company, who during the years transported millions of people to and from these concerts, could not fail to be interested in the drawing power of music. It was quite natural, therefore, that a band should be formed, to be known as the PRT Band. This was done in 1919, and in 1926 it won the first prize at the Sesqui-Centennial Exposition.



PHILADELPHIA RAPID TRANSIT COMPANY MUSICAL UNITS

This remarkable photograph was taken especially for The Etude Music Magazine, in front of the magnificent Pennsylvania Art Museum of Philadelphia. The front organization is the P R T Concert Band and Field Music: Back of them from left to right, are the P R T Harmonica Band; the Merrymakers Band; and the Kiltie Band. Standing in front, and from left to right are: Joseph C. Hoy, leader, Harmonica Band; Samuel S. Smith, leader, Merrymakers Band; Lieutenant Albert W. Eckenroth, P R T Bandmaster; Ralph T. Senter, president of the P R T; Peter Farley, leader, Kiltie Band; and Robert J. Whiteley, leader, Field Music.



MEDITATION

This painting, by Mr. Senter, received the highest vote of visitors to the Pastime Painters Exhibition of 1936, in the Art Club Galleries of Philadelphia

It is finely uniformed and equipped and is composed of one hundred and thirty-five marching men under the efficient direction of Lieut. Albert W. Eckenroth, President of the Pennsylvania Bandmasters' Association. John Philip Sousa took a great interest in the band, and spent much time in training it, when he was in Philadelphia.

Musical Altruism

"A FEW YEARS AGO it seemed to me that this band could be of great value through giving concerts in the Public Schools and in the various public buildings of Philadelphia. The concerts have been enormously successful and have been attended by throngs. The band, as well as being a marching band, plays the regular concert band repertoire. Each band of the PRT group rehearses at night on the men's own time, in an auditorium over a car barn of the company. All branches of the company's personnel are represented in the band; and much very decided talent has been uncovered. Unquestionably the band has had a very beneficial influence upon the morale of the company's employees, and it has had an influence upon the public, at least to the extent of taking their minds away from the too general thought that every corporation is a kind of octopus with no objective save that of getting as much from its employees as possible, and giving as little as possible in return. As a matter of fact, fifty cents on every dollar we earn goes for wages; but we feel, however, that our obligation to our employees does not end with the money they earn.

"In addition to the 'big band' we have three other established musical units: the Scotch Kiltie Band of twenty-eight pieces, under Peter Farley; the Harmonica Band of forty pieces, under Joseph C. Hoy; and the Merrymaker's Band, a Negro band of fifty-five pieces, under Samuel Smith; making a total of two hundred and sixty-five men in our musical organizations. On our annual two day picnic at Willow Grove, attended by 50,000 people, the bands play a very important part in our exercises.

"Our bandmaster, Lieut. Albert W. Eckenroth, who is the general director of all of our musical activities, is a splendidly trained man. Brought up in Reading, Pennsylvania, he was a member of the famous Ringgold Band of that city. He served in the army during the Great War and conducted a large band at the Metropolitan Opera House, which was highly praised by President Wilson. He took the conductorship of our band in 1921. The band has been sent three times to Canada, by request. At the American Legion Convention in New York last year, the band had a sensational reception.

Music a Humanizing Medium

"ALL ACTIVITIES of this kind serve to cement the interests of the employees. If the leaders in any enterprise do not have a genuine heart sympathy and understanding with all those engaged, the business becomes a mere shell and inner relations become so strained and artificial that the very existence of the enterprise is sometimes threatened. I could not work in such a business; and I am very certain that I could not have endured forty years of business life in the transportation field, if I had not had the sincere conviction that my first obligation has been the welfare of the workers associated with me.

"In all this, music has always played a considerable part. Music was loved and respected in my family. A frequent visitor to our home was Mme. Schumann-Heink; and in my youth it was a continual delight to hear her magnificent art. Later, at Willow Grove, I came into intimate personal contact with many famous conductors. There were four programs a day and during the intermissions the distinguished conductors went to a little room back of the bandstand, where they met their friends, but more frequently devoted most of their time to composition. Many of the best known things of Sousa and Herbert were written in that little room. These conductors always amazed me, first of all by their generalship and their unusual executive and business ability. They seemed to take on big responsibilities and delegate the unessential details to others, amid a kind of incessant activity which would have paralyzed the ordinary business man. They worked at a speed far greater than the average man, and often were compelled to operate in an atmosphere of apparent confusion. The work called for a kind of clear-headedness and a personal control which is always extraordinary and can be classed only with good generalship. More than that, such conductors all have to be diplomats; and one of the finest diplomats I ever knew was John Philip Sousa. Nothing ever disturbed him; and he knew just the right thing to say at the right time. Independent of his musical side, he was a real 'he man' and was loved by all who knew him.

"Herbert, also, was a man of tremendous personal force; and he was a remarkable executive and business man. Any large corporation would have been fortunate to have a man of his huge energy, quick mentality, and sound judgment, at its head. The idea, that musicians are simply bundles of temperament and incapable in business matters, is one retained only by those who have not come in contact with fine musicians. As a matter of fact, many of them have astonishing executive ability in relation to their employees and to the public as a whole. Their mentalities are often astonishing. Time and again I have noted in business conferences with musicians that they have arrived at the proper conclusion before others, not trained in music, get their wits together to express themselves.

A Business Asset

"THIS CONFIRMS IN MY MIND the fact that a musical training in youth cannot fail to be of advantage. Through the drill in music study, some inexplicable thing is dor the mind which cannot be supplied any other source. It is for this re that, if two men of equal ability, inte and skill were to apply to me for in any branch of our organization, I w give the job to the man who also among his assets a good musical trai for the reason that he is likely to be responsive and quicker. There is no in our organization for the man who cause he plays in the band, has an that he is entitled to "soldier" upor job. It has been my experience, how that those who have played in the b often prove to be of the type to re first attention when promotions are pos

Starting to Paint at Fifty-nin

"IT IS MY STRONG CONVICTION tha avocation is essential in our modern and perhaps even two would be b Three years ago, at the age of fifty- I thought that I would like to see wh could do in oil painting. As a child I painted a little marine water color w pleased my mother so much that she it framed. In my college days my co in engineering naturally included dra and perspective, but I had had no training in painting. I joined the Sk Class of the old Philadelphia Art Club became so much interested that I taken lessons consistently; and I have greatly gratified to have some of my p ings receive favorable attention at ex tions. The business man who is able to an instrument or to paint, possesses on the very finest means of resting his from the strain of the day and of mitting it to be recharged, reinspired those things of a higher nature which not fail to make him more valuable i business life.

"Finally, permit me to say that I that after providing our fellow worke the Philadelphia Rapid Transit Com with every reasonable opportunity to

(*Continued on Page* 123)



TEA FOR TWO

A widely admired oil painting by Mr. Senter

Flash! Walter Winchell Talks on ASCAP

In the November issue of THE ETUDE, ur leading editorial was devoted to "Jus-e for Genius," giving some of the reasons y ASCAP (American Society of Com-sers, Authors and Publishers) had be-me a great force in the promotion of e broader musical interests of American eators in their important field.

Walter Winchell, popular columnist and dio commentator, in his column "Walter inchell on Broadway" (Trade Mark gistered, Copyright, 1937, Daily Mirror, c.), brings out some additional facts in machine gun style.—*Editor's Note.*

scap was organized in 1914 to otect composers and authors gainst the wide-spread piracy of eir music. In twenty-three years scap has fought thousands of legal ttles in behalf of its members d has won every case.

Ascap was founded by Victor erbert, Gustave Kerker, Glen acDonough, Silvio Hein, George axwell, Louis A. Hirsch, Raymond ubbell, Jay Witmark and Nathan rkan as attorney.

Today over a thousand American mposers, authors and publishers are embers of Ascap, and about forty-e thousand European composers d authors are affiliated with Ascap rough their own performing rights cieties, making available a world servoir of music, from one source.

From 1914 to 1921 none of Ascap's ff took a penny for his services, t even the late Nathan Burkan.

Stephen Foster's purse and the 38 nts in coins and "shin plasters" at it contained, his entire fortune en he died, are preserved in a morial that cost half a million llars.

No American songwriter has been on relief. None will be. Ascap disburses about $600 a day in relief and royalty advances. The money with which to do this comes from the membership dues and a portion of what is collected from radio stations, theatres, dance-halls, and other users of music in public performances for profit.

When you buy a sheet of music you have the right to play or sing the composition to your heart's content in private or in public so long as the performance is not for purposes of profit. When for that purpose, the proprietor of the establishment where the public performance is given is required by law to have a license from the copyright owner, and if the composer or publisher of the music is a member of the Society or any of its affiliates, Ascap issues such license in his behalf. If not, license must be secured from the owner of the copyright or the performance is illegal. It took two years of litigation and a final decision in 1917 by Supreme Court Justice Oliver Wendell Holmes to establish this principle.

Since then users of music in public performances for commercial profit have endeavored to amend the Copyright Law on which the decision was based. In twenty-two states so far, anti-Ascap legislation has been introduced, but in only four states, Washington, Nebraska, Montana and Florida, have such laws actually been passed. Ascap is now challenging the constitutionality of the enacted laws.

Broadcasters used to maintain that their performances were not public because the public was not admitted to their studios, that they were not broadcasting sound but electrically energized waves, that the purpose was not profit. This at the time when radio was doing $412,000,000 worth of business annually, and approximately 75% of radio time was devoted to the performance of music.

Today if every radio listener paid only ten cents a year for all the music performed on the air the composers and authors of America could live in comparative comfort. Listeners, however, pay no direct fee. Radio, which profits from listeners, pays Ascap only about four cents a year for every listener in America.

Motion picture theatres pay Ascap about one cent out of about every $6.83 they collect from their patrons.

Since radio a song writer has to write four times as many hits to earn half as much as he used to before radio.

Song writers are born, not paid.

An army marches ten miles a day without music—with music eighteen miles.

The first public performance for profit probably was when Homer sang for crumbs from the table of some Greek banquet. Lots of song writers are still living off the crumbs of music fees grudgingly paid by people who clean up from its use.

Charles Reade, the novelist, who waged a bitter fight against plagiarism and piracy of literary works in the United States once wrote a book advocating that the Eighth Commandment should be changed to read "Thou Shalt Not Steal—Except from Authors." This sentiment is heartily endorsed by pirates and plagiarists.

Napoleon said, "Music of all the liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement."

A frequently misquoted phrase actually reads: "Let me write the *ballads* of a nation, and I care not who may make its laws."—Fletcher of Saltoun.

ASCAP is a non-profit voluntary membership Society. After expenses are paid all remaining revenue is distributed to its members, including an apportionment to its European affiliates.

In twenty-three years of fighting piracy ASCAP has been awarded thousands of judgments. In no case has ASCAP collected these judgments, but has instead accepted a license contract and mere payment of legal court costs as satisfaction.

ASCAP adds about 40 new members to the Society each year, making available their creations as well as the new works of its older members.

Song writers in ASCAP were born in nearly every state in the Union; they were born on nearly every day of the year. (That for astrology.)

Nearly 90 estates of deceased composer or author members of ASCAP are protected from need by their shares of the Society's income.

ASCAP IS THE SOLE REFUGE AND PROTECTION FOR THE SONG WRITER AGAINST MERCILESS COMMERCIAL EXPLOITATION AND PIRACY OF HIS RIGHTS.

Mrs. G. Waddington Snore Acquires a Classic

A Monologue for Recitation at Musical Gatherings

By LOUIS V. AXTON

WITH HER HEAD TILTED back at an angle which, had she been an Indian maiden born, would e entitled her to the name of "Rain-in-Nostrils," Mrs. G. Waddington Snore e Lulu Senft) dismissed her Swiss uffeur and swung through the revolving r of Porkingham's leading music em-ium (no *stores* for Mrs. G. Wadding-Snore!). The tilt, however, was not genital but acquired through matri-y, or rather after matrimony, when found that, "beyond peradventure" e cliché is Thackery's), one of Snore's cen thousand three hundred and eighty-ancestors had bought, in 1620, passage the "Mayflower." She cared very little, ed, about the sixteen thousand three hundred and eighty-three other possible ancestors; and Snore himself, who was very much bewildered by the discovery, cared less. Why should she investigate his ancestral catacombs, when he paid no attention to hers?

As for Mr. Snore, he did once hear his father-in-law state that the Senfts were "hot stuff"; and that was ample for him. Since the "discovery," Mrs. Snore had wormed her way into the social register, as regular purchase of the volumes for seventeen years attested. Once her social position was secure, she gave much attention to culture, and took the "New Yorker" without fail, to say nothing of subscribing to various publications issued in London, Paris and Berlin, "because they looked so decorative." Not having had a musical education herself, she proceeded to get the social equivalent by subscribing for concerts which proved mercifully soporific for Snore. In fact it was quite common to hear the remark, "I hear the Snores are attending to-night."

Now Mrs. Snore was accustomed to attention, when dealing with "tradespeople," and was a little annoyed when she had to wait several minutes before getting the eye of a music clerk. She tried a few supercilious coughs terminating in sickly smiles denoting her martyrdom, and finally beckoned to a young employe.

"You, You, You'll wait on me, won't you? Yes, I know you are busy, but my time is valuable too. What's that? You'll be right here? Well what did you go away for? Why do you run back and forward to the back of the store, and all over the place like a polo player? But of course you don't know what polo is, do you? Well never mind. Where are you going, now? Cashier's, to make change for that little colored boy? Why doesn't the cashier come to you? Imagine a woman doing business in that way! I always say to Mr. Snore that women could manage his business much better than men. Well it took you a long time to get to the cashier's and back. She must be very pretty! Oh I know you men; it doesn't make any difference whether you are nineteen or ninety. I haven't been married to Mr. Snore for these twenty years for nothing!

"Yes, I want to buy some music. Last week my friend, Mrs. Geldfaust, gave me the names of some lovely pieces and I wrote them down. Here they are. Dear me! Where did I put that list? And I wanted those pieces for Margot's next lesson. O dear! Do you suppose that I could have left it in the car?

"Now isn't that vexing? Suppose you name over some pieces, and perhaps I could remember it? Do I know the name of the composer? No, I never bother with those trifles. I said to Mr. Snore, the other evening, that if I were to be asked right quickly I really don't believe I could say for sure who wrote Shakespeare.

"The composer? Now let me think. I'm sure he was a foreigner—a Pole, an Italian, or, it might have been a German. Which composers are the most popular this season? You know what I mean. No, it wasn't Chopin—in fact I'm sure the name didn't begin with an 'S'.

"Now let's go down the alphabet, and run off the composers. Really, does the composer matter?

"Was it a waltz? It might have been a symphony. But they don't play symphonies as solos, do they? Of course not! How silly of me. The man waves at symphonies —doesn't he?

"Oh I say (as she leans over the counter a little and whispers), is it true that Dr. Bowlovski, the great conductor, wears corsets? Isn't he a dream? You really do think that is his natural shape? How wonderful! I must tell all the girls at the club. I knew that, being a musician, you would know. What? You are not a musician? Then how would you ever know what piece it is I want! No, it wasn't a nocturne. I played the nocturne—*The Fifth*. That was years ago.

"Oh, did you ever hear *The Maiden's Prayer?* You still sell it? That won Mr. Snore. He just couldn't resist it. He told me that he was just "completely in" the first time he ever heard me play it.

"That's a nice looking piece there on the counter—the one with the purple cover. Do you think Daughter would like that? Oh, it's only for children? I see. Well, it wouldn't do; Daughter is only nineteen; and she never did like that shade of purple that is on the cover.

"You 'Give it up?' You have no right to give it up! I'll see the proprietor. Think hard!

"The *Night Song* from "A Day in Venice" by Nevin! Young man! Did you ever see a psychic? No? Well—see one at once. That was marvelous. This is just the piece Mrs. Geldfaust mentioned; and you were reading my mind all the time.

"Would you mind seeing if my car is at the door? I told Gustav to drive round the block till I got what I wanted.

"O, Gustav! Get out my bag. Yes, I want the slip Mrs. Geldfaust gave me. I didn't have it? Well, I said it is *Night Song* from "A Day in Veni didn't I? I didn't? Well, what was it I say?

"Grieg's *Spring Song?* Well, yo man, you're not so much of a clairvoy after all. Dear me, would it not be a g idea to have all music clerks trained clairvoyants? One wouldn't be wor with remembering and asking for thi The clerks would just have the bu already wrapped when one called. Stra no one ever thought of that.

"You have to go all the way back the Cashier's? Have I a charge accou Indeed I haven't; and I don't purp having one in a store where one has waste so much valuable time just to a fifty cent piece of music!" as flounced out of the emporium and chir "To the Twenty-first Century C Gustav. I'll show the world the Snores not to be imposed upon!"

Musicians of February Birth

By W. FRANCIS GATES

FEBRUARY, shortest of all the months of the year, is outdone by none other in the richness of its musical gifts to the world. Its composers include Handel, who lifted choral music to its greatest heights; Mendelssohn, who blended the classic and romantic spirits so that in the "Elijah" he created altogether perhaps the most perfect of oratorios; Rossini, surpassed only by Mozart in the spontaneity and purity of his inspirations; and Chopin, the supreme poet of the piano. Then among interpretative musicians February gave birth to Patti, the supreme vocalist of all time, and Caruso, generally conceded to have had the most glorious of all tenor voices; to the pianists, Essipoff, a crown jewel among her sex, and Gabrilowitsch, unsurpassed in his day for the purity of his art and as an ideal interpreter of Mozart; to Kreisler, who created an era in violinistic history; and to Matthay, unexcelled as an original contributor to pianistic pedagogy.

In their order, a list of some of the most eminent would include:

Musicians of February Birth

1st Dame Clara Butt (1873), Annette Essipoff (1851), Karl Halir (1859), Victor Herbert (1859), Johann Philipp Christian Schulz (1773)

2nd Aristide Cavaillé-Col (1811), Adolph Martin Foerster (1854), Jascha Heifetz (1901), Jaroslav Kócian (1884), Fritz Kreisler (1875), Louis Marchand (1669), Georg Aloys Schmitt (1827)

3rd Johann Georg Albrechtsberger (1736), Giulio Gatti-Casazza (1869), John Fane, Earl of Westmoreland (1784), Marino Vásquez y Gómez (1831), Felix Mendelssohn-Bartholdy (1809), Frederick Niecks (1845)

4th August Böhme (1815), Sir Michael Costa (1808), John Comfort Fillmore (1843), William Lawrence Tomlins (1844)

5th Ferdinand Barré (1843), Ole Bornemann Bull (1810), Rossetter G. Cole (1866), Luigi Mancinelli (1848), Christian Gottlob Neefe (1748)

6th Henry Charles Litolff (1818), Benedetta Rosamond Pisaroni (1793), Vassily Ilyitch Safonov (1852), Otto Urbach (1871)

7th William Boyce (1710), Charles Henshaw Dana (1846), Ossip Gabrilowitsch (1878), Franz F. R. Genée (1823)

8th Élie-Miriam Delaborde (1839), André-Ernest-Modeste Grétry (1741), Charles Fonteyn Manney (1872), Alexander Petschnikoff (1873)

9th Johann Ladislaus Dussek (1761), Karl Ludwig Fischer (1816), Robert Hope-Jones (1859)

10th Alessandro Bonci (1870), Ferdinando Carulli (1770), Cornelius Gurlitt (1820), Sir Walter Parratt (1841), Adelina Patti (1843), Karl Pohlig (1864)

11th Feodor Chaliapin (1873), Ferdinand Karl Fuchs (1811), Paul von Klenau (1883), Johann Heinrich Lübeck (1799), Louis Persinger (1887)

12th Charles-Wilfride de Bériot (1833), Giuseppe Buonamici (1846), Arcangelo Corelli (1653), Herbert Austin Fricker (1868), Victor Kolar (1888)

13th Leopold Godowsky (1870), Kéler-Béla (1820), Vittoria Tesi-Tramontini (1700)

14th Sophie Arnould (1744), Alexander Dargomyzhsky (1813), Louis Diémer (1843), Ignaz Friedmann (1882), Edward Baxter Perry (1855), Eduard Strauss (1835)

15th Modeste Altschuler (1873), Friedrich Ernst Fesca (1789), Robert Fuchs (1847), Michael Praetorius (1571), Marcella Sembrich (1858)

16th Riccardo Gandolfi (1839), David Mannes (1866), Jacques-Pierre-Joseph Rode (1774), Philipp Scharwenka (1847), Herwegh Von Ende (1877)

17th Sir Edward German (1862), Mathilde Mallinger (1847), Giovanni Pacini (1796), Kurt Schindler (1882)

18th Eric Delamarter (1880), Sir George Henschel (1850), Max Hesse (1858), Louis-François-Henri Lefébure (1754), Johann Christian Heinrich Rink (1770), Samuel Prowse Warren (1841)

19th George Baker (1773), Luigi Boccherini (1743), Franz Diener (1849), Adalbert Gyrowetz (1763), Tobias Matthay (1858), Felipe Pedrell (1841)

20th Charles-Auguste de Bériot (1802), Mary Garden (1877), Leonora Jackson (1879), Franz Kohler (1877), Jósef Poniatowski (1816)

21st Karl Czerny (1791), Clement-Philibert-Léo Delibes (1836), Johann Wenzel Kalliwoda (1801)

22nd York Bowen (1884), Frédéric Chopin (1810), Johann Nikolaus Forkel (1749), Niels Wilh Gade (1817), Otto Hegner (19 Arthur Schopenhauer (178 Antoinette Szumowska (18 Charles-Marie Widor (1845), vanni Zenatello (1879)

23rd George Frederick Handel (16 Adolf Kullak (1823), Gert Elisabeth Mara (1749), Ru Procházka (1864)

24th Arrigo Boito (1842), Joh Baptist Cramer (1771), Ar Dolmetsch (1858), Rudolf G (1877), Auguste Götze (18 Samuel Lover (1797), Louis Art Russell (1854), Samuel We (1766), William Wolstenho (1865)

25th Enrico Caruso (1873), Arma Louis Couperin (1725), Joh Gottfried Rode (1797)

26th Leonard Borwick (1868), En Destinn (1878)

27th Joseph-Amédée-Victor Cap (1839), Louis Adolphe Coe (1870), George Henry How (1917), Sir Charles Hubert H ings Parry (1848), Anton Rei (1770), Walter Spry (1868)

28th Joseph-Jean-Baptiste-Laurent Ar (1825), Marie Brema (1856), J Alden Carpenter (1876), Gerald Farrar (1882), Friedrich Ferdin Flemming (1778), Guiomar Nov (1895), Elias Parish-Alvars (18 Sir Charles Santley (1834), Ri ard Heinrich Stein (1882)

29th Adolph Achimon (1820), Pie Blaserna (1836), Hermann Hirs bach (1812), Reed Miller (18 Gioachino Rossini (1792), Rich Heinrich Stein (1882)

A Missed Lesson Cure

By ESTHER VALCK GEORGNS

THE MAJORITY of music teachers no doubt spend a great deal of time wondering just what to do about the missed lesson—that bugbear which is such a decided annoyance to the teacher and so undoubtedly harmful to the pupil. Not all teachers are in a position or a locality where it is possible to demand that missed lessons be paid for, which is bad enough; but the teacher in the country or in a small town is often worse off, as many of the students may not have even telephones, and so do not notify in advance that they intend to skip a lesson. The result is that teacher waits in vain for little Johnny, who does not come.

After wasting hours uncounted in this fashion I decided there was only one thing to do—make the pupil pay for the time which he had engaged.

Demanding that lessons be paid for in advance was useless in my case as the families of most of my pupils are people in very moderate circumstances, depending mainly on one small, town industry, and they would have been outraged and insulted if I had asked them to pay for a lesson which they had not received. But what cannot be done one way may be accomplished another, and finally I hit upon a plan which has worked very well.

The price of lessons was increased by one third, and if a pupil takes four lessons without missing he is entitled to a free lesson. This has practically eliminated the missed lesson from my class, and when they do occasionally occur, it is usually possible to predict them, as they are nearly always the lesson following the free one, and just before the pupil starts the new series of four. The parents did not object to the plan in the least, and not one pupil has been lost as a result of it. In fact think the parents like the idea, as anyth in the form of a bargain appeals to m humans. And the progress of the child has improved wonderfully because of steady, week by week, inching ahead. I not a perfect plan by any means, but, circumstances being similar or nearly any teacher would probably find it improvement over the usual hit or m come or not come, procedure.

* * *

The object of music is to strengthen ennoble the soul.—Morales.

How to Break Into Print

Practical Suggestions for Young Composers

N THE ETUDE for January, 1936, there appeared an article, "What Makes a Successful Piano Piece?" by bert Stearns. This aroused much inter- among young composers, who have d many practical questions that are wered in the following article.

To Whom Shall I Send My Manuscript?

s VERY DESIRABLE for the inexperienced poser to understand the difference be- n a music publisher and a music ter. The Theodore Presser Company, instance, is a publishing house, not a ting house. It has no printing plant confines its work solely to selecting uscripts desirable for publication, to ng the purchased manuscripts into ted form, and then to marketing these ne customary way.

music printer will give you an esti- , including title design, plates, paper printing for 100, 500 or 1000 copies. this case the composer pays the bill attends to the sales himself.

he music publisher accepts a publica- pays the composer for it and assumes ntire expense and work of publication marketing thereafter. A composition, has been rejected by a number of pub- rs acquainted with the needs of the , rarely stands a chance of bringing a t to the composer who attempts to pub- it himself. Consequently, under most itions, we do not advise composers to g out their own compositions, unless can afford to stand an almost certain owing to their lack of business organi- n to promote a sufficient sale.

not submit to the dignified standard sher any manuscripts of the so-called ular" order. (See paragraph concern- Publishers' Specialties.)

Song Poems Not Wanted

ABLE PUBLISHERS, as a rule, will not der verses of song poems unaccom- d by a musical setting. They must have the music and the words for considera- The success of a song depends upon usic, not the words. Good musicians r to select their own words for mu- settings.

not ask a publisher to suggest a com- for your song poem. They positively e to attempt to do this, as it is a r entirely outside of their sphere of . The words have very little to do with uccess of a song. Many famous song s have been set again and again by ent composers who have hoped to the success some other composer has with that particular poem; but the has shown that one setting which s it stands out far above the others. *Art Like Unto a Flower* is reported ve had about a thousand musical set- : but the one by Rubinstein is the one to attain very great popularity. same applies to Nevin's *Rosary* and s settings of the Rubaiyat of Omar yam, of which the one by Liza Leh- is by far the most popular. Conse- ly the publisher's only concern is in usic. The words must be good, but are of secondary importance.

Beware of Fraudulent Publishers!

IN RECENT YEARS a huge fraud has been practiced upon inexperienced composers and writers of song poems. Swindling concerns have advertised for compositions, and after receiving them have encouraged the flattered composers to issue them and at the same time to defray the cost of printing. The cost set is often a figure that represents enormous profits to the swindler. Tons of trash and doggerel, coming from the uninformed, have been foisted on the public, and actually hundreds of thousands of dollars have been pilfered from unsuspecting victims. If your composition has any salable qualities a reputable publisher will accept it and pay you for it. Do not, therefore, consider any proposition coming from any firm asking you to defray all or any part of the expense of publication. If you wish to publish your composition yourself, apply to any one of the following firms of music printers and get estimates:

MUSIC LITHOGRAPHERS

Otto A. C. Nulsen, Box 774, Cincinnati, Ohio

Rayner, Dalheim and Co., 2054 West Lake Street, Chicago, Illinois

Teller Sons and Dorner, 311 West 43rd Street, New York City

John Worley Company, 166 Terrace Street, Roxbury, Boston, Massachusetts

Zabel Brothers, 5th Street and Columbia Avenue, Philadelphia, Pennsylvania

Otto Zimmerman and Son, P. O. Box 1470, Cincinnati, Ohio

Scholz-Erickson Company, 5th and Howard Streets, San Francisco, California

MUSIC TYPOGRAPHERS

Anderson Brothers, 633 Plymouth Place, Chicago, Illinois

I. Casper, Steele Building, Philadelphia, Pennsylvania.

F. H. Gilson Company, 40 Winchester Street, Boston, Massachusetts

Haddon Craftsmen Inc., Camden, New Jersey

Anything in the nature of sheet music should be handled by a music lithographer. Small song collections, gospel hymns, and so on, usually are cared for by music typographers.

If you publish your music personally and desire to know about the copyright law, full information as to how to copyright a musical composition may be secured by addressing the Register of Copyrights, Library of Congress, Washington, D. C.

It is never necessary or desirable, when submitting a manuscript to a reliable publisher, to seek copyright protection. The publisher attends to this when the composition is published.

Publishing houses, throughout the world, are distinguished for their specialties. Disappointment may be avoided by studying the class of music issued by each house and then by refraining from sending manuscripts obviously "impossible."

Send the Manuscript Itself

NEVER WRITE a publisher in advance and ask him if he can accept your manuscript. Send the manuscript itself, with a brief explanatory letter attached; and enclose return postage. Never fail to put your full name and correct address on the manuscript itself This is for your protection, should your letter become detached from the manuscript. While all manuscripts sent to a publisher are at the composer's risk, publishers take a pride in doing everything possible to care for the manuscript while in their possession. At least a rough copy should be always retained by the composer.

When the manuscript reaches the publisher, an acknowledgement is generally sent to the composer stating that the manuscript has arrived. This, however, does not imply that the publisher is legally responsible for the possible loss or destruction of the manuscript through fire, and other providential causes. It is simply a courtesy to the composer. An immediate and careful record is made of each manuscript received.

Judging the Manuscript

IN THE LARGER HOUSES a corps of experts decides upon the manuscripts. In the smaller houses the proprietor, if he is a musician, may determine their desirability for his particular catalog himself. Often a doubtful manuscript is laid aside for future examination. It should be remembered that these judges go through endless manuscripts with the one hope of finding some piece suitable for publication. Nothing is neglected.

Do not expect an immediate decision and answer. All worth while manuscripts demand deliberation and special thought.

The manuscript remains the property of the composer until he accepts the proposition made to him by the publisher. Unavailable manuscripts are returned to the composer.

The composition may be acquired by a publisher, either by outright purchase or upon a royalty basis. Royalty is generally paid only to composers of established reputation. Most composers prefer to sell their compositions outright. Only a very few strikingly original works can earn royalties of any considerable amount. Even with the most promising manuscripts, success is a gamble. Only about one composition in a thousand makes a noticeable impression on the buying public. An outright purchase is in most cases better for the author, as he cannot afford to wait years for royalty returns, which, indeed, may never come.

All legitimate publishers are glad to pay reasonable prices for acceptable manuscripts, based upon the commercial possibilities of the piece.

Rejection does not necessarily mean lack of merit. No publisher will accept a manuscript for which he may have great difficulty in finding a market. Some other publisher may have just that market and may be glad to get the work. Many manuscripts are submitted before the composer's training justifies him in attempting composition. No one would submit a literary manuscript without first studying spelling and grammar. Do not be disheartened if your manuscript is returned, particularly if you are at the beginning of your career. In some cases rejection is more fortunate than acceptance, where the latter might have meant that your piece would have been tied up with a publisher with no market for that particular kind of a piece.

Practical Suggestions

DO NOT "FLOOD" the publisher with a number of manuscripts at one time. He is not nearly so likely to give careful attention to a dozen of your pieces as he is to one or two.

Do not mix up in some general letter your remarks referring to a composition. Write one brief letter devoted entirely to the submission of composition, and send that with the manuscript.

Do not fail to use regular ruled music paper. Home ruled paper may prejudice the publisher. Take a pride in making your manuscript, above all things, clear. There is no objection to writing on both sides of the page in making musical manuscripts. Use either pen or pencil in preparing manuscripts.

Do not blame the publisher if your manuscript is lost. The best possible care will be taken of it, but the law does not hold the publisher responsible in case of loss.

SPECIAL ANNOUNCEMENT

An Eminent Band Authority



William D. Revelli

William D. Revelli, Director of the famous University of Michigan Bands, and one of the most widely acclaimed conductors of clinics upon School Band and Orchestra Music, will, in response to a pronounced demand for expert opinion on School Bands, take charge of the Band and Orchestra Department of The Etude, in this way succeeding to the very able editorship for some years in the hands of Victor J. Grabel, whose experience has been more in the field of Military and Concert Bands.

Mr. Revelli's first department will appear next month. In lieu of a Band Department for this month, we are presenting on another page of this issue a most remarkable interview upon bands, with Mr. Ralph T. Senter, President of the Philadelphia Rapid Transit Company.

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano M appearing in the Music Sectio of this Issue

BALLOONS IN THE AIR
By BERTHA R. FRICK

To be kept in character—light and airy—this number must be phrased exactly as marked. The phrases in the first section should be tossed off sharply as indicated by the *staccato* dot at the end of each curved line. See that the pedal is released at the same instant the left hand throws off its final chord. Do not overlook the extended *legato* phrase in measures 13, 14 and 15.

The second section is in G major, subdominant key, and is played at somewhat slower tempo-*meno mosso.*

It is important to emphasize the accents appearing on the second beat in measures 38, 40, and so on.

Try to achieve throughout a "floating" effect.

DANCING MARIONETTE
By STANFORD KING

In this number, as in all dance music, rhythm is uppermost; but in this instance careful consideration must be given to tonal values as well.

The mood of the composition is established in the opening four measure introduction. Markings are to be regarded here, slurs, *staccati, sostenuto,* as all these have direct bearing on the rhythm.

The first theme is announced in the fifth measure and lies in the lower or alto voice of the right hand. Make the most of this theme and such other sustained notes as appear in the first section. Pedal sparingly.

The second section in B-flat major, the dominant key, shows the theme in the soprano voice. Here again we find sustained notes alternating with active little figurations in eighths. Picture in your imagination the action of clever little figures in a Tony Sarg show and try to capture the atmosphere generated by the clowning antics of these tiny wooden people.

The chords in the Trio call for nice forearm *staccato,* with fingers held close to the keys.

NONE BUT THE LONELY HEART
By TSCHAIKOWSKY-SAAR

The music of Tschaikowsky continues to be the subject of much debate, *pro* and *con.* Certain *poseurs* of the world of music have made the bald statement that to enjoy Tschaikowsky is to betray a musically immature mind. Great numbers of famous musicians on the other hand proclaim this Russian a towering genius in the fields of composition and orchestration. Whichever side of the controversy one espouses it is an undeniable fact that Tschaikowsky in his music bequeathed to the world an astounding number of beautiful melodies—and of such there is an obvious dearth among modern composers. As Deems Taylor so aptly put it in a recent broadcast, we moderns not only wonder where Tschaikowsky found so many beautiful tunes but are preoccupied with speculation as to where more like them can be found!

This song has been a great favorite with contraltos for many years but it remained for Louis Victor Saar to make a fine piano solo arrangement which brings this haunting melody within the province of the keyboard.

After a most ingenious introduction of eight measures Mr. Saar presents the melody in the left hand against the syncopated chord accompaniment of the right.

For obvious reasons, give to the melody the best possible singing tone.

Try to hear this immortal song sung on radio or phonograph by a great artist. So best will one preserve the vocal traditions, particularly while playing the somewhat intricate accompaniment figures introduced by Mr. Saar.

This music should be a distinct addition to the piano solo repertoire. The arrangement is pianistic and playable, as is to be expected when one considers that Mr. Saar is a master in this particular field.

OLD FIDDLER'S CONTEST
By LUCIANA JEWELL

Here is a number with homely atmosphere in the style of a humoresque. It has real pianistic value in that it demands precision and evenness of both hands in the matter of finger *legato.*

Let the contrast be well marked between *staccato* and *legato;* keep the rhythm, and preserve a steady even *tempo.*

There are several passages in this composition which will benefit decidedly from separate hand practice.

TEMPLE DANCE
By HOMER GRUNN

Homer Grunn is a talented American composer who has contributed many interesting things to piano literature.

This temple dance, as the name suggests, is semisacred in character. The dance as a form of worship is still performed in many parts of the world besides the Orient.

Mr. Grunn has imparted to this music a certain oriental flavor which will be entirely lost if the piece is improperly played.

Set a moderate pace and preserve it throughout. The music should breathe that air of serenity and mystery which is part and parcel of all oriental ceremonials of worship. The antiquity of the dance as a form of worship is a fascinating study. The picture comes to mind of David singing to the music of his harp and dancing before the tabernacle. The reference to David, incidentally reminds one of the fate meted out to the first music critic mentioned in Bible chronicles. According to the old story David slew him with a javelin. A precedent which, fortunately or not depending upon the point of view, modern civilization has discarded.

Note the occasional drum beats or tom-tom effects which Mr. Grunn introduces in the left hand. Play these in a monotonous manner against the more colorful passages in the right hand.

In the second section—measure 41—the theme lies in the lower voice, sometimes played by the right hand, sometimes by the left. Pedal strictly as marked.

MORNING REVERIE
By LILY STRICKLAND

A reverie is fundamentally lyric in style and introspective in character. The first theme of this music lies in the right hand and demands several changes of pace, for example the *accelerando* at measure 9 and the *ritardando* in measure 12.

In the second section the *tempo* is somewhat accelerated—*piu mosso*—and the left hand part is played *marcato* but with perfectly even *legato.*

Tonally this section builds to considerable proportions, the *crescendo* beginning in measure 26 growing to *fortissimo* in measure 28.

A *ritard, diminuendo* and a *Dal Segno* mark bring us to a repetition of the first theme which terminates at *Fine.*

AVE MARIA
By FRANZ LISZT

Liszt's ecclesiastical trend of mind asserted itself early in his career as indicated by this music which was composed some twenty years before he attained the title of Abbe.

This hymn should be played with recollections of the sonority of organ music in mind. Use the pedal freely for sustaining purposes. In playing the broken chords be careful to give full value and intensity to the notes forming the melodic line.

The Latin text should prove a valuable guide both to the spirit and melodic content of the work. Innumerable have been the settings of this ancient prayer, none of which is of more lasting interest than the one under consideration, made by Liszt who knew and loved his instrument and was so perfectly aware of its possibilities and its limitations. And we have in this number, by the way, an excellent example of Liszt, the musician, transcending Liszt, the incomparable technician.

PRELUDE, OP. 28, No. 18
By F. CHOPIN

Someone—was it Huneker?—once said that if he were to be bereft of all piano works save one, he would choose to keep the Chopin "Preludes."

In his Opus 28, Chopin gave to the world twenty-four "Preludes"—one in each major and one in each minor key. Each is a gem, and quite obviously a work of sheer inspiration. Never does there obtrude the least suggestion that this work was done under pressure as is so often the case when a composer sets out systematically to write on a given schedule. This fact is particularly remarkable in the case of Chopin, a person with an innate abhorrence for form and restriction. Chopin's sonatas for example, where one naturally conceives the composer writing in accordance with well established form, are not actually sonatas at all! One can find the exact spot in the development of each where he flings off the restraint imposed by the sonata form and thereafter composition proceeds somewhat after the fashion of a ballad. In spite of this fact—or shall we say because of it—these works remain imperishably beautiful and artistic contributions to piano literature.

The *Prelude in F minor* is one of the most dramatic in the set. To be performed effectively, however, it assumes perfect finger and octave control and demands an understanding of the Chopin style. Therefore the study of this prelude should by all means be preceded by many of Chopin's simpler compositions.

HURDY-GURDY MAN
By ELVA CHITTENDEN

Observe that in the *Hurdy-Gurdy Man,* both hands remain in five-finger position throughout. Miss Chittenden has given us here a short tune for Juniors in which the melody is played by the right hand while the left supplies the single note accompaniment. The piece lies in singable range and may be used both as a song and as a piano solo.

THE DEEP SEA DIVER
By WALTER ROLFE

The Deep Sea Diver, as is to be expected, sings his song in the bas melody taken by the left hand. If for reasons of practice or novelty this ber can be performed as a cross hand in which case the right hand plays th melody, while the left crosses over accompanying chords.

Many dynamic changes are indica this little number which should prove ful in teaching the young pupil

A LINNET SINGS IN THE LILAC TREE
By BERNIECE R. COPELAND

Miss Copeland's little piece, built bird calls provides a novelty for the pianist. Incidentally it offers excellent in playing three note slurs, trills, and

Play in sprightly manner—the tossed off smoothly and gracefully.

THE SWING IN THE ORCH
By ELLA KETTERER

Practice in left hand melody playi crossing the hands are features of thi work by Ella Ketterer. Opening wi melody in the tenor section—upper v the left hand—the right hand supp accompaniment a series of two not in which this hand is required to d double notes and roll or toss off thumb.

The second section is in the key relative minor and calls for nice dist between *legato* and *staccato.* Use the sparingly—only at the points indic

CABIN SONG
By FLORENCE B. PRICE

Here is an interesting melody whic Price presents as a Negro *Cabin Son* the most part the melody is divided b the hands and will be found very pla Except for the final chords the entir lies in the five finger position. Beca obvious "patterns" this makes an ex rote piece—, or it might be used pro as an example in reading.

GATHERING OF THE PIXI
By LOUISE E. STAIRS

This number with its broken cho quarter notes, divided between the makes a good study in elementary analysis. It also develops *staccat legato* playing.

It is intended to be played at s *tempo* and care should be exercis observe the marks of dynamics.

Words are provided to help the player to catch the proper atmosphe

* * * * *

Jazz Before the Jury

"Now why should there be all th about jazz? It is not worse than the of twenty or thirty years ago; it many ways, a much richer produc equally ephemeral. No one troubled the status of the polka or barn da music. They were, for the most par stuff, but jolly enough to dance to, an were quite as appropriate to the then in vogue as jazz rhythms are dances of to-day. But whereas the dances were confined to the ballroom grammes of jazz numbers are com broadcast to a great audience of lis and the question inevitably arises: does jazz stand as music to be listene —William Walton.



THE TEACHERS' ROUND TABLE



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Piano Music Racks for Children

In a recent copy of THE ETUDE you mentioned a pedal extension for children which I already possess and find very helpful. My one worry now, especially with small children, is how to make them comfortable while reading music. The music racks on almost all pianos are so high that the little tots must strain their eyes and necks to see the music. Is not this harmful?—M. M. B., Rhode Island.

t is not only harmful but positively iming; and this goes for adults as well children. No one will ever know how y thousands of us have acquired perma- t stiff cricks in our necks—not to speak spinal curvatures—as a result of the ful angles to which we have been ed in order to read music.

o be sure some of the new uprights, iet grands, and other modern styles e remedied this; yet the well known kers of grand pianos have not found way to make a comfortably located o rack. Is it any wonder that children, se legs cannot reach the floor and who e to strain and struggle to read the plicated musical notation, not only tire kly but cannot concentrate? And when r, insufficient lighting is added to this, result is disastrous; the child quickly s to hate the piano. I am sure, too, that discomfort causes much of the poor ling with which we have to contend. A lent simply cannot take the trouble to l correctly when he is so uncomfortable! uckily, some good corrective devices now procurable at very reasonable cost, help both children and adults. A re- vable, adjustable piano rack can be had bring the music downward and forward the level of their eyes; adjustable foot s may be set to five or six heights; cushions may be procured which can changed in a moment to any desired ght. There is no longer any excuse for ined legs, back, neck and eyes. The lishers of THE ETUDE will gladly assist lers in securing any of the articles men- ed here.

Two Piano Ensemble

I am a member of a two piano team; my partner is a girl. Both of us have had considerable experience in classical and popular music. We have studied much and have a pretty big technic. Our problem is: How can we develop style in two piano work? What is a satisfactory procedure to follow in working up a two piano number? How should I go about learning to arrange for this combination?—R. L. S., Indiana.

his is too large an order for me to fill . I can only give you a few general, but pe, helpful suggestions, on two piano mble. First, you must always remember the addition of an extra piano and ist doubles your mechanical resources, ng you four arms, twenty fingers, two per pedals, one hundred and seventy- piano keys. And here is where duo ists, composers and arrangers make r first mistake—they employ all these urces too prodigally, resulting in hard, mered quality, and opaque, muddy ure. The composers who have written for the two piano medium—Mozart and t Saëns—evidently sensed this danger, their own works are models of re- int. If teachers and players would fol- these examples of note economy, two piano playing would be even more popular than it is. When the tones of a percussive instrument (with its pitch already inexact) are doubled, as often occurs in two piano playing, the resulting out-of-tuneness adds to the thick, dull sound. An arranger should constantly try to shear off all such doublings—and indeed, as many other nonessential tones as possible in order to attain a texture of sufficient thinness and transparence.

Each pianist must halve his solo dynamics if the resulting amount of tone is to be satisfactory. This is very hard to do; for instance, if *piano* is called for, each pianist must play *pianissimo,* if *forte,* each must play *mezzoforte,* and so on. This is almost impossible to achieve unless the performers play by memory, with the piano racks down, listening every instant to the quantity of their tone. To be made acutely conscious of this exaggerated dynamic scale is of the greatest value to the pianist, not only in ensemble but also in solo playing. If, to produce a *pianissimo,* he must play so lightly as to be practically inaudible, he will gradually double his dynamic range.

The difficulty of playing softly enough is illustrated in the following story. My colleague and I (years ago!) were practicing a passage of that favorite old war horse, the Arensky *Waltz,* in which he had the tune, accompanied by my piano in soft scale passages. We repeated it several times—each time with my partner's emphatic request that I play the embroidering passages softer. Evidently, I failed miserably, for the air in the practice room soon became blue! His exasperation finally gave way to the sad realization that it was impossible for me to play *pianissimo* enough. But, since hope springs eternally, he patiently said, "Well, let's try it just once more." This was so successful that he burst out—"There! that was perfect! Why can't you always play it that way?" Meekly (but triumphantly) I answered, "You see, I didn't play my passage at all that time, I just 'made believe' by playing on the tops of the keys!" From which you will deduce that in two piano playing it is always the other fellow who plays too loudly; often it is annoying if you can hear him at all.

On the other hand, the team must be wary about its *fortes* and *fortissimos.* Only one or two *fortes* should be permitted in each piece, and certainly not more than one *fortissimo.* When (and if) this is required, it should burst forth brilliantly like a shooting rocket, and subside as quickly. But (I say it with a resigned sigh) duo pianists will probably still continue to disregard this advice, and we shall be everlastingly irritated by those players whose sole color is a hard, rusty-wired forte. Heaven preserve us from the clan!

Other points worth watching are: in rapid pieces with scale, arpeggio or finger passage work, the pedal is employed much less than in solo playing, in fact the best advice I can give you at such times is to use no pedal at all, and to play lightly nonlegato or semistaccato. On the other hand, in slow sustained pieces like the *Coronation Scene* from "Boris," or Debussy's *Afternoon of a Faun,* even more pedal can be used than is possible in solo playing. In fact, one of the fascinations of two piano playing is the pedal experimentation made possible with the two sounding boards and dampers.

Which brings me to a very important point. One of the marked differences between ensemble and solo playing is in the extra amount of bass tone required of the pianist's left hand; in other words, he is often the only "bottom" for the other two or three hands; so, in order to make this bass rich and powerful enough, it must be played exaggeratedly loudly. Without such solid foundation, the whole structure wobbles insecurely. Amateur ensemble players do not watch this enough.

Above all, never try to bring out two themes at the same time. The percussive nature of the piano precludes the success of any such plan unless the melodies are widely separated on the keyboard. Only one important melodic line should be well outlined—and all else relegated to a soft, but live background.

Ensemble players should work long at the easier, lighter repertoire before they tackle the Brahms-Haydn or Saint-Saëns Variations; and they should, of course, memorize all their pieces. They must strive for an impeccable, alluring rhythm, since this is the most important attribute of good two piano playing. . . .

Starting signals are given by one pianist who raises his head slightly, like a conductor's upbeat, and then lowers it for the "attack." For one of the pianists to wink his eyes at the other for a starting signal—as actually happened in a case I know—is too risky.

On a stage the pianos should be fitted together like this,



AUDIENCE

with the top of Piano II removed, the raised cover of Piano I acting as sound reflector for both instruments.

A word as to arrangements; I see no earthly reason why pieces written and *thought* for solo piano should be transcribed for two pianos, when there is such a wealth of orchestral and chamber music, songs, violin sonatas, and so on, hopefully awaiting a good arranger to make it available in this attractive medium.

It is well to remember that of all branches of ensemble, two piano playing is the most difficult for the performers themselves to hear; therefore a coach or an experienced teacher is absolutely indispensable in order to achieve a well balanced result.

Duo pianists should have conspicuous signs before them in their practice rooms to admonish them incessantly to play, "More Pianissimo," "Semistaccato," "One climax only," "Softer," "Dryly," "Less Tone," "Less Pedal," and to "Restrain Yourself," "Hold Back" and "Keep Down." I am afraid, however, that it would take huge, glaring neon signs to make them really heed these warnings!

Two Boys

I am fifteen years of age and have studied piano for approximately six years. At present, along with my studying I am trying to educate two small boys, one of seven and one of eight. One boy has done well. He had had previous training in school and grasped the fundamentals rapidly. The other boy does not seem to be interested and is coming along very slowly. However, his mother and father insist upon his studying piano. What do you suggest?—R. J. R., Michigan.

At your age, unless you are an example of that rare species, a "born teacher," you ought not to undertake the musical education of anyone. For, unfortunately, most teachers are not "born"—it takes years of training to produce even an ordinary one.

If the parents cannot engage a musician of wide musical experience for both boys, could they afford to send the slow chap to a more mature teacher? Then, if you must continue to teach the bright boy (which I do not approve of, even if you need the money), couldn't you take him once a month to your own teacher for a check-up?

Rack Down

Often photographs of pianists seated at the piano are taken with the music rack folded down. Is this a true way for the pianist to judge the tone reaching his hearers, whether it be loud or soft, as the case may be. I notice a decided difference in tone when the rack is down, louder, even harsher sounds being produced. Do you advise practicing with the rack down?—H. B., Canada.

I am very glad you brought up this very important point. If all concert pianists play with racks down—as they do—does it not seem advisable for students and teachers to follow suit? The rack is a wall which prevents the pianist from properly hearing the quality and quantity of his tone. It is one of the chief reasons for the student's surprised remark, "Oh, I thought I was playing *very* softly," when to the teacher's ears he actually sounded *mezzoforte.* The difference between rack up and rack down is really astounding. Luckily you found this out yourself.

Also, practice as much as possible with the rack down, and insist that all your students with grand pianos do the same as soon as their pieces are memorized. It is often possible to practice with the music laid flat on top of the rack.

Rotation

In Mr. Matthay's alleged remarks contained in the recent ETUDE article, "Is there a Last Word in Piano Technic?", he says that one cannot even place his hand in playing position without a slight forearm rotation toward the thumb, to keep the hand from falling over on its side. Is this the principle embodied in "Rotation of the Wrist"? Any enlightenment given will be heartily welcomed.—H. B., Canada.

Mr. Matthay is right. Have you ever tried to rotate your wrist? Impossible, isn't it? But the rotation of the forearm is one of the most important pianistic principles. Upon it depends much of the articulative freedom of arms, hands and fingers. Matthay's pamphlet, "The Forearm Rotation Principle and its Mastery," gives an excellent exposition of it, and will answer all your questions.

Always remember that the wrist has nothing at all to do with relaxation. Let teachers put that statement in their pipes and smoke it hard, even if it "knocks 'em out for awhile!" The true seat of "relaxation" is that floating elbow tip with its free swinging, rotating forearm.



Harry Adjip, in Berber costume

From Jungle to Symphony Hall

An Extraordinary Musical Life

The tale of a man with four names; who was born in Hawaii, of American Indian parents; was brought up by a Malay in Singapore, as a Mohammedan; is now a Presbyterian and an active musician in Philadelphia; and whose story was secured expressly for The Etude

By RALPH G. RUTLEDGE



Harry Adjip, as he is to-day

NO MORE REMARKABLE STORY has ever come into the office of THE ETUDE than this one. Harry Adjip is known to us personally, and we are convinced that his narrative is accurate to the best of his recollection. The fact that in the United States of America of 1938 he is still convinced that he has seen a Tigerman shows the power of superstition in the deep and mystic East. We have seen some of the amazingly fine copies of the scores of classics which he has made while employed by Mr. Edwin A. Fleisher in copying parts of the magnificent Fleisher Collection at the Free Library of Philadelphia, one of the greatest collections of orchestral and chamber music in America. Mr. Fleisher assures us that he is one of the most exacting and painstaking workers he has ever known. Mr. Adjip lives in Philadelphia, with his wife, who is a native of Porto Rico. None of his compositions have been published.—*Editorial Note.*

* * * * *

A Colorful Childhood

"MY NAME is Harry Adjip, and I purpose telling first, the following facts just as they have been revealed to me by those who knew the circumstances surrounding my birth, and later the varied experiences I have had in contact with music in different parts of the world. I say that my name is Harry Adjip, because it is one of the names by which I have been known; but, as I shall later explain, I am entitled to four names, Kalow, Mohammed Ali, Hadji Mohammed Ali, and Harry Adjip. In so far as I know, I am racially an American Indian, my father having been a Cherokee born in North Dakota. His name was Maro Kalow. My mother was part Mexican Indian and Spanish. I was born in Honolulu, Hawaii, January 15, 1888, where my father had a small sugar plantation.

"When I was three years old my mother died and my father was so despondent that he decided to leave Hawaii. He sold out and moved on with my sister and myself to the Orient. For a time he was in Manila, then in Hongkong, and at various places where he worked on rubber plantations. In one of these places he encountered an English circus, and this led him to Kuala Lumpur (in the state of Selangor) which, after Singapore, is the second largest city of the Malay Peninsula. It is one of the most beautiful cities of the British Empire in the Far East, with numerous fine modern buildings, excellent paving and all municipal improvements. The circus opened with my father as the director of the Wild West Show. Even then the romances of our Western plains and mountains were very thrilling to the Oriental. They liked the swift riding and the gunfire of the cowboys and the Indians, and father's show made a very great hit.

"At that time I was about five years old. One night father went out to the jungle on a hunt with a group of men from the circus. A black leopard, which no one had seen, stealthily leaped from a tree on my father's back, and in a few minutes, father was no more. All that he left to me was a small amount of money and an envelope with passports and papers giving my ancestry. These were handed over to a man who became my godfather. He was a Malay named Hadji Abdul Karim. He was a kind of priest, in that he was a teacher of the Koran and the Mohammedan Bible. It should be understood that the Mohammedan religion is monotheistic. That is, it believes in one god and not in the trinity as expressed in Christianity. It does, however, accept a large part of the Christian Bible and it reveres Christ like Mohammed, as gods, but as great prophets. Ever Mecca the name of Christ,

عيشا روح الله

appears at the sacred Ka'ba, the most spot in the Mussulman's world.

"All of my early education was Mob medan in the strictest sense. My godfa was a man of extraordinarily high ic and human sympathies. I know from residence in America that many pe look upon the Malays as semicivilize their thought. I heard from my godfa only the loftiest and noblest conceptio life relations. He spoke Malay, which my first tongue. He also spoke Arabic

"Life in the Malay Peninsula is very ferent from life in the West. Once c rubber plantation I was working wit group, burning up trees to make a clea on the edge of the jungle. I started a and ran a few yards away, when I hea call from my companions. I jumped looked back of me, and there dang about a foot above the place where I been standing, was a twenty-five python, with a head as big as my own I had delayed my jump only a few seco this story would never have been told. companions attacked the snake with knives, known as parangs, and soon reptile was no more.



Harry Adjip, as a Mohammedan

Music Study Begins

"NEXT TO OUR ONE STORY BUNGALOW t lived a musician who had formerly pla in a band in Manila. Music attracted enormously and my godfather arrange have this neighbor to give me lessons the violin. No one ever had to encou me to practice, for I wanted to do not else. The real Mohammedan has many hibitions regarding art, music and sport. In art, designs are permitted drawings of animate objects are prohib The strict Mohammedan is not permitte take part in football, dancing with the o sex, nor is he expected to be seen in m ing picture shows. Music is supposed t purely celestial, and therefore the Mohammedan does not participate in it in religious festivals, or unless he is dra to play in a military band as a sol Consequently it seemed very queer for godfather to let me take music lessons I believed he was my real father and I was his own son. Later I learned the son for his attitude. I was not his son not racially a Mohammedan.

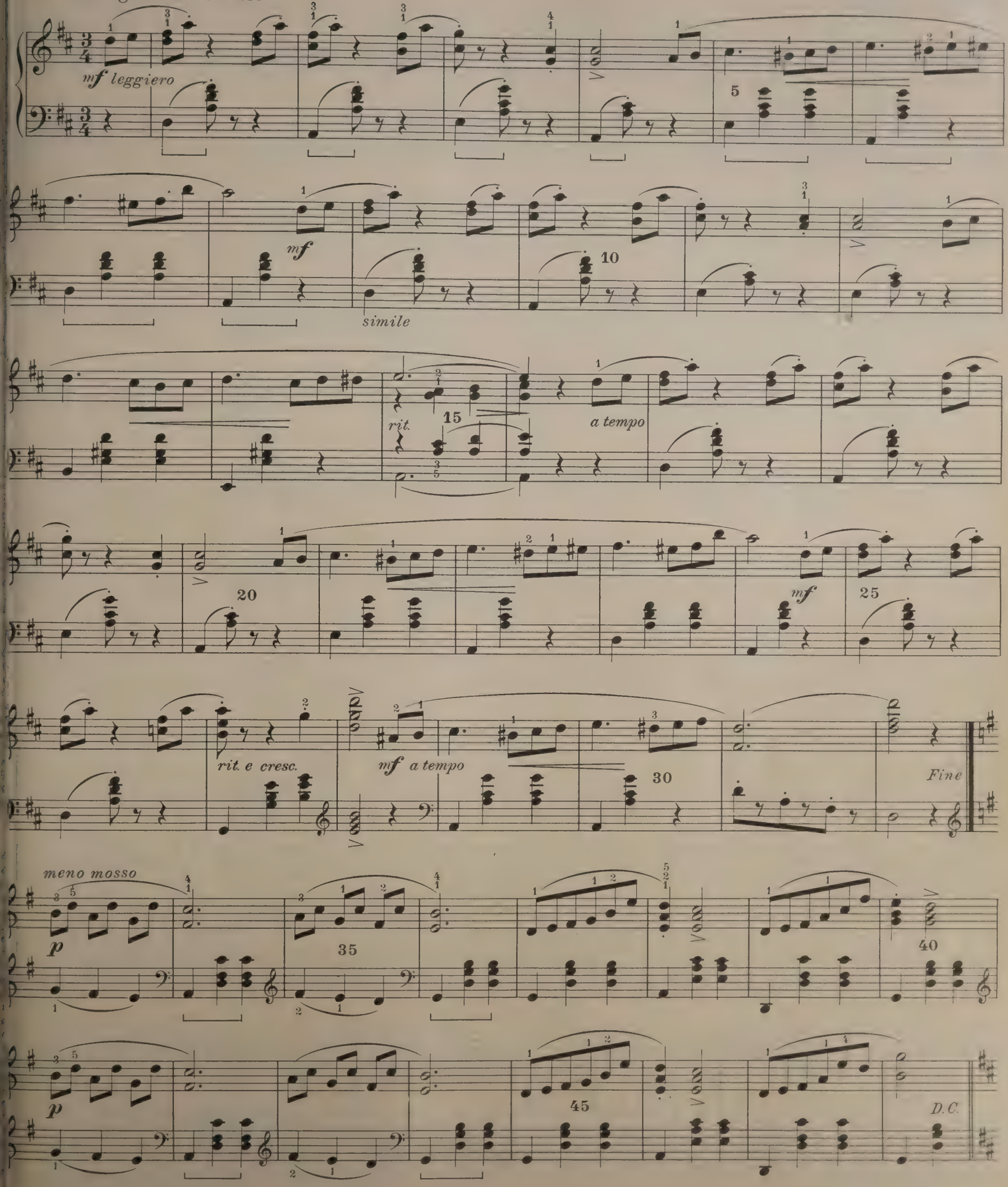
(*Continued on Page* 113)

ade 3.

BALLOONS IN THE AIR

Allegretto M.M. ♩ = 144

BERTHA R. FRICK

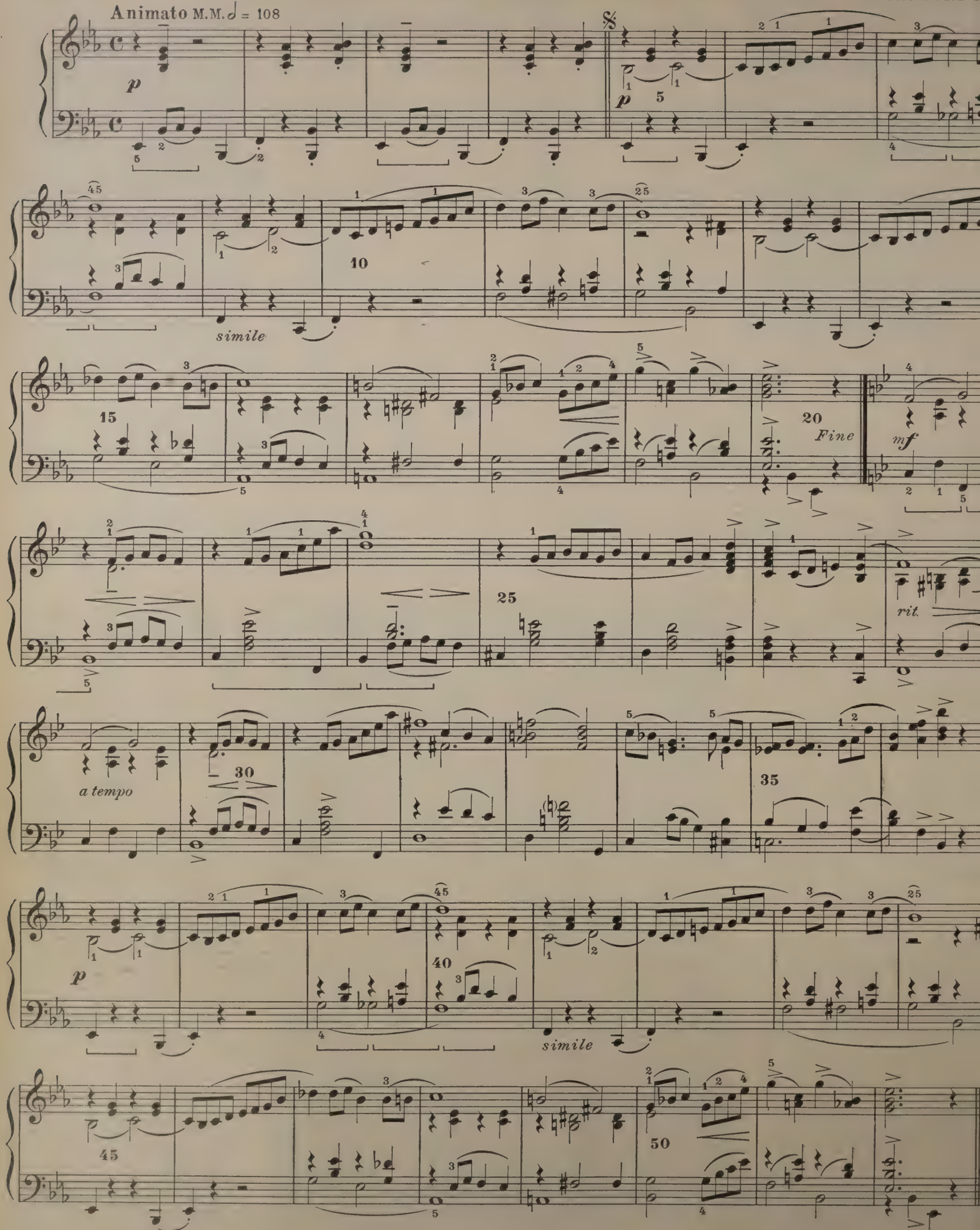


yright 1937 by Theodore Presser Co.

British Copyright secured

DANCING MARIONETTE

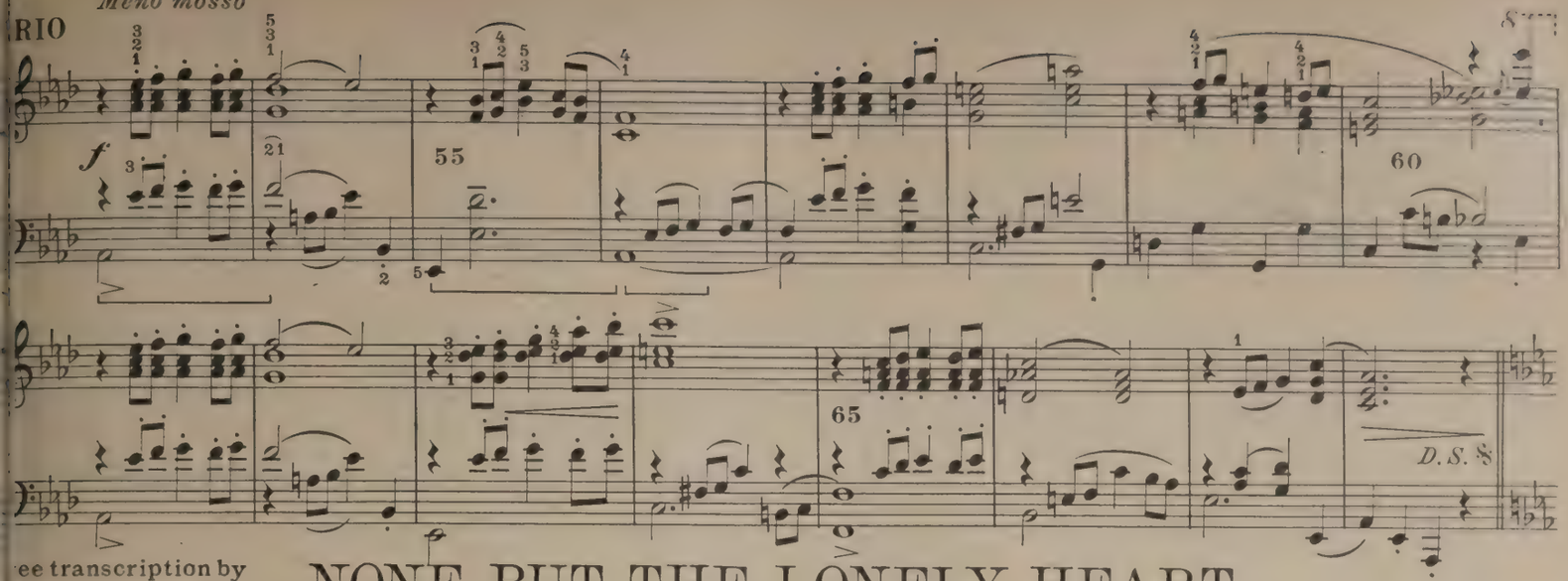
STANFORD K



Copyright 1937 by Theodore Presser Co.

British Copyright sec

Meno mosso



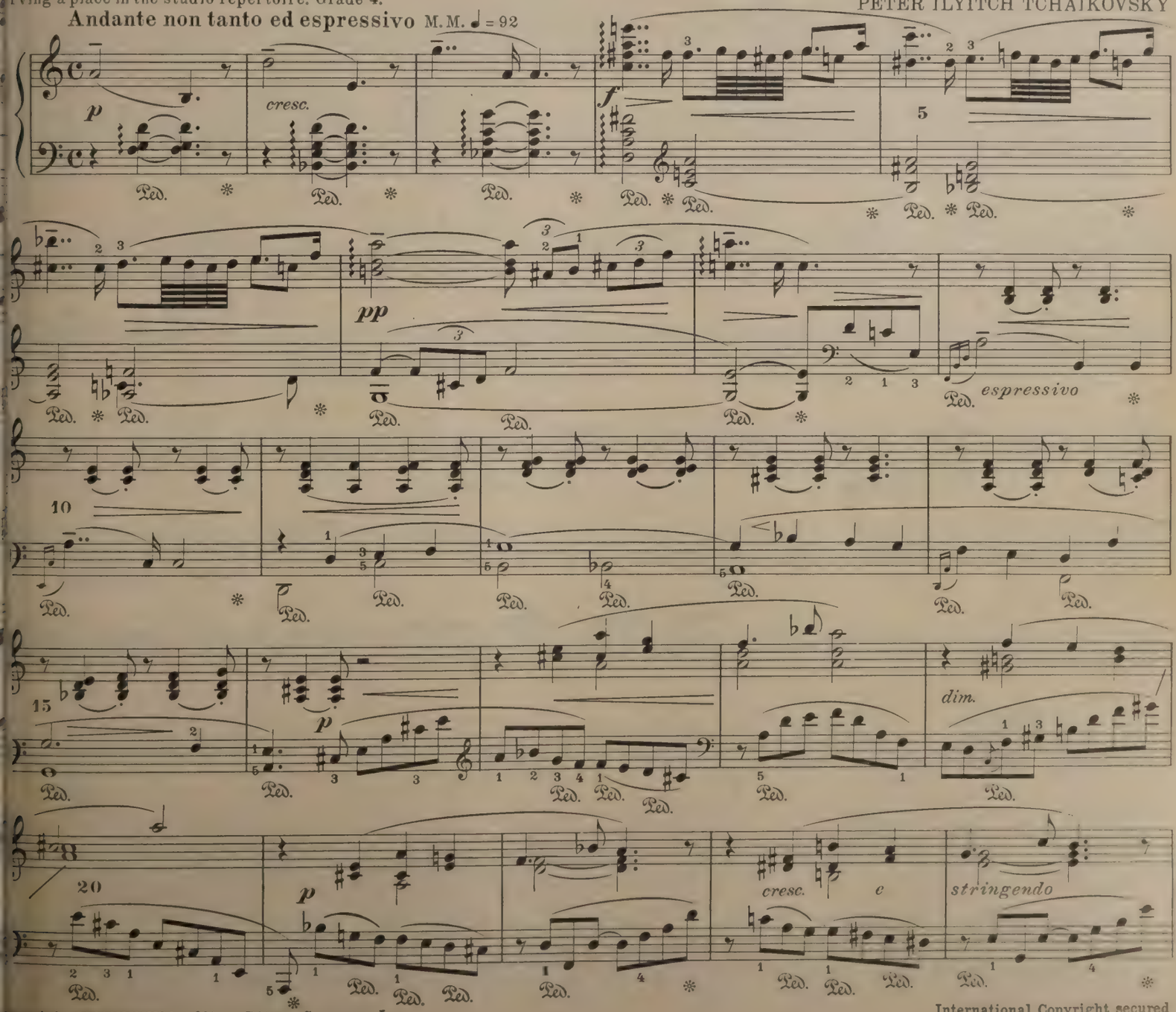
ee transcription by
Louis Victor Saar

NONE BUT THE LONELY HEART

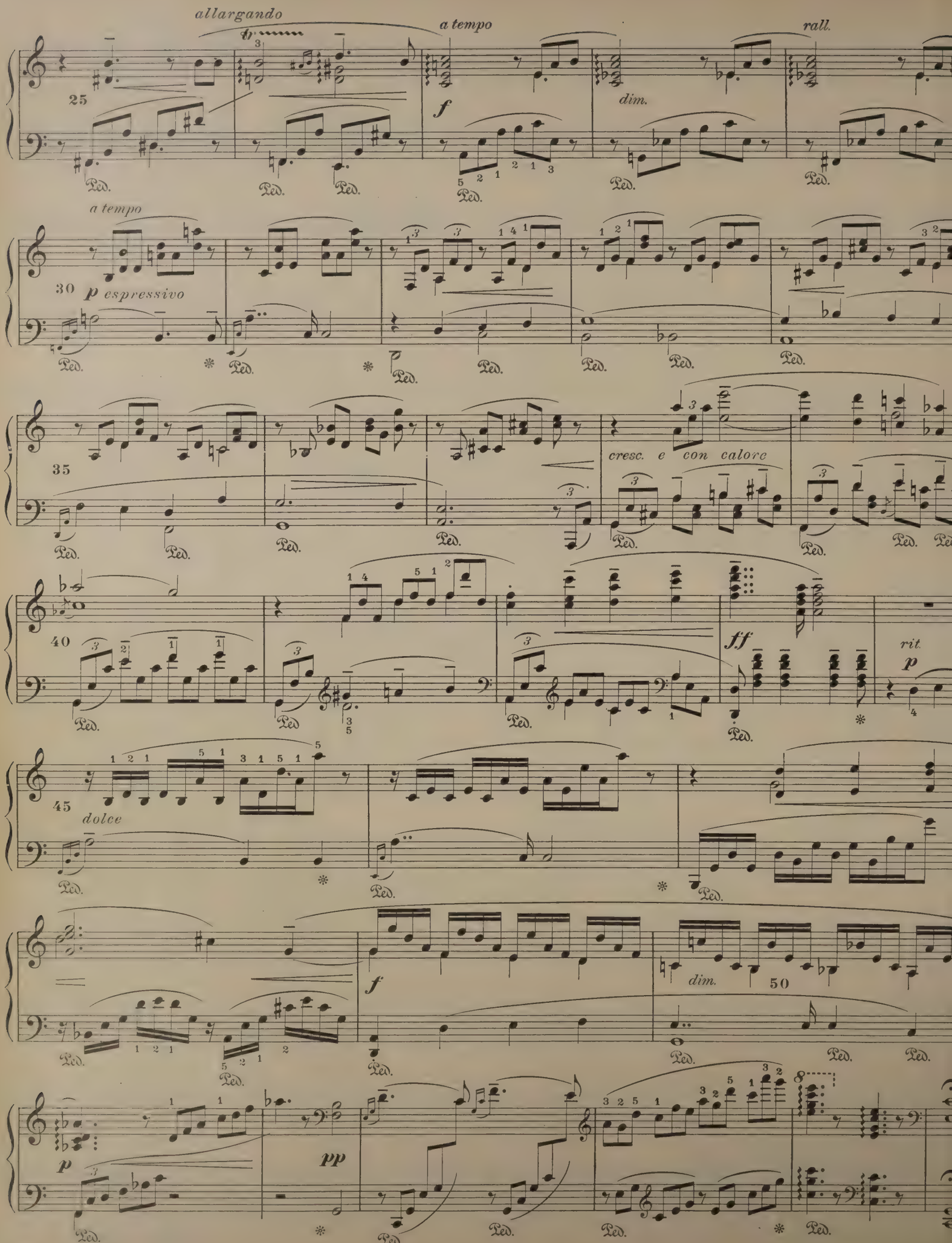
This lovely song by Tchaikovsky, always a great favorite with contraltos, became the theme song in the famous film presentation, "Little Women," d has since had renewed popular vogue. Mr. Saar's arrangement for piano makes it into a real piano piece suitable for recital purposes and well de- rving a place in the studio repertoire. Grade 4.

PETER ILYITCH TCHAIKOVSKY

Andante non tanto ed espressivo M.M. ♩ = 92



pyright MCMXXXV by Oliver Ditson Company, Inc.
International Copyright secured


allargando
a tempo
rall.
25
f
dim.
a tempo
30
p espressivo
35
cresc. e con calore
40
ff
rit.
p
45
dolce
f
dim.
50
p
pp

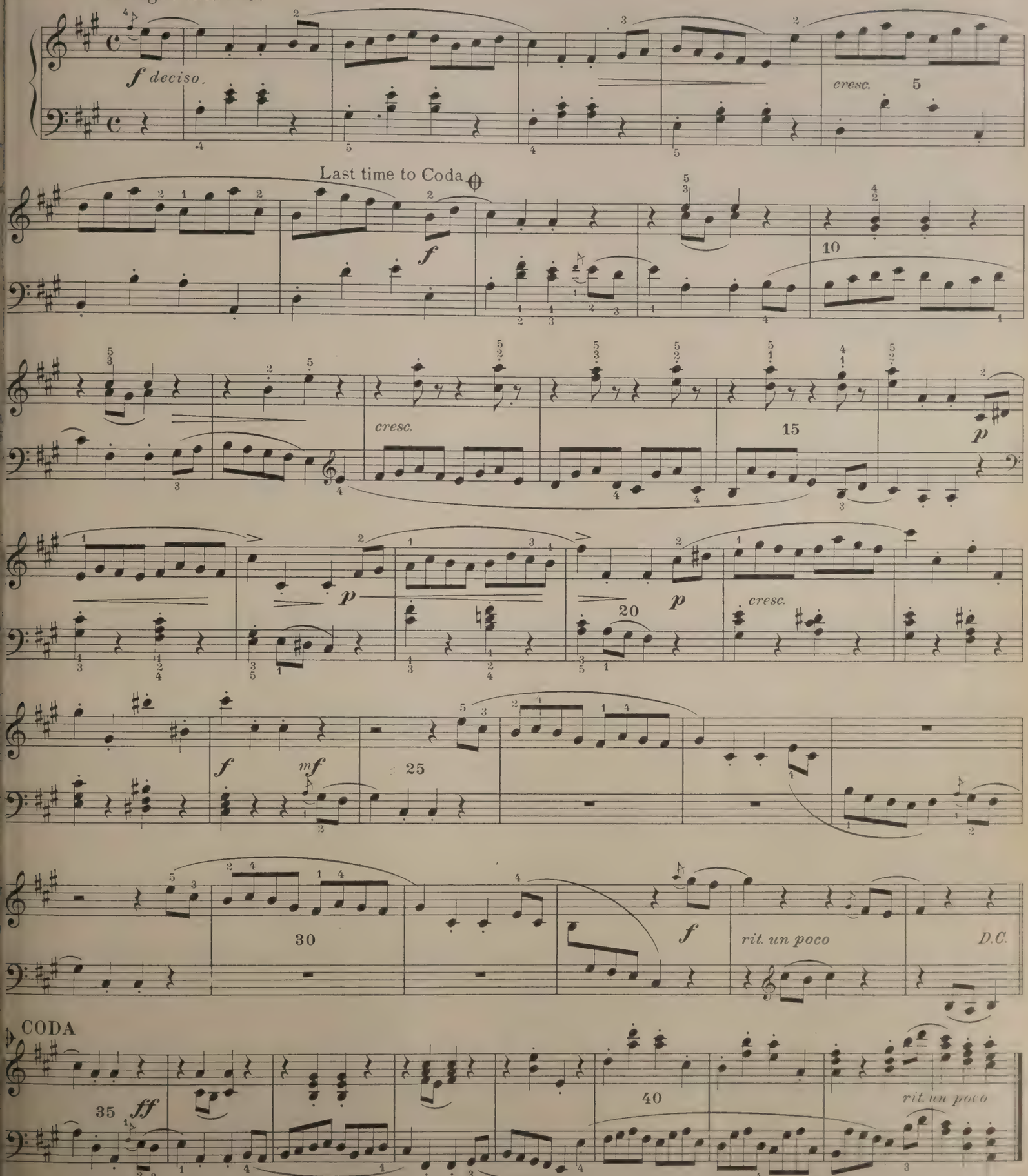
OLD FIDDLERS' CONTEST

COCK O'THE WALK

rade 3.

Allegro M.M. ♩ = 92

LUCINA JEWELL



opyright MCMXXXII, by Oliver Ditson Company
International Copyright secured

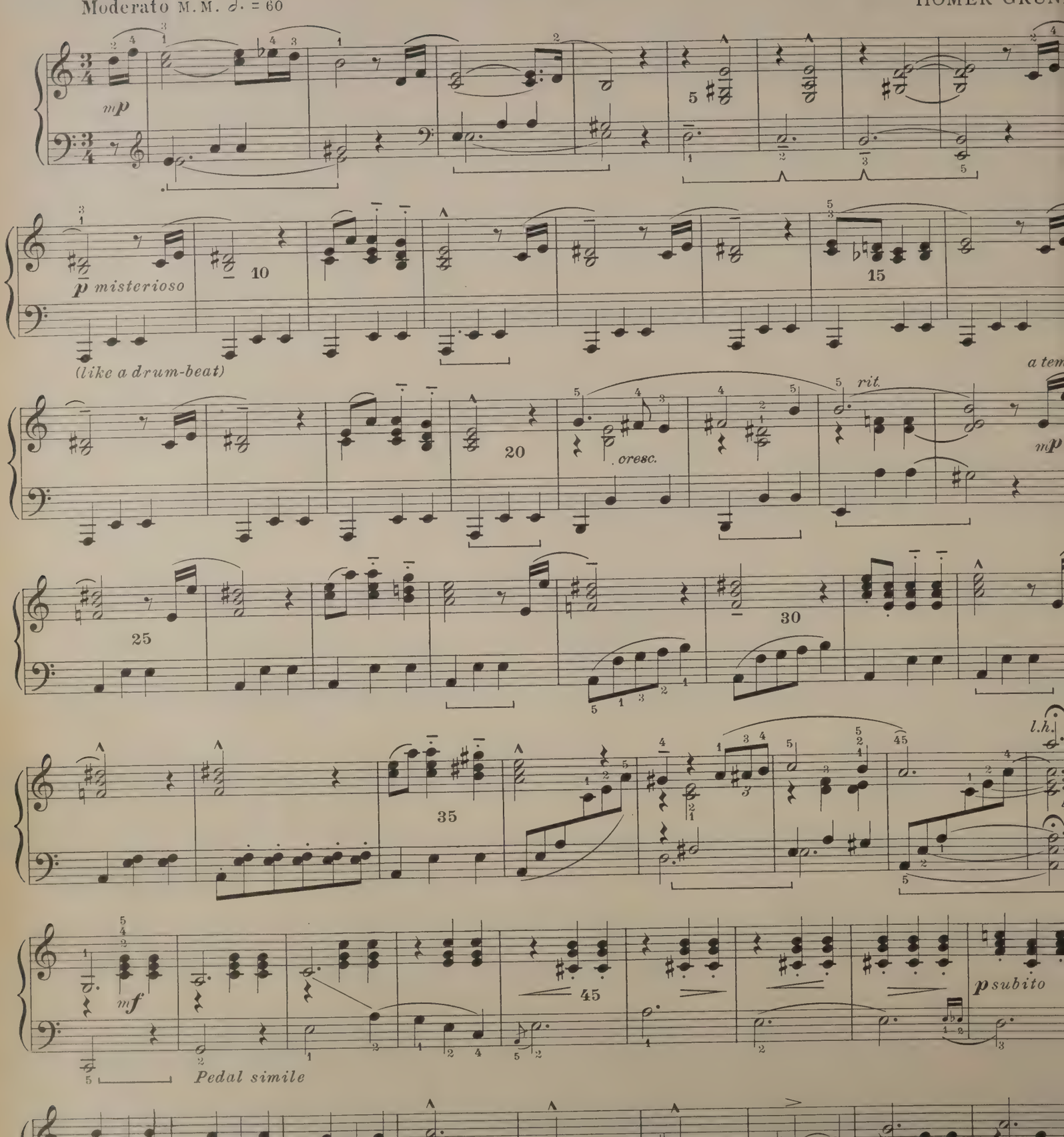
TEMPLE DANCE

ORIENTAL WALTZ

Grade 3½.

Moderato M.M. ♩. = 60

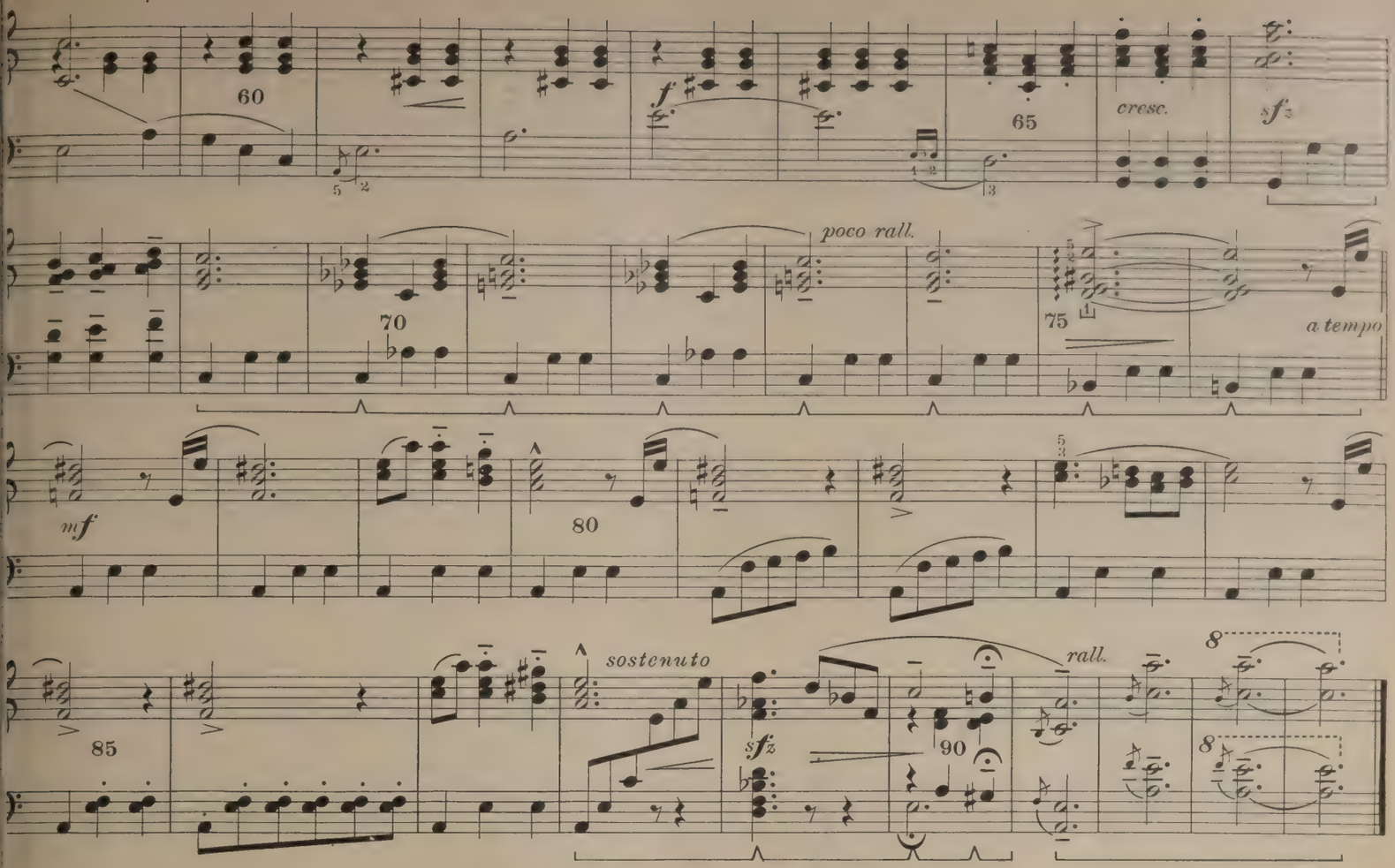
HOMER GRUN



Copyright MCMXXVII by Oliver Ditson Company

International Copyright se

THE ET

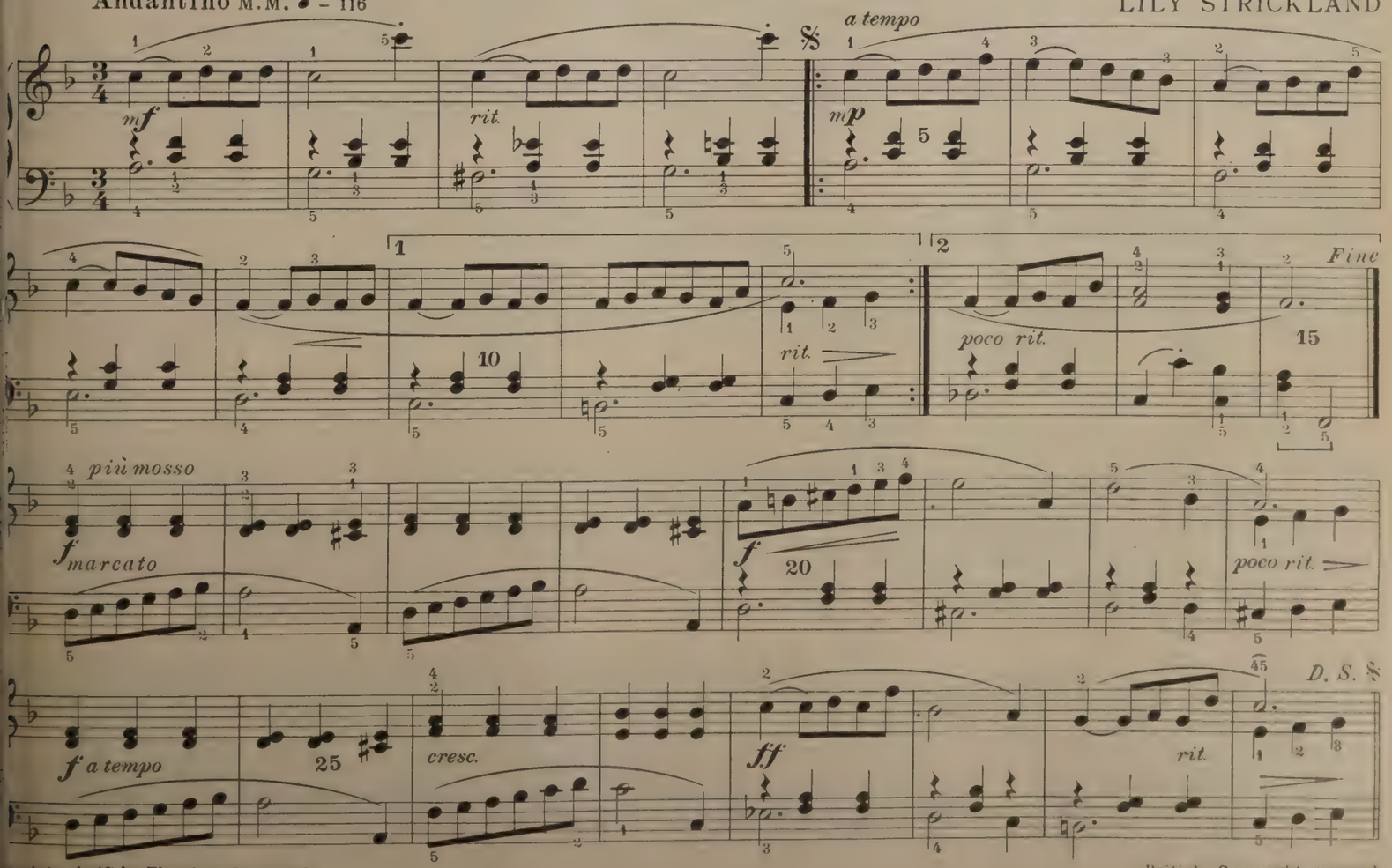


ade 2½.

MORNING REVERIE

Andantino M.M. ♩ = 116

LILY STRICKLAND



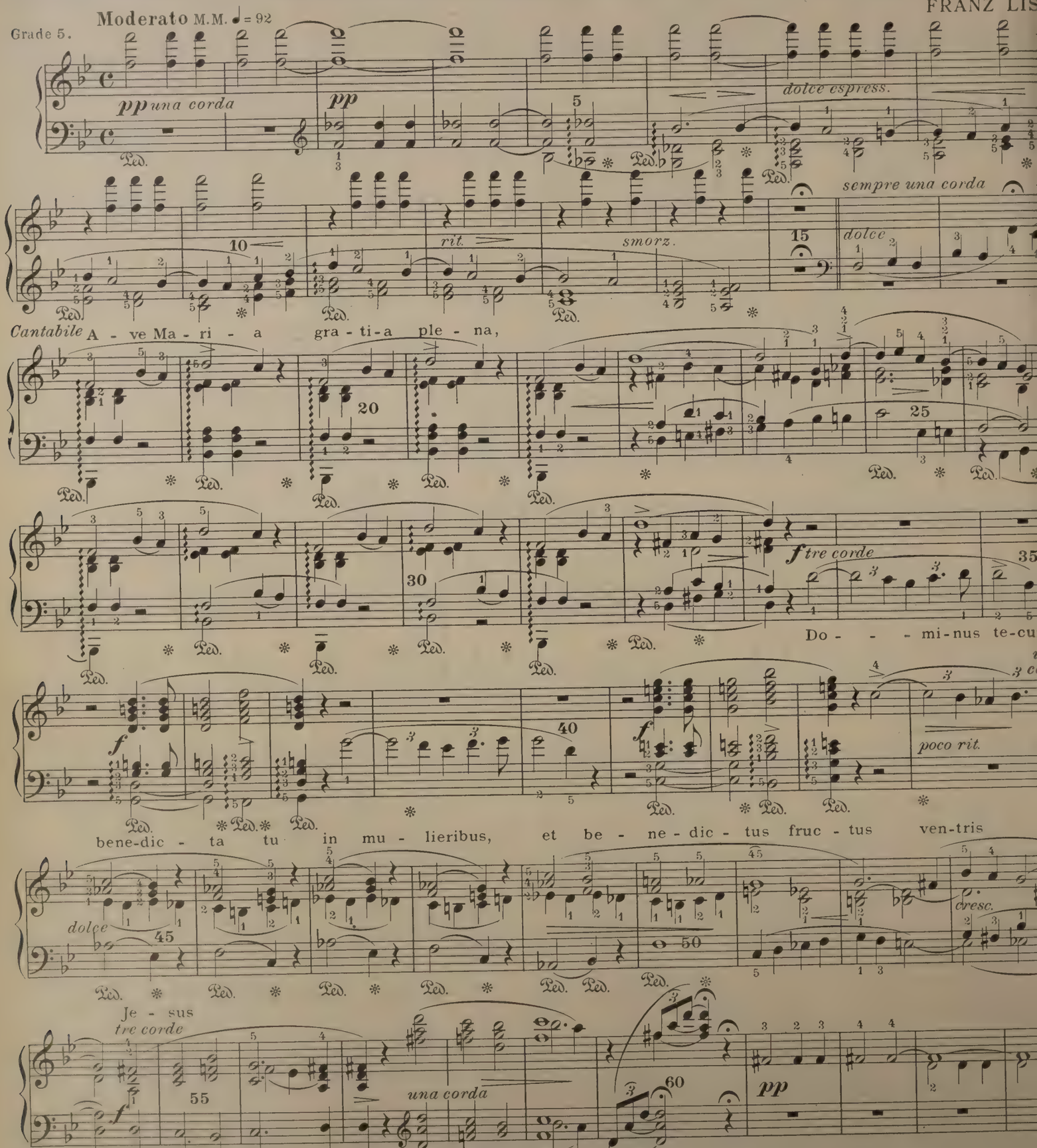
yright 1937 by Theodore Presser Co.
British Copyright secured

AVE MARIA

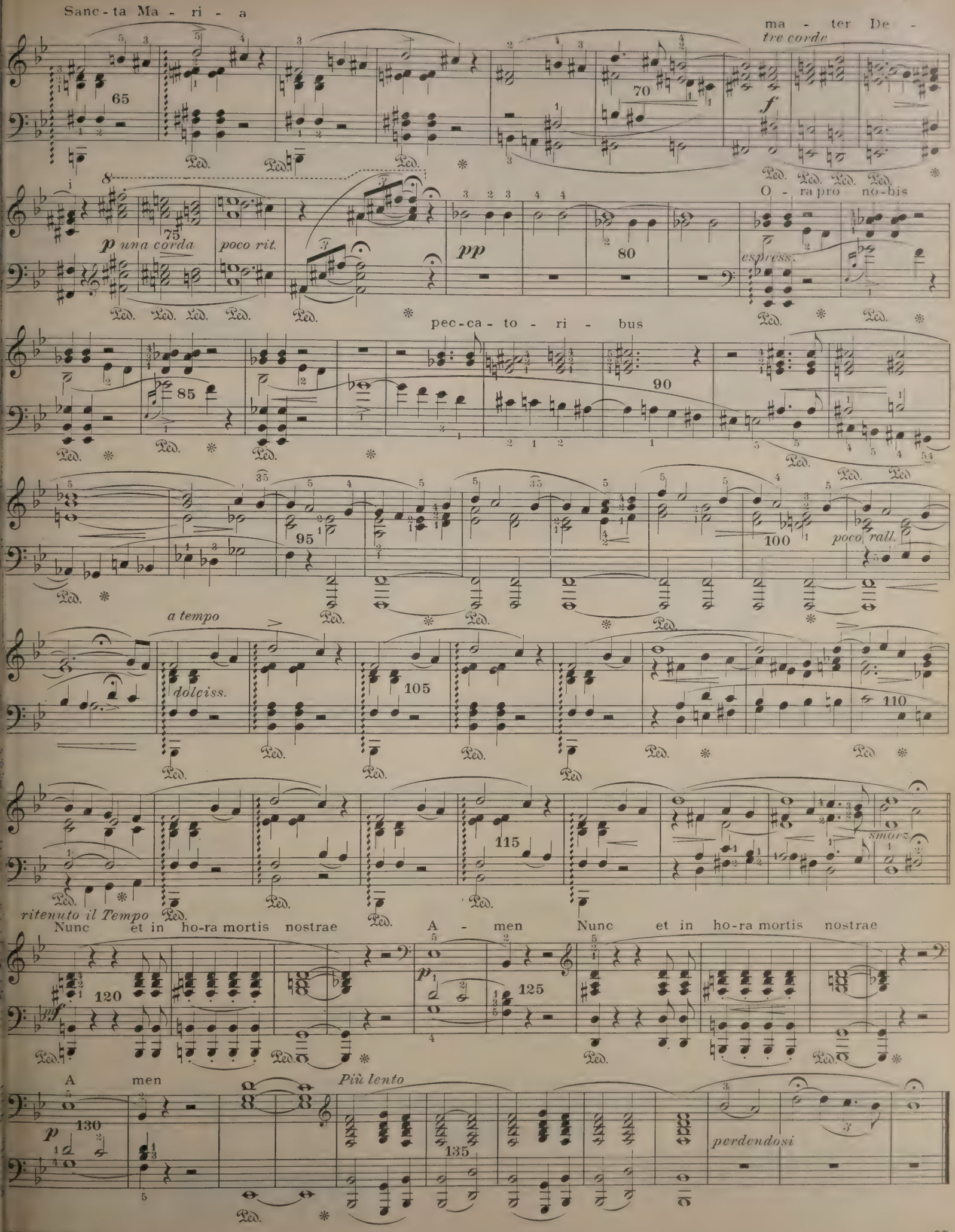
No. 2 from "HARMONIES POÉTIQUES ET RÉLIGIEUSES"

This unusual work of Franz Liszt, entirely free from the fioritura-like embellishments found in so many of his compositions, was written in 1
and shows his ecclesiastical bent, although it was finished twenty years before Pope Pius IX conferred upon him the dignity of Abbé.

FRANZ LIS



Copyright MCMIII by Oliver Ditson Company

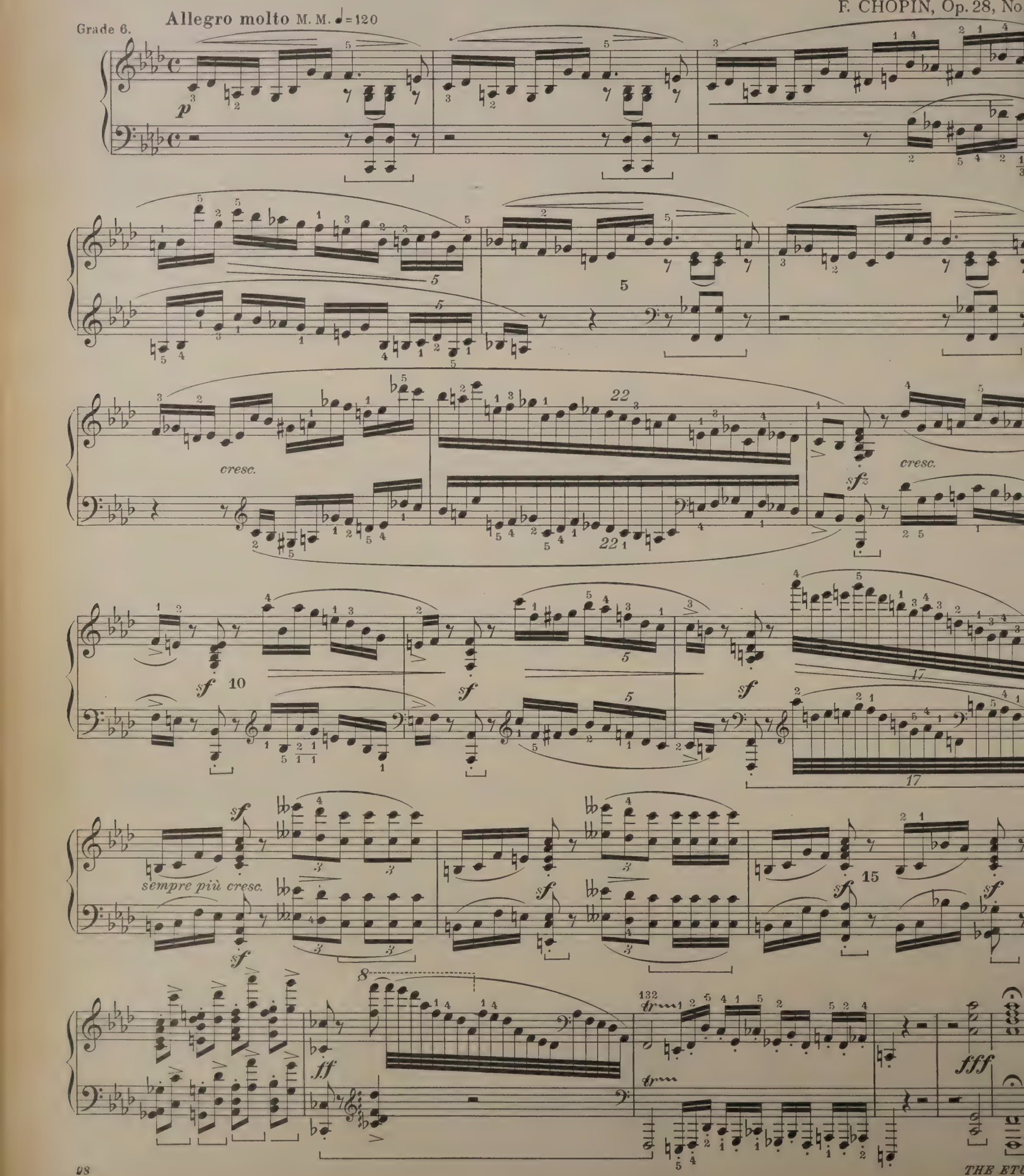

Sanc-ta Ma - ri - a
ma - ter De -
tre corde
O - ra pro no-bis
p una corda
poco rit.
pp
espress.
pec-ca - to - ri - bus
poco rall.
a tempo
dolciss.
smorz
ritenuto il Tempo
Nunc et in ho-ra mortis nostrae
A - men
Nunc et in ho-ra mortis nostrae
A men
Più lento
perdendosi

PRELUDE

The Preludes of the great Polish master, while written in miniature form, are in no sense easy of execution. The student should possess a w rounded technique before attempting the study of the Preludes, as they range from the lyric to the bravura in style. This Prelude is rather vi ous in character and calls for a clear and articulate touch, especially in the dramatic unison passages.

F. CHOPIN, Op. 28, No

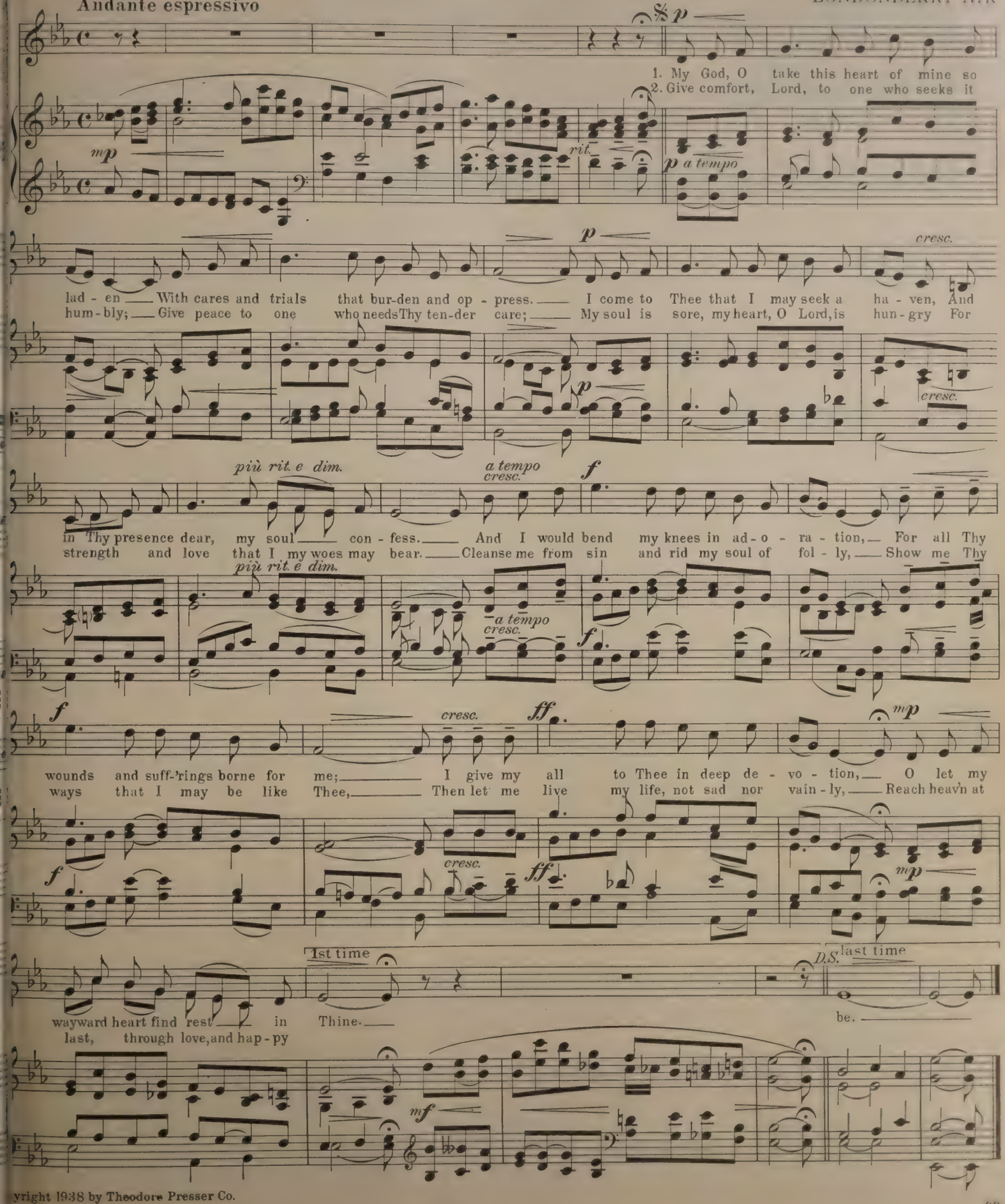
Grade 6.



THE PRAYER OF THE PENITENT

orge A. Brown

LONDONDERRY AIR



yright 1938 by Theodore Presser Co.

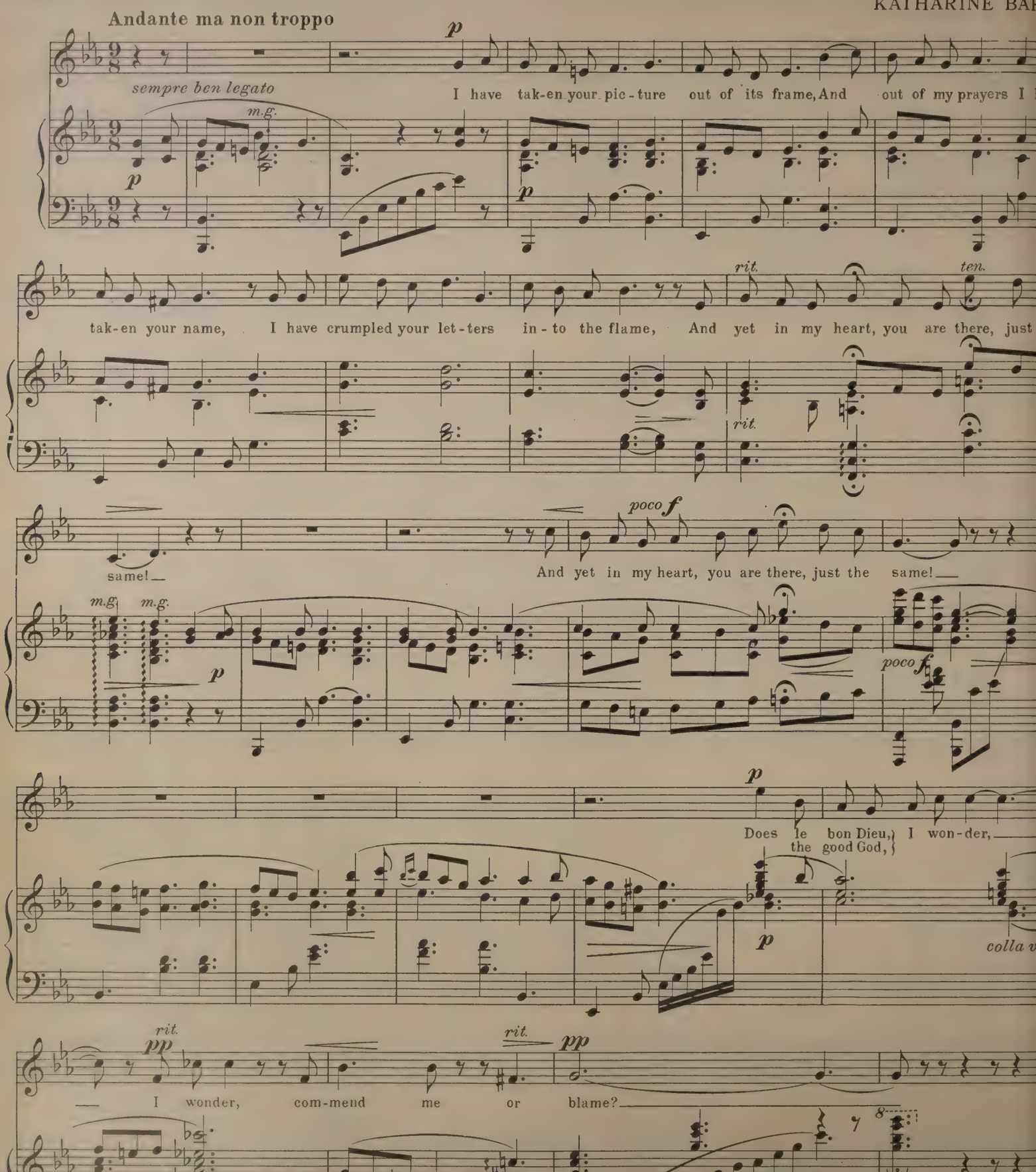
JEUNESSE

YOUTH

ROSE HENNIKER HEATON

KATHARINE BA

Andante ma non troppo

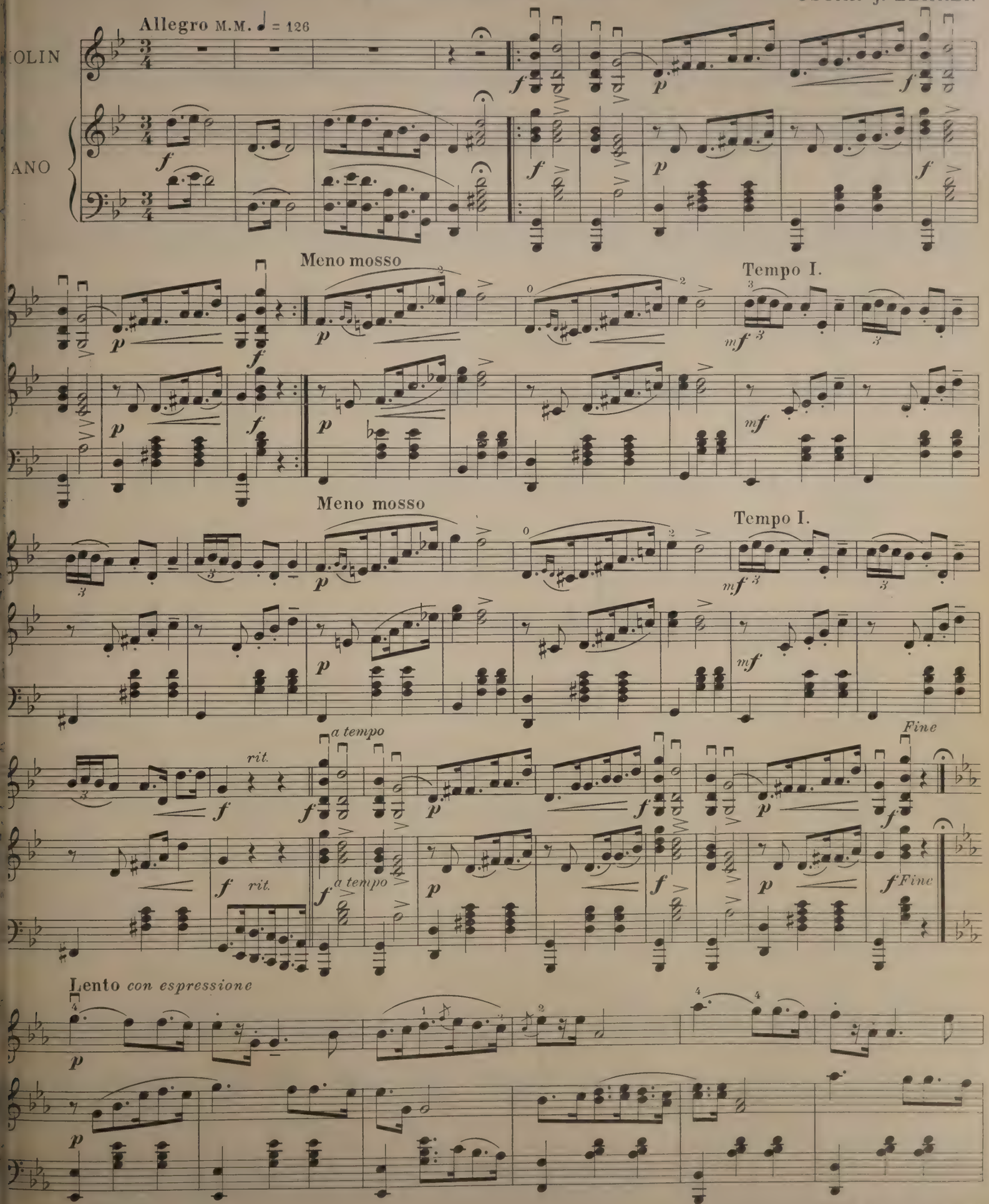


Copyright MCMX by The John Church Company

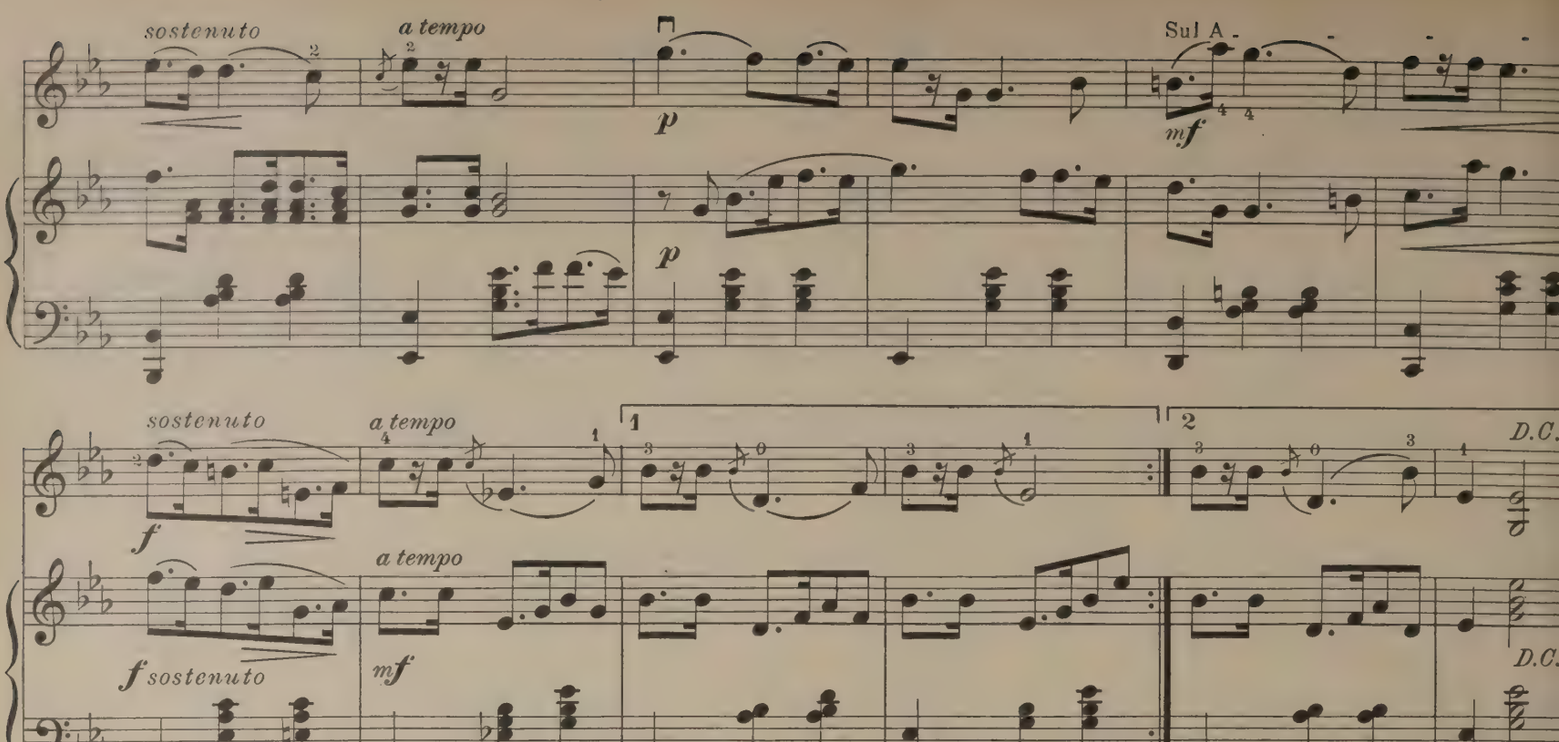
International Copy

FIRST MAZURKA

OSCAR J. LEHRER



Copyright 1919 by Theodore Presser Co.
British Copyright secured



MEADOW SONG

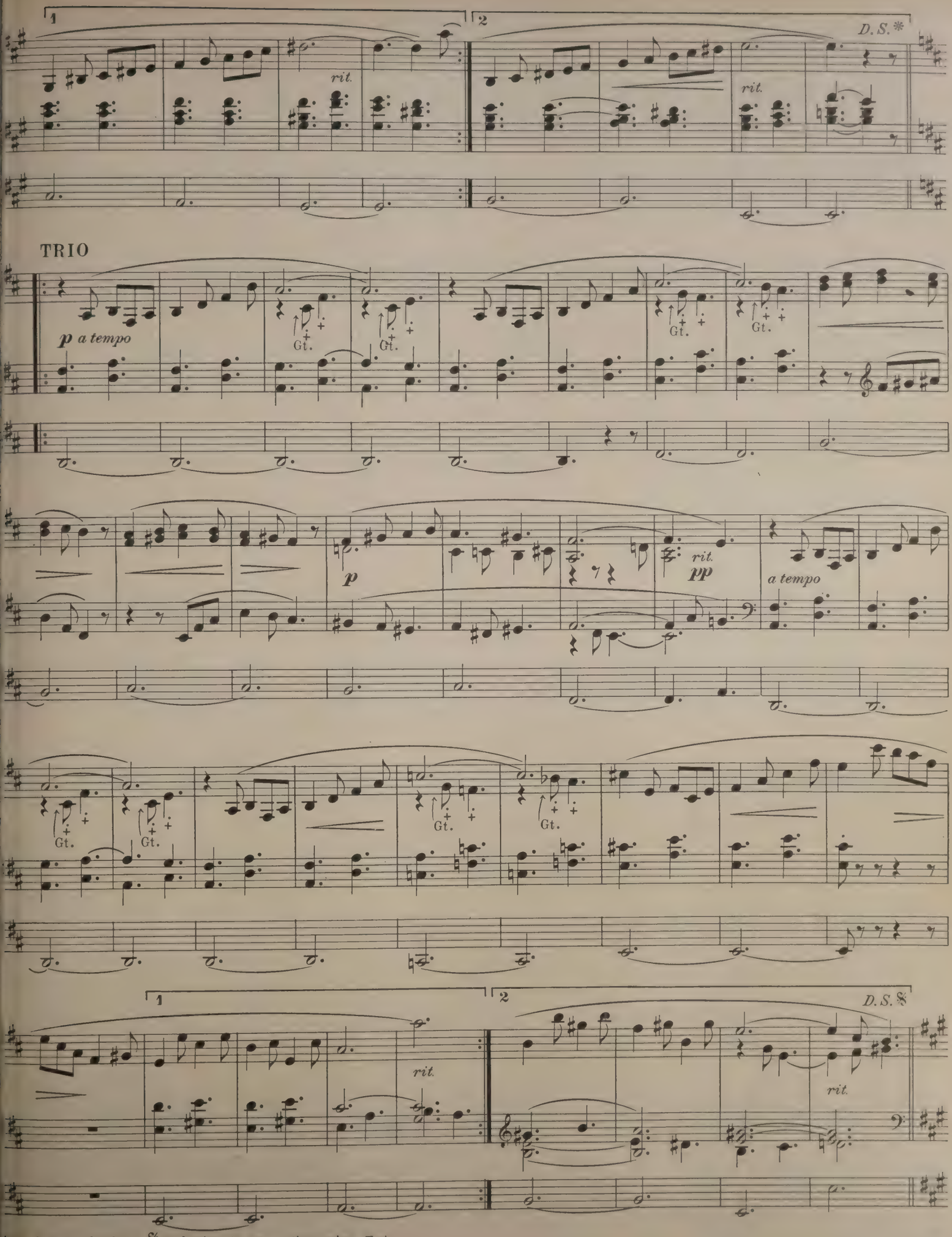
PASTORALE

FREDERIC GROTON, Op

Prepare { Sw. Oboe with Tremolo
Gt. Soft 8′ Flute
Ped. Soft 16′



Copyright 1937 by Theodore Presser Co.
British Copyright se



From here go back to 𝄋 and play to *Fine*, then play *Trio*.

BOURRÉE

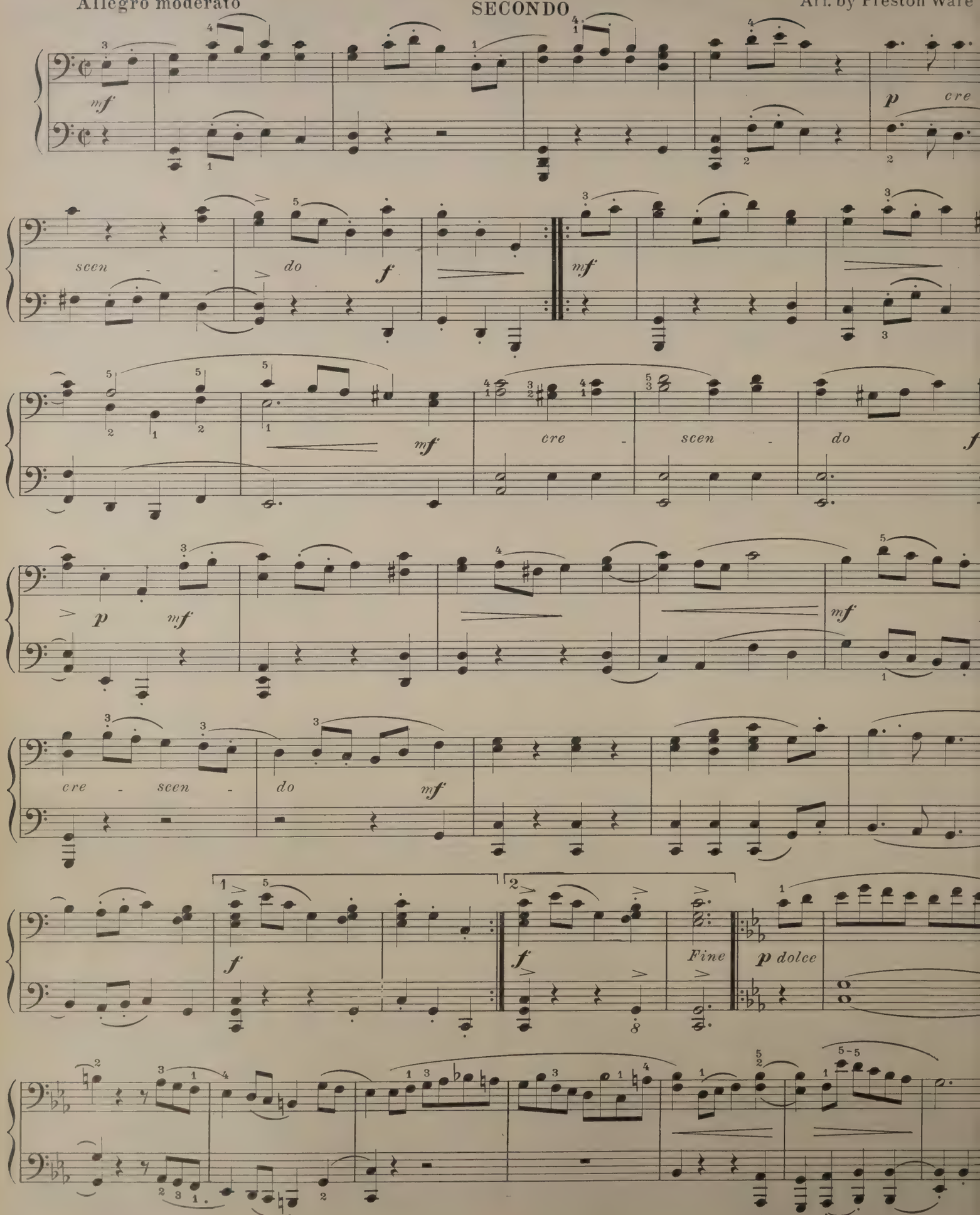
FROM THE THIRD CELLO SUITE

J. S. BACH

Arr. by Preston Ware

Allegro moderato

SECONDO



Copyright 1937 by Theodore Presser Co.

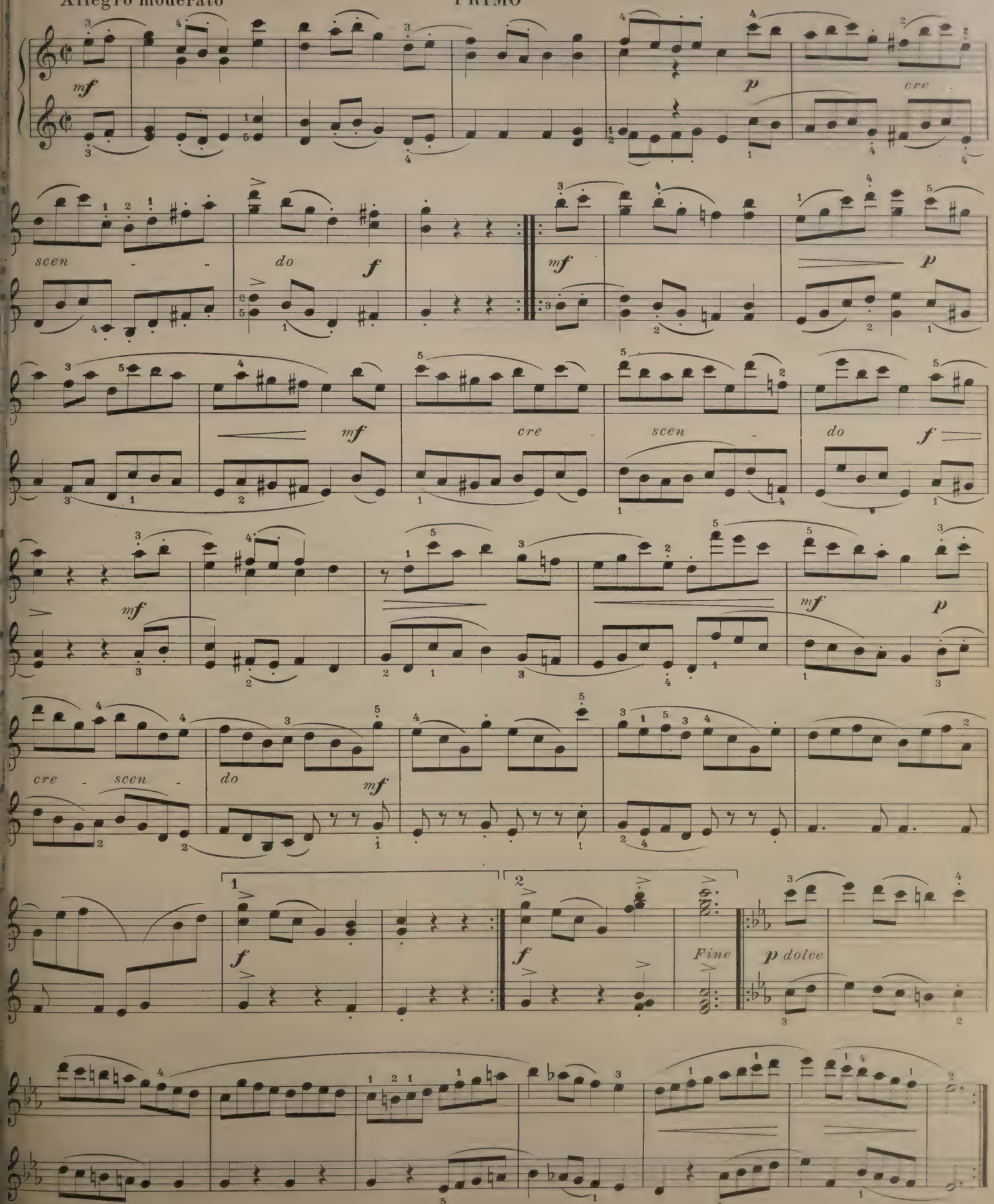
British Copyright

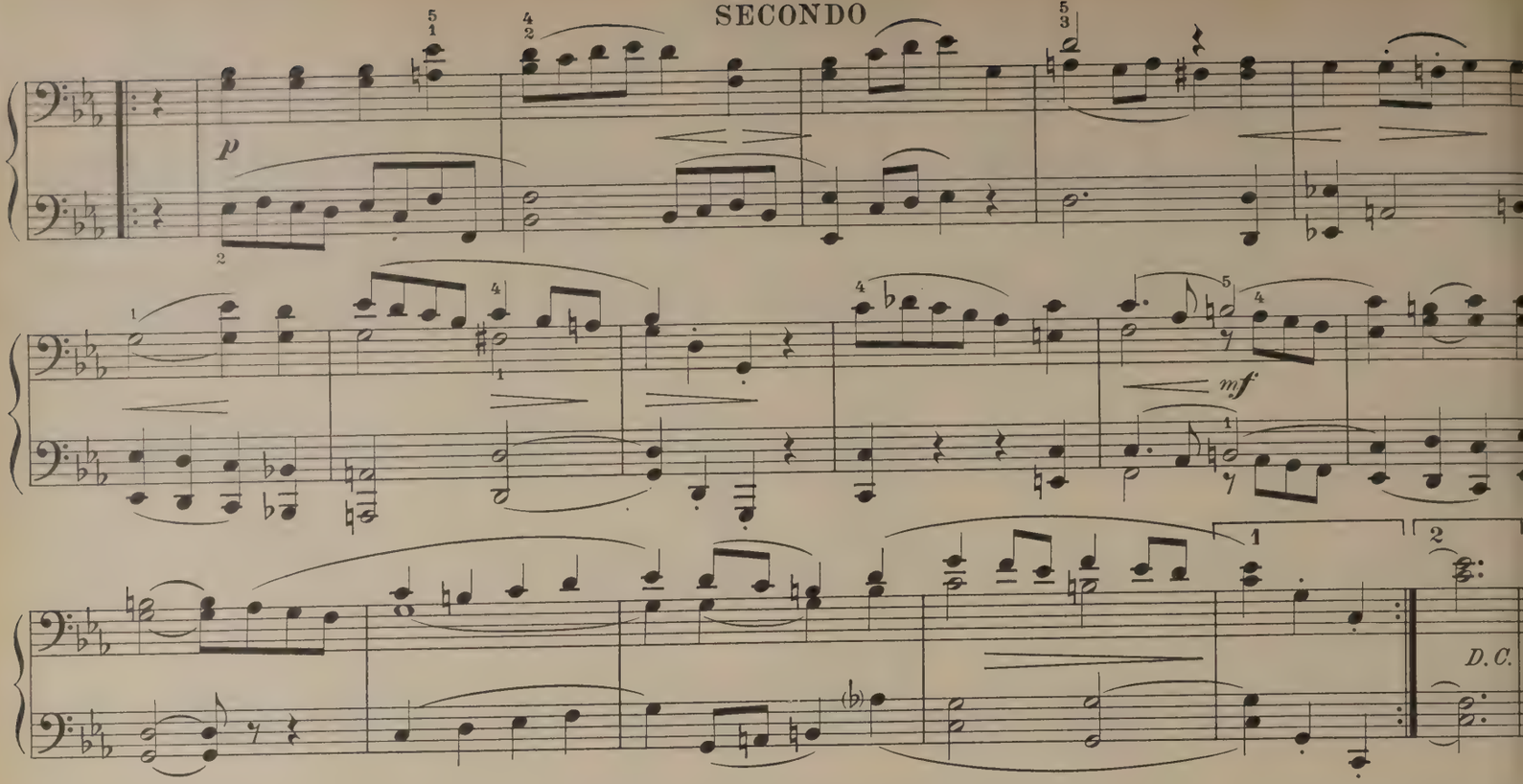
BOURRÉE

FROM THE THIRD CELLO SUITE

PRIMO

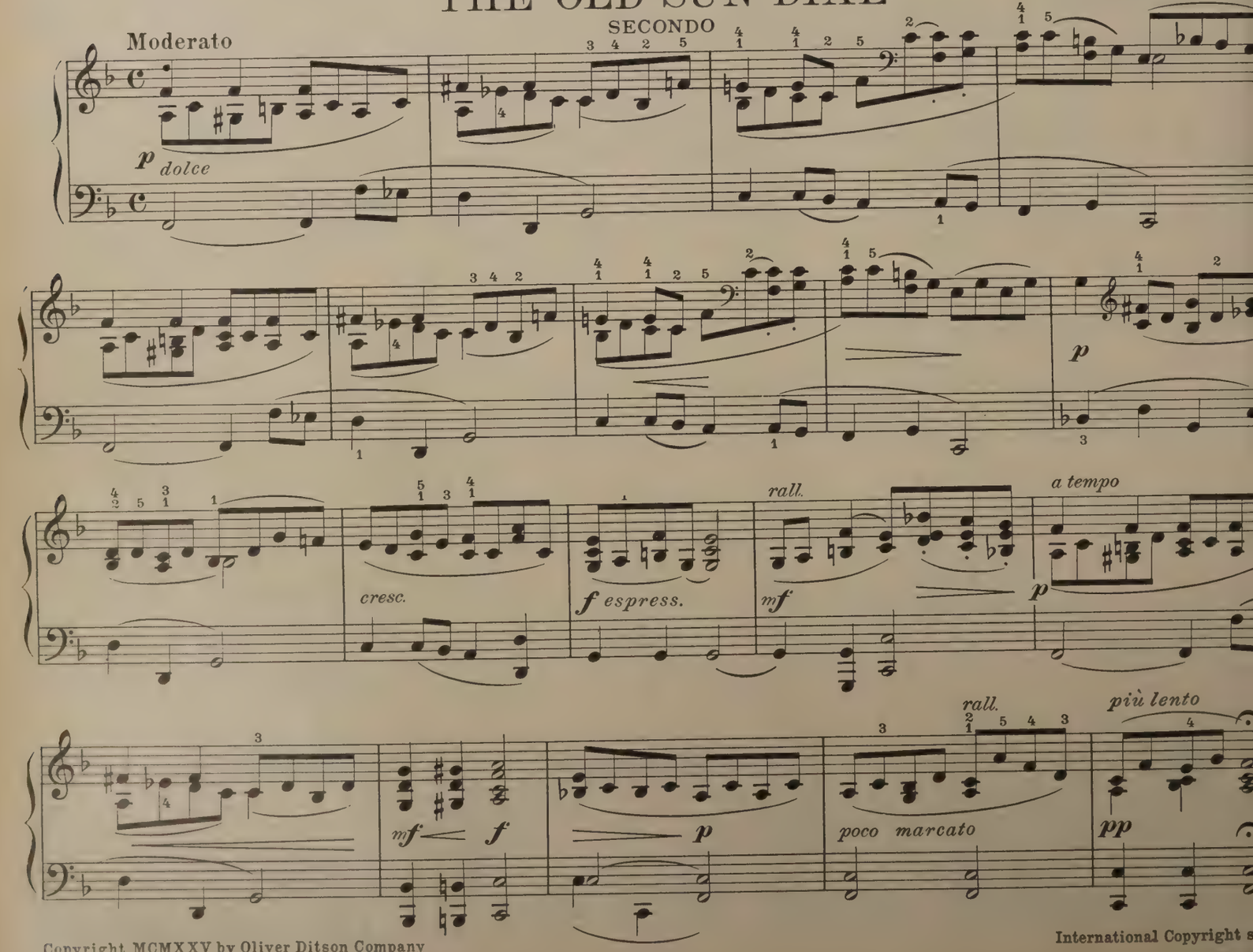
J. S. BACH
Arr. by Preston Ware Orem





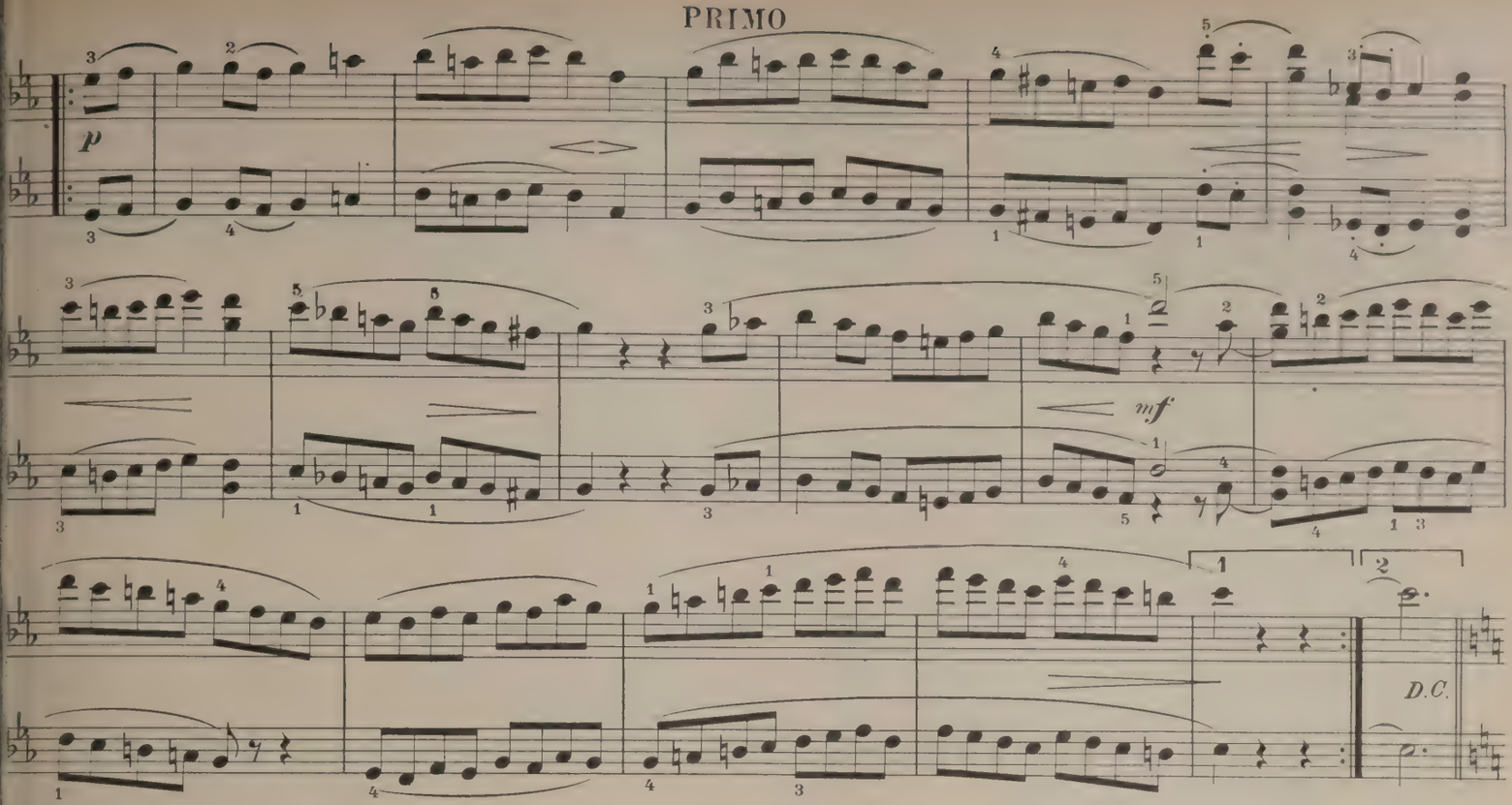
THE OLD SUN-DIAL

FRANCES TER



Copyright MCMXXV by Oliver Ditson Company
International Copyright s

PRIMO

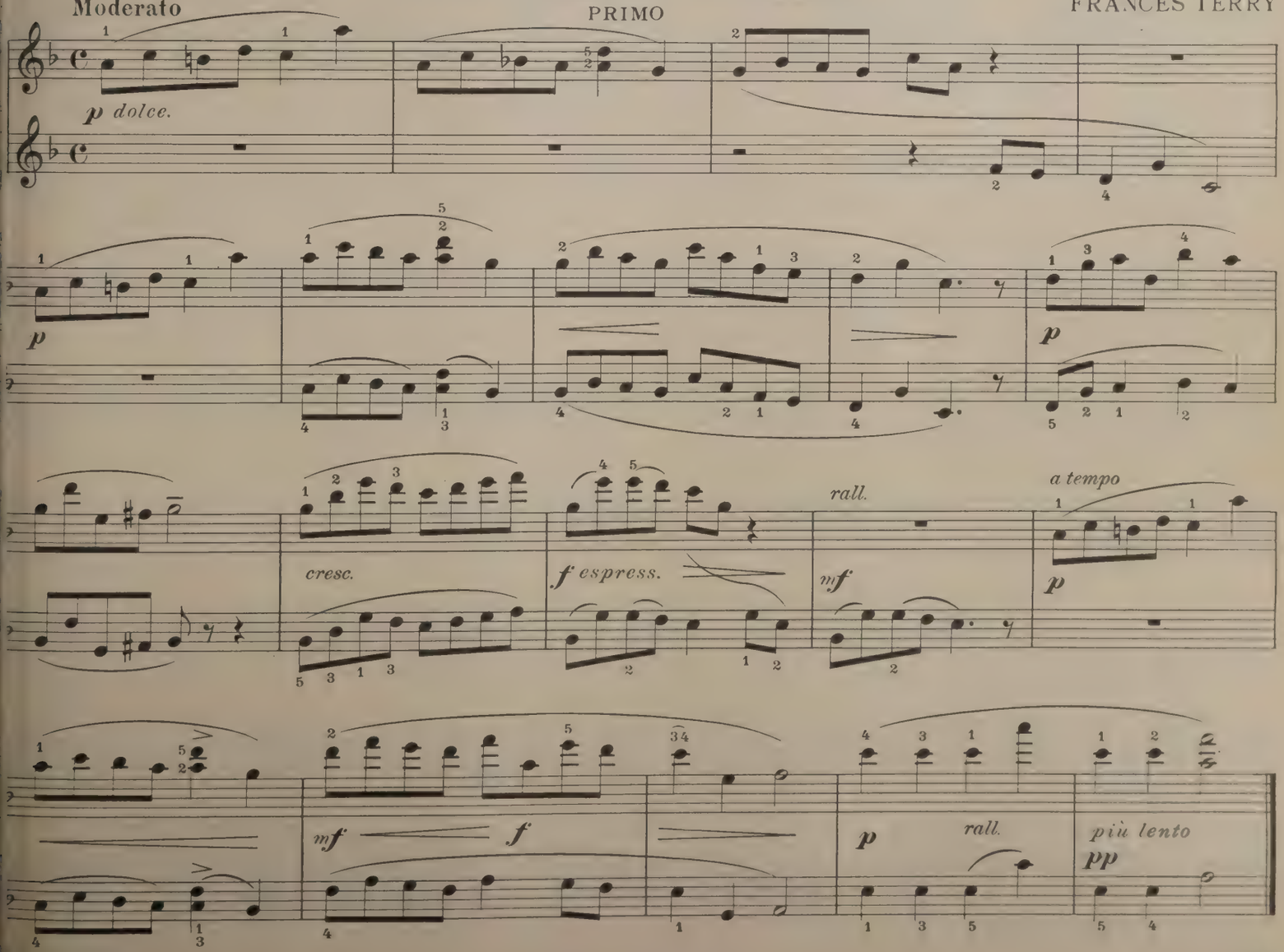


THE OLD SUN-DIAL

Moderato

PRIMO

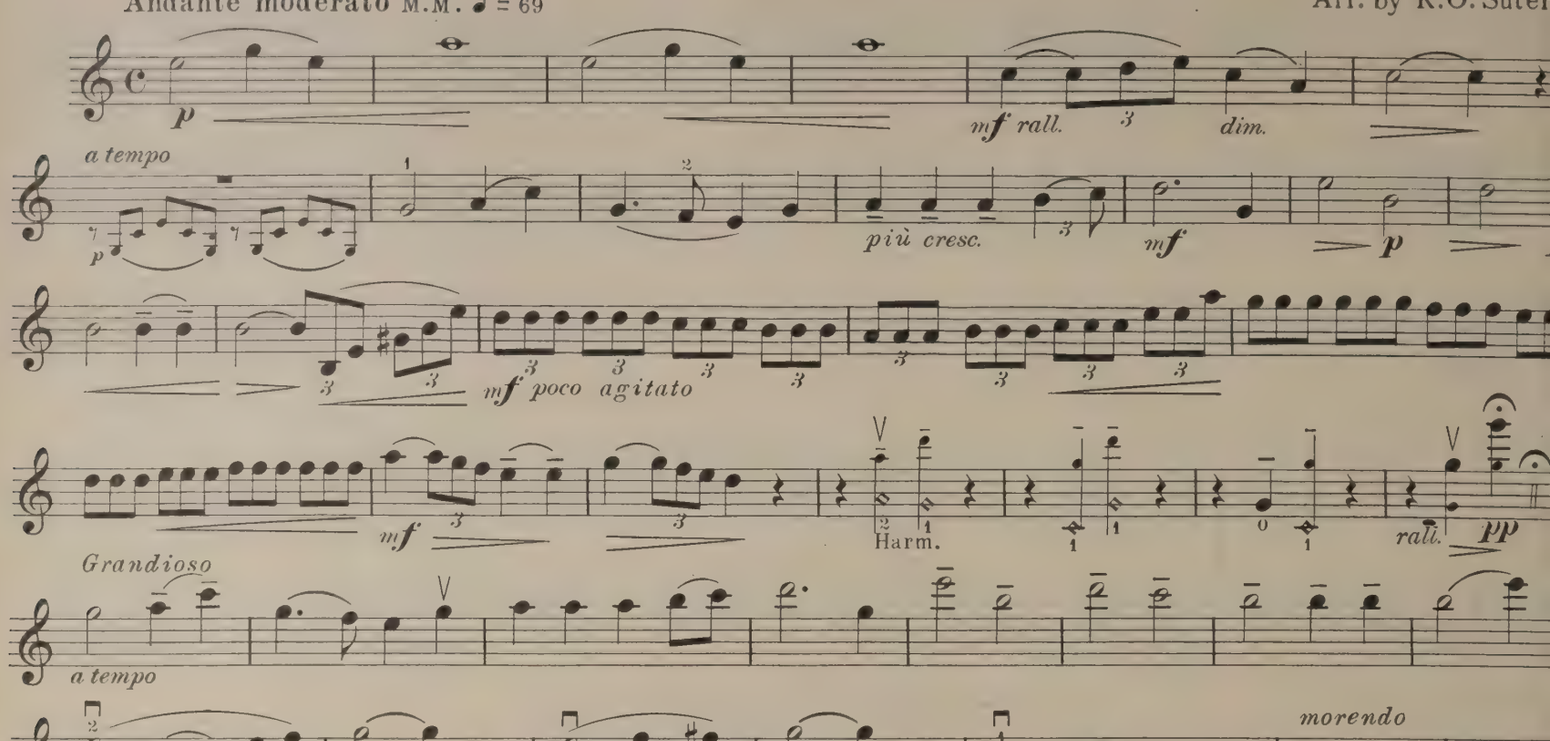
FRANCES TERRY



1st VIOLIN

ADORATION

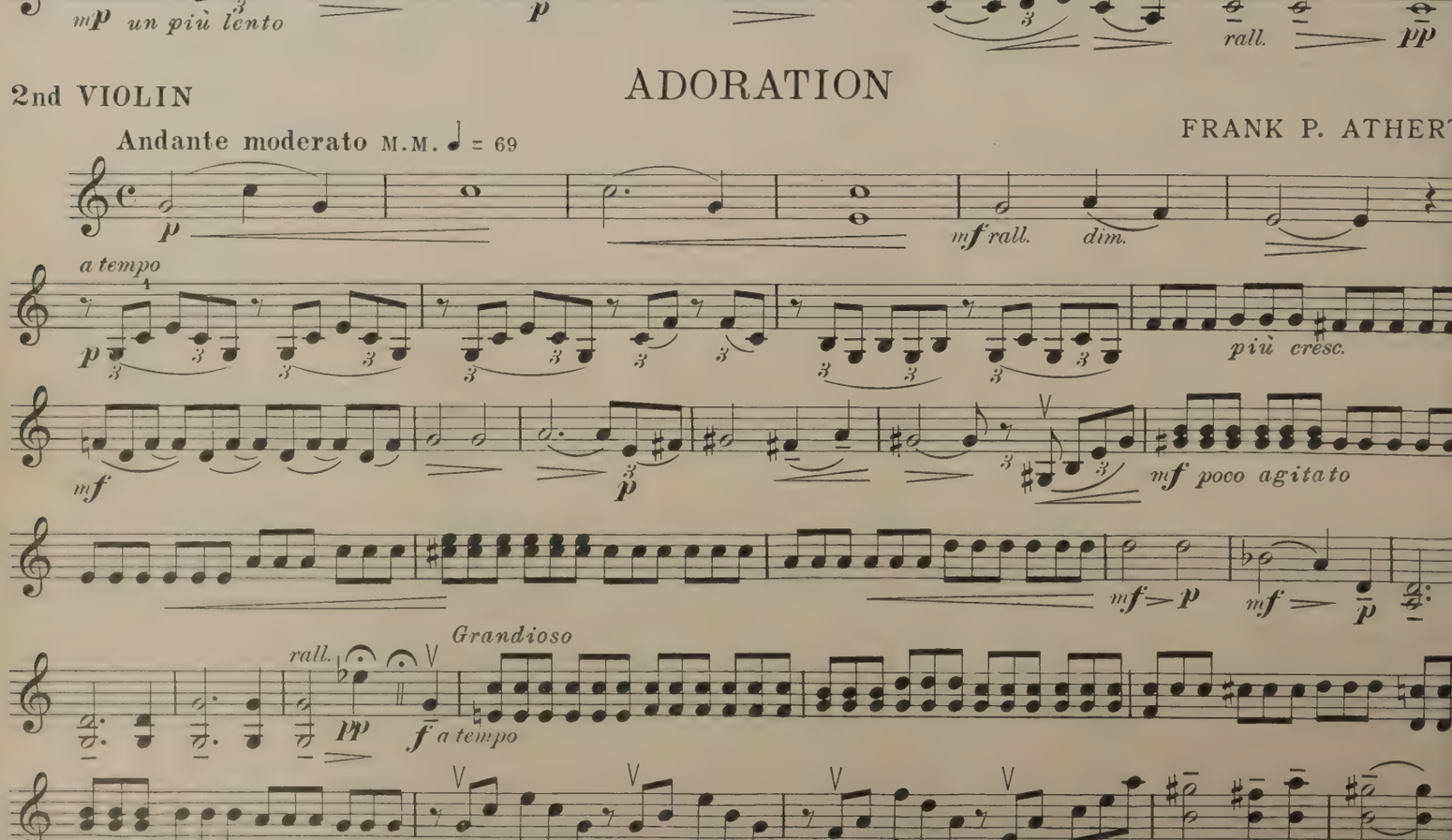
FRANK P. ATHER
Arr. by R.O. Suter



2nd VIOLIN

ADORATION

FRANK P. ATHER



Copyright 1931 by Theodore Presser Co.

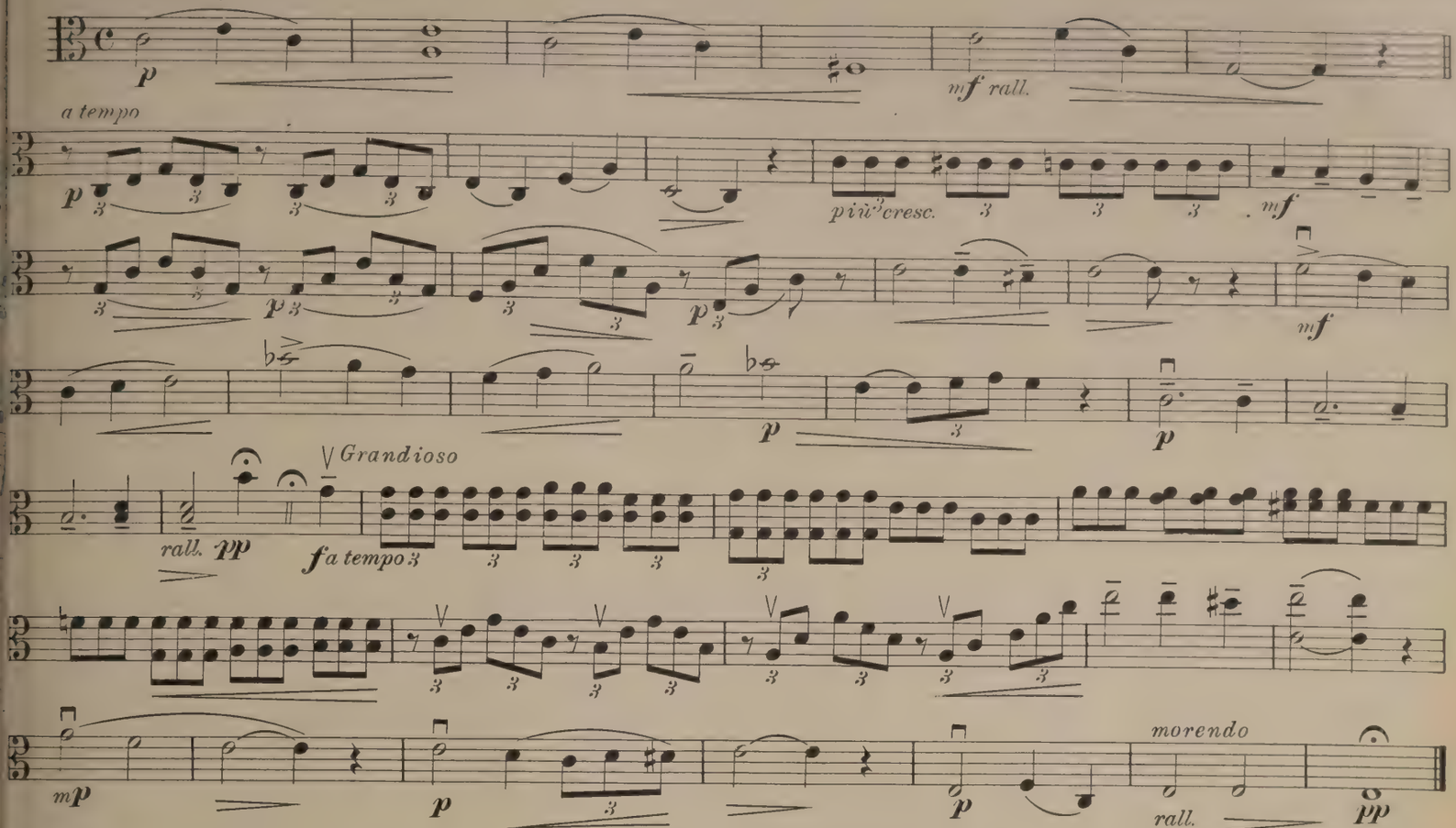
British Copyright se
THE ET

VIOLA

ADORATION

Andante moderato M.M. ♩ = 69

FRANK P. ATHERTON

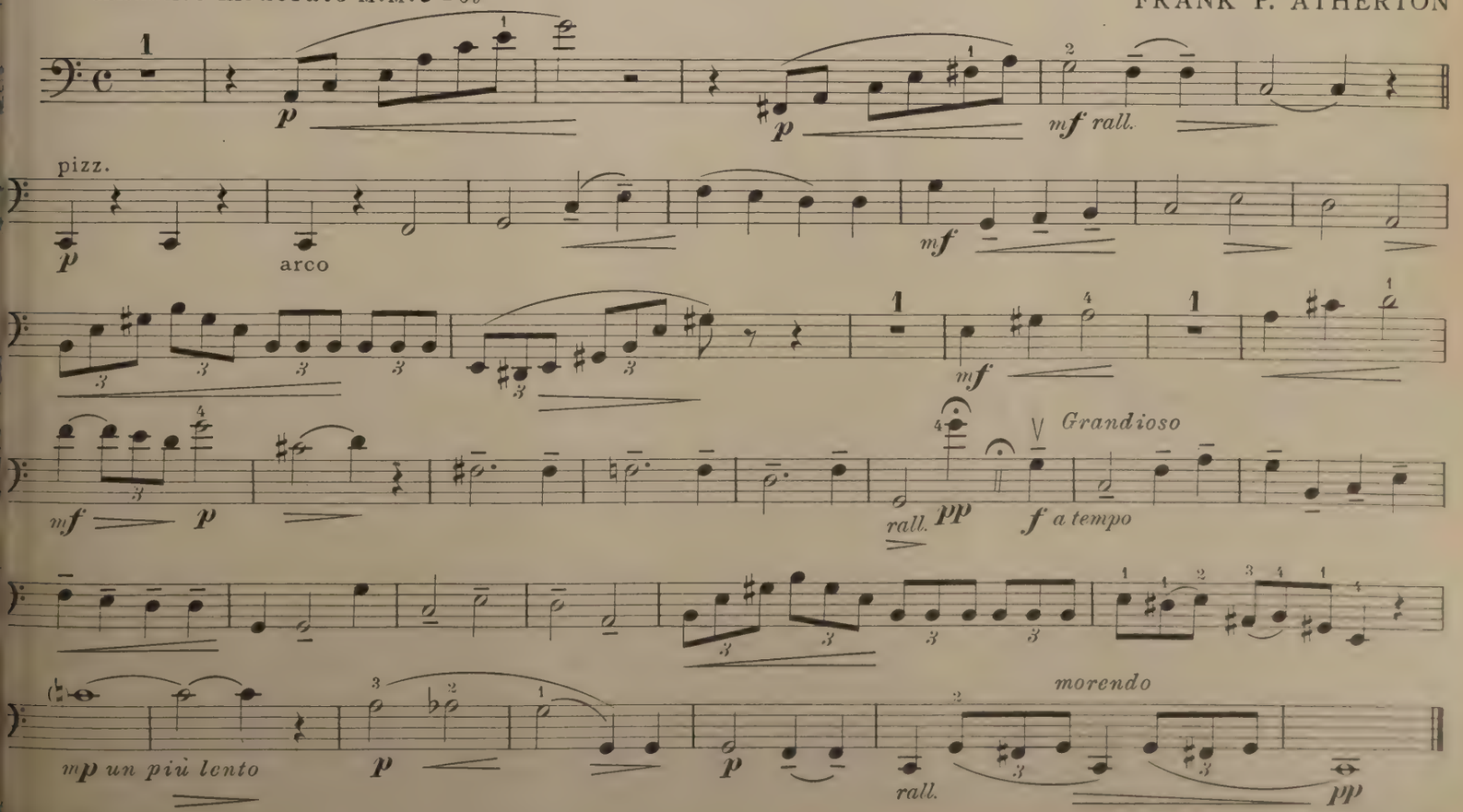


CELLO

ADORATION

Andante moderato M.M. ♩ = 69

FRANK P. ATHERTON



HURDY-GURDY MAN

Grade 1. **Brightly** M. M. ♩= 144

ELVA CHITTENDEN

mf 1. See the Hur-dy - gur-dy Man; Now I hear him com-ing. There's the lit-tle mon-key too; He is all dress'd up.
3. See this Hur-dy - gur-dy Man And his lit - tle mon-key; Now they're go-ing down the street, Hap-py as can be. *Fine*

2. Watch him as he hops a-bout, See the children run-ning; Hear the pen-nies when they drop In his cup. *D.C.*

Copyright 1937 by Theodore Presser Co.

British Copyright secured

THE DEEP SEA DIVER

Grade 1½. **Tempo di Valse** M.M. ♩=138

WALTER ROLFE

mp *mf*

la melodia marcato

rall. e dim. *a tempo* *mp* *mf*

cresc.

Fine *mf* *f*

D.C. *rall.*

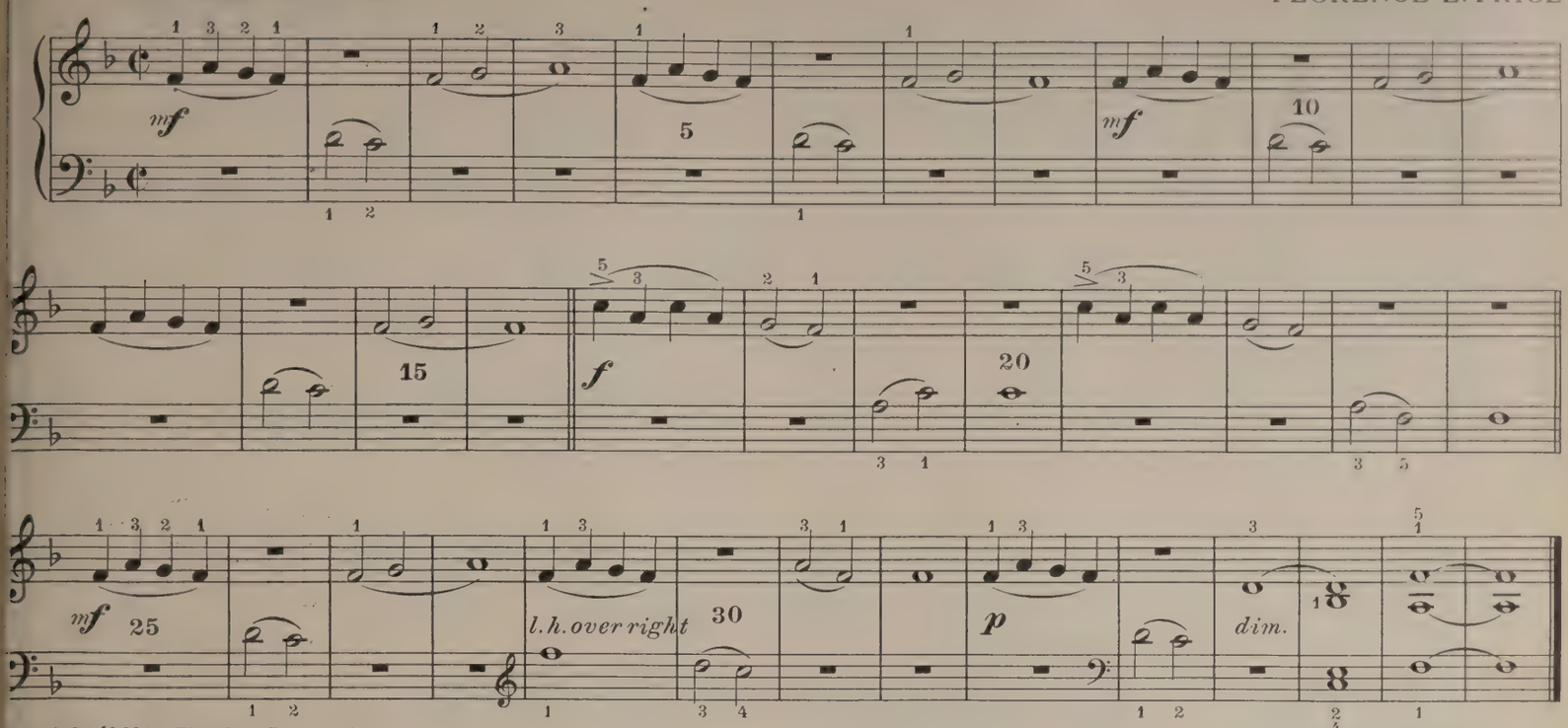
Copyright 1937 by Theodore Presser Co.

British Copyright secured

CABIN SONG

Grade 1. **Moderato** M.M. ♩ = 88

FLORENCE B. PRICE



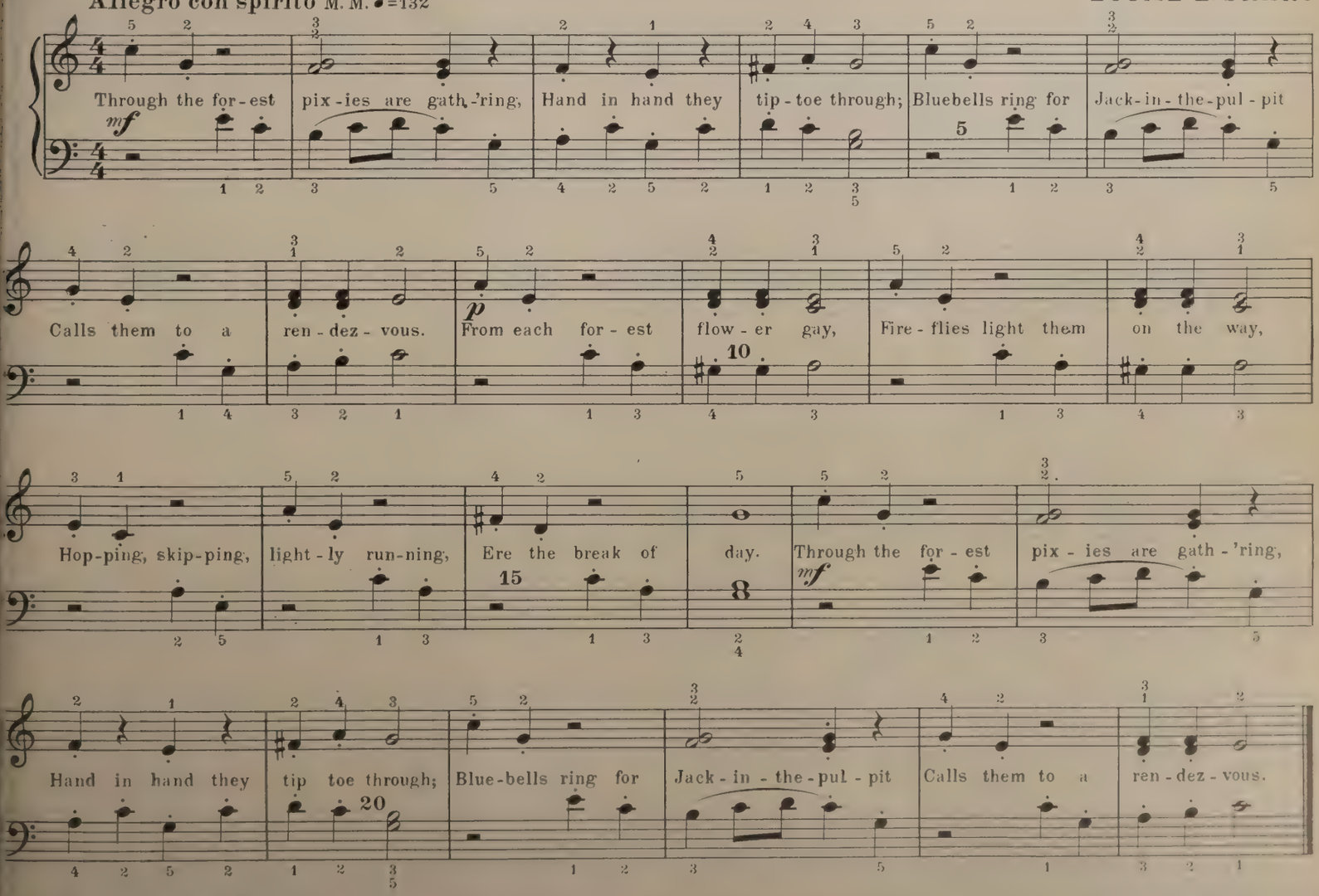
Copyright 1937 by Theodore Presser Co.

British Copyright secured

GATHERING OF THE PIXIES

Grade 1. **Allegro con spirito** M. M. ♩ = 132

LOUISE E. STAIRS



Copyright 1937 by Theodore Presser Co.

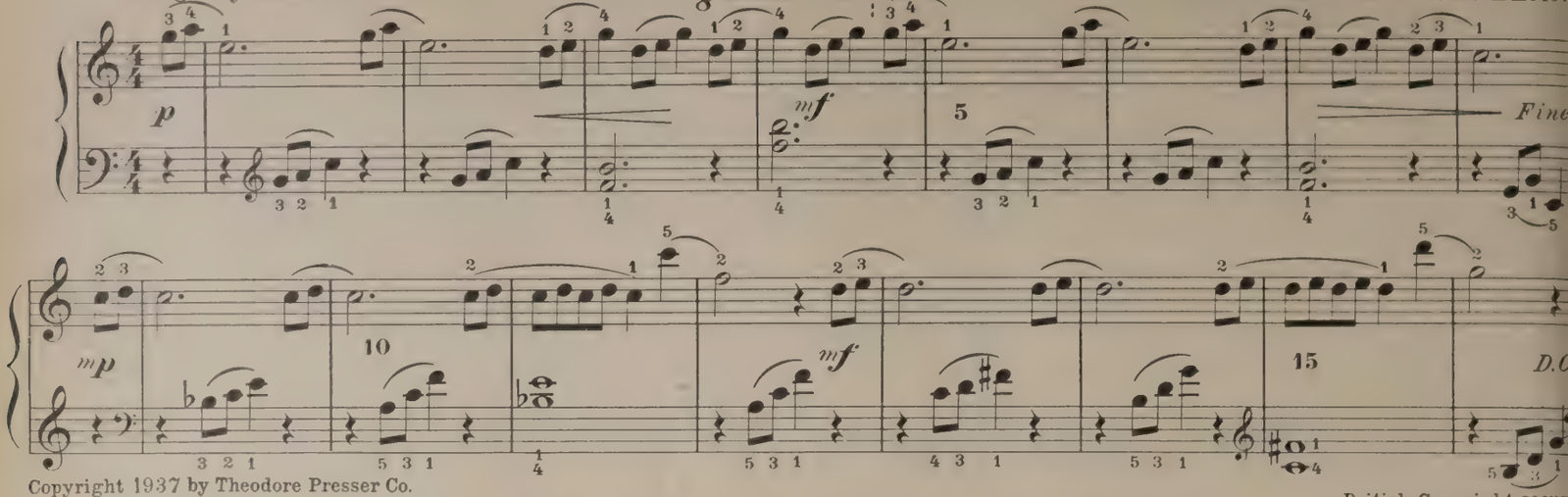
British Copyright secured

Grade 2.

A LINNET SINGS IN THE LILAC TREE

Brightly M.M. ♩=144

BERNIECE ROSE COPELAN



Copyright 1937 by Theodore Presser Co.

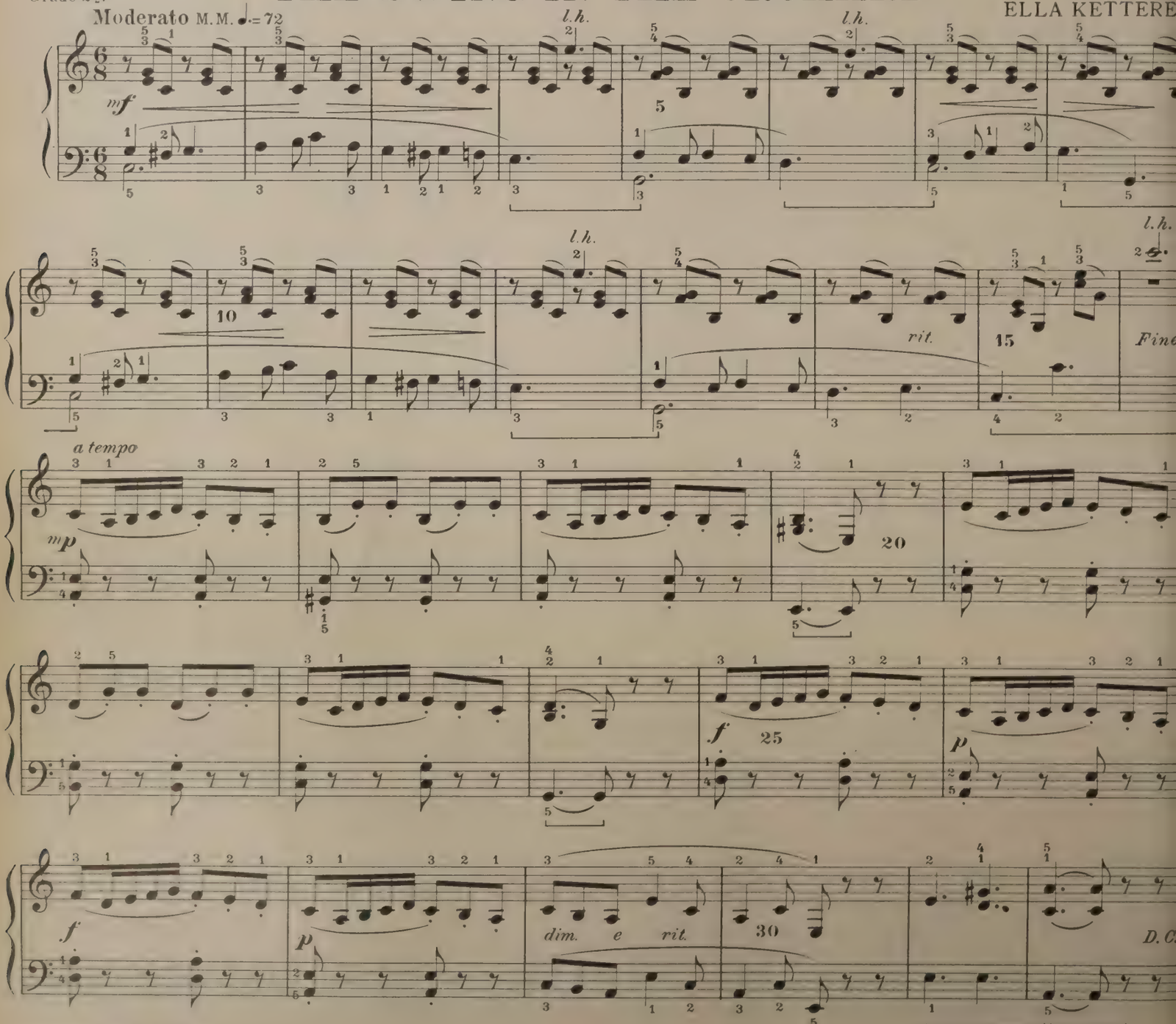
British Copyright secur

Grade 2½.

THE SWING IN THE ORCHARD

Moderato M.M. ♩.=72

ELLA KETTERE



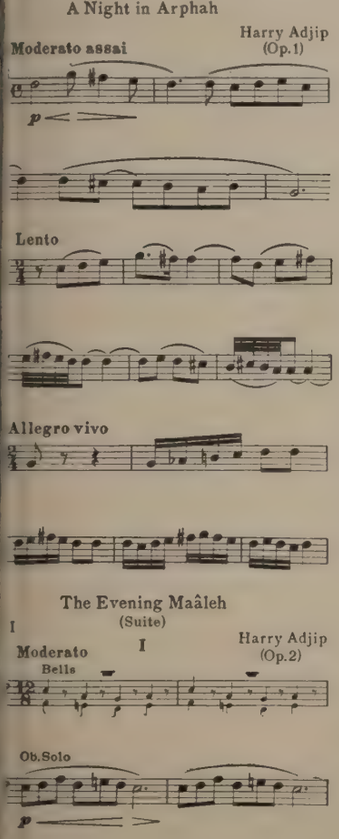
Copyright 1937 by Theodore Presser Co.

British Copyright secur

From Jungle to Symphony Hall

(*Continued from Page* 88)

hen I was seven years of age my god- took me on the long pilgrimage to in Arabia. We went on a ship from ore to Jidah. There we mounted and went over the sands until we to the teeming throngs at the holy The camels almost invariably travel ht, because travel in the heat of the vith the thermometer from one hun- nd twenty to one hundred and thirty- grees Fahrenheit, is unthinkable. The ins, who manage the camel trains, nd shout all night long. When asked hey did this, they said that it was to the camels awake and going. If a goes to sleep, he calmly dumps off his passengers and this is dangerous. ght the songs of the cameleers on trips to Mecca and thereafter made the opening theme of my orchestral sition "A Night in Arphah"



Mecca, as a good Mohammedan child, s permitted to kiss the sacred black of the Ka'ba.* After six months in Mecca, we went on to Arphah. we donned the white ceremonial . After a blood sacrifice of a living ox, riest, or Eman, came in and asked name I would like to take. In my case at was needed was to add Hadji, so fter I was known as Hadji Mo- ed Ali. All who have been to Mecca he name Hadji to their names. The life ambition of every Mohammedan make the pilgrimage to Mecca at least before he dies.

hen I was twenty-seven I returned to a to kiss again the sacred stone of Ka'ba; but this time my first interest was music, as I was collecting melodies in the East wherever I could find them.

A Land of Curious Interests

"MEANWHILE, WHEN I WAS NINETEEN years old my godfather came to me one day with a bundle of papers which gave an account of my own father; and I was greatly shocked to learn that my godfather, who had been so devoted to me, was not my parent. Shortly thereafter I got a position as a valet for the manager of the rubber plantation, Mr. H. Skinner, with whom I eventually went to Sumatra. He returned to Singapore after a month, but I stayed two years, during which time I made many trips to the deep jungles. Sumatra, to me, was a land of mystery. The first thing I found out was that the natives had a poison so deadly that one drop on the end of a spear was sufficient to infect a wound and cause almost instantaneous death. It is a land of interminable superstitions. There are many varieties of animals, including tigers and the large anthropoid apes, orang-utans (in Malay this merely means man of the jungle) and the rarer siamang or large gibbon, elephants, tapirs, bears, rhinoceros, wild oxen and the famous Sumatra tiger. Gibbons have long arms and legs, are not ordinarily dangerous, but they are very mischievous. They swing from tree to tree, sometimes distances of forty feet and appear to be flying. To see a group of five or six flying monkeys, all hooting at the top of their voices, is a thrilling experience.

"It is hard to believe, but I have seen tigers which seemed to be friendly to the people of the jungle and never to attack them. The natives believe that for hundreds of years have these tigers been friends of their ancestors; and therefore they think that they have been protected by them. One twilight a friend of mine took me to the edge of the jungle with a bowl of food. He called and a tiger came up and ate rice and chicken out of the bowl I held in my hands. I know that this story will be discredited, but it is true.

Aboriginal Music

"IN SUMATRA I felt instinctively that there was a vast treasure house of aboriginal melody and folks themes which had never been made known to the world. I therefore determined to take my violin and go into the heart of Sumatra, to see if I could not write down any melodies that I heard. Here was a land of mystery and absolutely incredible superstitions. More than this, these superstitious beliefs are so mixed up with happenings and seem so altogether miraculous that soon one finds oneself not knowing what to believe, but so amazed that one is afraid not to give credence to the wonderful reports that are heard. At that time I had gone through the seventh position on the violin and could play many of the classics. What would this mean to the people who lived in these almost impenetrable jungles? Brought up as a Malay, speaking the same language and having a short stature and the dark skin of the American Red Man, I found no difficulty in being admitted to all kinds of secret rites.

"I left Padang on the coast, with the determination to make my way by boat to the interior. My first objective was Mt. Korinchi. Going up one stream, on the way in a native boat, we passed a river so choked with huge alligators and crocodiles that they had to be pushed aside. Then, the midnight depths of the jungle! At

(*Continued on Page* 124)

Encyclopedia Britannica says: "The black is a small dark mass with an aspect suggest- ldcause or meteoric origin, fixed at such a that it can be conveniently kissed. The y of this heavenly stone, given by Gabriel raham, does not conceal the fact that it was ally the most venerated of a multitude of nd sacred stones which stood all round the bary in the time of Mohammed."

The "Magic" Finger Exerciser and Developer

is considered to be the best invention for pianists and others whose work demands manual dexterity and strength. It has been said that it will revolutionize pianoforte technique. Teachers and piano students are enthusiastic about it, and say that it is wonderful.

The use of the "Magic" a few minutes daily has such an invigorating and tonic effect upon the muscles of the hand and forearm that one can practise for hours without the usual weariness. Its continued use will open up new possibilities in technique, by developing the muscles in a way possible only with the "Magic."

The appliance consists of an ingenious arrangement of rings and fine silk covered elastics which create "resistance" on the downward, and "assistance" on the upward movement of the fingers.

Speed, brilliancy and effortless ease are acquired in a few days by the advanced student, and in the primary grades much time is saved by its correct formative habits.

Important features of the "Magic" are:

Exercises and trains the fingers "entirely at the keyboard" playing in the usual way, from the music.

Is *interchangeable;* can be worn on either hand, thus saving expense of buying two.

Finest material only used—made to last—only one grade.

We guarantee the "Magic." We want you to prove what we claim and we return your money if you are not more than satisfied. Students show great interest in this and enjoy using it. There is nothing better, nor anything just as good.

We will gladly send our booklet of testimonials and instructions upon request. May we contribute to your happiness this coming year by sending you a "Magic Developer."

Write to-day! **Price $10.00.**

Manufactured and Sold by The

MAGIC FINGER DEVELOPER CO., LTD.

895 East 64th Avenue **Vancouver, Canada**

Denison's PLAYS *60 Years of Hits*

OPERETTAS, JUVENILE SONGS, MUSICAL READINGS, MUSICAL COMEDIES, PLAYS *for all occasions*

Delightfully amusing, simple entertainments for both juveniles and adults. Denison's plays are produced everywhere—famous for 60 years. Complete selection of theatrical material for schools, dramatic clubs, lodges.

FREE CATALOG WRITE TODAY

T. S. DENISON & COMPANY
203 N. Wabash Ave., Dept. 73, Chicago

DR. PRESTON WARE OREM
Widely known pianist and critic
PERSONAL SERVICE LESSONS in
Theory, Harmony, Counterpoint and Composition
Practical, confidential advice to composers
26 SIMPSON ROAD
ARDMORE, PENNSYLVANIA

HARMONY BY MAIL

A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.

Small monthly payments. Send for particulars

Music composed to your words.

HARRY WOOLER
1116 Elmwood Ave. Buffalo, N. Y.

SCENERY TO RENT

For All Operas, Plays, Pageants, etc. Newest Settings! Lowest Rentals! Unexcelled Service! Lists. Address: AMELIA GRAIN, INC., PHILADELPHIA, PENNA. America's Scenery Rental Service.

—RINGS and PINS— for TEACHER or PUPIL

Rings, Sterling $1.25 Overlay $3.50
10K. Gold 5.50 14K. Gold 7.00
Pins, Gold Plated 50c—$5.40 per doz.



FREE catalog showing 500 other designs.

C. K. GROUSE CO., 85 Bruce Ave., North Attleboro, Mass.

Transpose For Voice, Piano, or Any Instrument

Regardless of key, with the accuracy of an experienced arranger, with the new RADER SLIDE CHART. It should be every harmony student's guide. Price, $1.25, POSTPAID.

CLAUDE RADER, Publisher
304 Bonfils Bldg., 1003 Walnut St., Kansas City, Mo.

Baldwin • TODAY'S GREAT PIANO

Used and endorsed exclusively by such masters as Bauer, Giesoking, Iturbi, Lhevinne, and scores of others. Hear and play the new Baldwin. You'll marvel at its tone.

BALDWIN PIANOS • CINCINNATI



* * * * *

"Though the organ is one of the oldest instruments on which effective solo performance is possible, and though it was one of the first instruments on which purely instrumental music was played, and though its general features and tonal structure have been stabilized for many centuries, the advances in its mechanism and tonal components evolved during the last fifty years have been monumental and epoch-making in effect."—Earl V. Moore.



THE SINGER'S ETUDE

Edited for February by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



Voice Training in Our Schools

By REVEREND JOSEPH KELLY, Mus. Doc.

THE SPEAKING and the singing voice of children in some of our schools is treated with such absolute disregard that it constitutes one of the great educational sins of the present day. Whatever of quality or beauty the fresh young voice may have had, all is lost for want of care and skill in training. Listen to a class reading in concert, and in almost every case you will hear a disagreeable, tiresome monotone. W. Warren Shaw in "The Lost Vocal Art and its Restoration," says: "The human voice is the audible manifestation of the soul and mind of the material world. Voice training is the cultivation of the mind and ear, aided by favorable physical activities which consequently develop the physical parts involved. The science of psychology is shown to be the real science on which the old Italian school of singing actually stood and on which all really successful schools must stand. Imitation is at the root of all voice production. We witness this in the animal world, for as the tiny birds are taught to sing by imitating their elders, so children are taught the same way, by imitation."

Therefore it depends entirely upon the teacher at this period of the child's efforts to produce beautiful tones in speaking or singing. What care then should the teacher exercise in pronouncing words clearly and distinctly, avoiding all tendency to throatiness in tone. Singing should be built on the foundation of correct speech, the word being mother to the tone. All tendency to shouting or screaming should be frowned upon from the very beginning. There is one admonition that every teacher should keep in mind in teaching singing to children, and that is, always insist on the children singing softly, for then they can do no harm to their tender vocal apparatus. By allowing children to use their voices to the limit of their power, we not only do positive harm to their vocal cords, but destroy all sense of real music or any ideal of true artistic singing they may have had. Singing, to the child, should be as natural as speaking and no more effort should be exerted in the one than in the other. The one is governed by the same laws as the other. Witness the child singing little ditties to itself in its play. It makes no effort and strains no nerves to produce the tones. It sings softly and with the natural beautiful head tones of childhood. Why change its manner of producing tone on entering school? The teacher should take the tones as she finds them and with that as a foundation proceed with the correct development of those tones by right methods. It is not necessary that the teacher be a great vocalist or a great musician, but she should have a true ear and a true voice; she should understand what she is to impart and how to impart it. The sweet, soft, natural singing of the child should be carried through the grades until the voice begins to show signs of mutation or change. We can sum up the matter so far treated by simply stating that the teacher should not interfere with nature in the child's production of tone in singing or speaking, but, by imitation, should lead the child on in developing nature's work.

Song an Educational Servant

THERE IS A TWOFOLD PURPOSE served in the courses of singing in our schools: the training of the taste and imagination of the child, and the training of his mind and the powers of concentration. There is a training of the taste of the child; for, to the ordinary child, singing is a new form of expression, even if it is natural for the child to sing, which interests and delight it, if patience and ingenuity are used by the teacher. Then the imagination is called into play and new sorts of mental pictures are created in the child's mind. His mind and powers of concentration are exercised; for, like speech and movement, song can be used for the manifestation of ideas that belong to the most varied departments of knowledge; and it thus can serve the purposes of the teacher in any and every grade. Singing is not extra curriculum, but should be considered as part and parcel of the regular school work and given the same care and attention as any other branch of knowledge. Its function is to strengthen the growth of thought, feeling and volition. Experience shows that where the child is trained to a mere formalism in music, the result is the same as when words are made to take the place of content. Unless thought and feeling be first developed and united with a view to expression, not much can be gained through the medium of song.

When it comes to the selection of a singing method in the training of the child voice, this question should be uppermost in the mind of the teacher. Is nature assisted in the treatment and development of the child voice by the particular method before me, according to the fundamental rules governing voice production? Songs should not form the primary work in the treatment of the child voice, unless those songs are of the very simplest kind and are used for the purpose of rhythmic exercise. The several vowel sounds common to songs should be used for practice first, so that each sound can be vocalized with ease. Rhythm should also form a part of the instruction in this primary period, by the use of very decided but simple rhythmic exercises. Unless a singing method proceeds along these general lines, the common laws governing the teaching of singing when dealing with the child voice are not followed. Children's voices, especially at the beginning, should not be put through the mechanics and gymnastics adapted to the adult voice. If it is done, it spells ruin to the delicate apparatus of the child and does a very great injustice to him.

A Plan of Study

THE CHILD'S TASTES, imagination, and mind together with his powers of concentration should all be taken into consideration by a correct singing method. As already noted, the training and development of the child voice should be an educative process. Therefore the treatment of the children's voices should have for its primary purpose to strengthen the growth of thought, volition and feeling, and not merely the simple exercising of the vocal organs, or affording pleasure arising from tone or rhythm. This is the form to which every method of singing for children should measure up. Unless it accomplishes just this, it should not be considered at all. Since music is an expression of what has been assimilated by the mind of the child, any method worthy of the name should always keep in view the training of the taste and imagination of the child, the training of his mind and his powers of concentration, together with a development of a desire for the good, the beautiful and the true so manifestly exemplified by the vibrating tones of the angelic art. Less than this should satisfy no teacher of singing in our schools; and it should be realized in full by all who have the training of children's voices at heart.

An appropriate expression of thought must be the aim, if singing in our schools is to have any educative value. Ideas must always be given expression to by music, otherwise it has no place in the curriculum of studies. Teaching singing for singing's sake is not the office of any true method, but it should develop in the child the power to see in music real, tangible ideas, thus appreciating musical expression in its many forms. A pleasing melody is one thing; and the idea or feeling it adequately represents another. When a child is able to discriminate between these two, then music is beginning to assert its cultural value. Singing is preëminent among the departments of music and therefore its cultural value must be foremost in the education of the child. Definite standards are required in every domain of art and music is no exception. Correct musical expression in the training of the child voice will help to create these definite standards, so that the child may be able to distinguish between what is true music and what is "trash" in so-called musical compositions.

A Sane Method

THE IDEAL TO BE MAINTAINED in the training of the child voice is the character of the tone. As we already know, there is but one quality of tone that is absolutely physically safe and beautiful in timbre, and that is the head tone. All voice trainers worthy of the name agree in this. It is physically safe, for in vocalizing on the head tones the child sings on what is known as the thin register, using only the inner edges of the vocal organ. By so doing he does not strain or overwork his undeveloped vocal apparatus and run the risk of ruining his singing and speaking voice beyond repair. This register is sweet and beautiful in quality, and the tones thus produced promote the growth of musical sensibility in the child and an application of beauty in tone. The practice of forcing children's voices upward on tones other than the head tones is all too common these days, with inexperienced teachers. They aim at power and sacrifice sweetness and beauty of tone. Moreover this forcing, especially on the higher tones, is most injurious to the child, causing in the larynx redness, inflammation and fatigue. After some time it becomes impossible for the child to control the production of tone sufficiently to sing in tune.

The subject of registers, when applied to the voice, is a puzzling one to many teachers. Therefore the question arises, how are children to be taught to sing on the thin register? The thin register is the natural quality of tone that a child will take unconsciously, if the child is not tone deaf and does not sing on tones that are very low in pitch. The subject of thin and thick register should not be mentioned to the child. He should be given to understand that his natural way of singing is the correct way. The secret of teaching children to sing on the thin register is to have them vocalize on high tones, that is, on those tones within the compass of their voice which will not allow them to drop on their thick register.

High tones cannot be produced naturally on the thick register of the voice. In order to establish this thin register permanently always have the children to vocalize on a tone of high pitch, that is a tone that it would be impossible for them to take with their thick register. Taking this tone as a starting point, move down the scale insisting that each tone he sung very softly; for by doing so the pupils will refrain from breaking into the thick register on their low tones. Loud singing and shouting invariably will cause the children to drop to their thick register. If there is an tendency on their part to use the thick register in the descending scale, they should be asked to begin the scale anew from the high tone from which they started. The the teacher should take particular care that they do not change register on the same tone again. If they do so, then they should be shown the difference in quality between the two tones where the break occurs. If the break persists, they should be asked to sing that particular tone very softly. This they cannot do on the thick register. Singing very softly compels them to use their thin register. By persisting in this manner one, two, and finally a whole octave of tones on the thin register can be added below the point where they showed the tendency to break into the thick register. In order to establish this thin register, so that the child uses it naturally throughout the scale, on high and low tones, always start the vocalization on a high tone and sing the descending scale. If the opposite course is taken, that is, starting on a low

and ascending to a higher, the child most probably begin on his thick or register and force those tones up as as possible, thereby utterly ruining ical mechanism, and sing in a coarse harsh manner.

The Proper Songs

CHILDREN SING NATURALLY on high , it is a great mistake at the beginning e music written in low keys. When the child has been accustomed to the ng of low tones on his thin register, should be selected that have a limited ass and that on moderately high tones. also the other extreme should be ed, namely compelling the child to on extremely high tones without some tion. There is a happy medium. Many written in low keys can be transposed higher key more suited to the chil- s voices; but here again one must keep ind the compass of the song. If the ner finds the song cannot be transposed, ould be dispensed with entirely, rather risk the children singing on their register. Songs and exercises whose range are between G and A above the staff, with the limit F first space as low tone, are considered proper material for the training of the child voice.

There is no better way of habituating children to the use of their thin register at all times than by exercising them on their high tones and allowing them to sing very seldom on tones that would have a tendency to lead them into their thick register. The compass of their thin register will increase with time and practice. By following this course no harm can be done to their vocal apparatus; they never will complain of fatigue in singing; and their thick or chest register will become more and more unnatural to them. Finally they will never think of singing on that register at all. If there is one admonition that all teachers should heed it is this: Always insist upon the children singing softly. Then, in case they are not singing in the right manner they are not harming their little throats, as they would do by exerting themselves to the utmost. Singing should be as natural as speaking and with no more exertion.

(*Continued in* THE ETUDE *for March*)

The Vibrato or No

THIS EXCELLENT book, "Voice Building Tone Placing," H. Holbrook Curtis es this very interesting statement r the discussion of "Tone Placing": t is difficult to express in language that h is very easy by vocal example. Many ers have a superbly placed high reg- , as instanced in the singing of Tetraz- but when they sing in the middle e, a blatant quality is introduced which ffensive to the educated American ear. nge to say, this manner of singing is ptable in Italy, and the *vibrato* quality h frequently accompanies it, as evi- ed in the singing of that admirable st, Signor Stracciari, is considered an ence of temperament.

The difference between *vibrato* and *olo* is, that one is voluntary and pro- d by the respiratory act, while the r is caused by a lack of tonicity of cords and their mechanism. The *vibrato* opular among the Latin races, while Anglo-Saxons will not tolerate it. No t singer has ever succeeded in securing gnition in the United States as of the first rank, who has attempted to secure his effects with a *vibrato* quality. This was clearly evidenced when the late Signor Tamagno sang in New York, at the time Jean de Reszké was in the zenith of his fame. To the latter we owe much, for it was he, more than anyone else, who educated the people of this country to a proper appreciation of homogeneous tone coloring in the phrase, or, as it is popularly called, singing on the line. Plançon's success may be said in great measure to be due to his delightful *legato* work, which is truly unsurpassed. The 'marriage of the registers' is an all-important work in teaching. No voice can be injured by carrying the head quality too low, but almost every voice may be ruined by forcing the lower registers into the upper. The stumbling block of baritones is *d"*; they particularly enjoy roaring an open *d"*, and it generally is the cause of their ruin. Perfection in singing is arrived at when you are able to sing your entire compass without making your audience aware that there is any change in the quality of the register."

FIFTY YEARS AGO THIS MONTH

ir Morell Mackenzie, one of the great- authorities of his time, on the use and iene of the voice, wrote thus in a thesis a question vital to the student of sing- : "Should a Singing Teacher be Able Sing?":

The question has often been discussed, ether a singing teacher should neces- ily be able to sing. Teachers regard this stion from the standpoint of their per- al qualification. At a first view, it would ear as though a singing teacher who ld not sing must resemble Swift's danc- master, who possessed all possible re- sites for his profession except that he s lame. This opinion, however, is as orrect as it would be to think that all se who would drive fat oxen must, nec- arily, be stout themselves. The vocal cher must, it is true, be able to sing fficiently well that he may illustrate his truction by example, and demonstrate w one should sing and how one should *not* sing. It is not essential, though, that he be a brilliant singer; for, according to my experience, many of those who have developed the most admirable voices, have themselves possessed little or nothing of the divine gift of song. Yet though it may be permitted a vocal teacher that he possess but a mediocre voice, he must, on the other hand, have a thoroughly fine musical hearing. He must be governed by an exclusive taste, developed by the best that the world has sung and written, and his artistic cultivation must not be restricted to his own branch of the art but must extend over the whole wide domain of music and its fundamental laws. He must, furthermore, be endowed with unbounded patience, in order that he may be able to endure the boundlessness that is ever associated with genius, and to obtain an exact knowledge of his pupil's capacities, so that he may further the progress of all good qualities and nip the bad in the bud."

* * *

"Control your breath energy, and you can do what you want to do with your voice, provided you know what you want to do."—Francesco Lamperti.

HARMONY

Is Your Next Step

Towards Pre-eminence in Music

A practical knowledge of Harmony—the Grammar of Music—will immeasurably widen your musical horizon. It will open up many new and bigger opportunities to you—*a higher standing and recognition, and greatly increased financial returns from your work.*

Musical authorities and representative musical publications emphasize the necessity of a knowledge of Harmony in an adequate musical education.

Thousands of musicians and teachers have found the University Extension Conservatory Course in Harmony to be a real and highly profitable investment. The course has been prepared by authorities of world-wide recognition—Mr. Adolph Rosenbecker and Dr. Daniel Protheroe—and is given under the personal direction of highly qualified experts.

Each lesson is clear, thorough and correct; not the mere mechanical application of rules, but an interesting, intelligent and thoroughly practical method. A written examination on each lesson, in addition to ample original work throughout the course, will develop your knowledge and firmly fix the important principles in your mind.

Qualify for Higher Positions in Music

If you feel that you have gone as far as your present musical training will take you; if you are ambitious to make further progress, enjoy greater recognition, and increasing financial returns, then you owe it to yourself to find out what this great Musical Organization has to offer you. At a very small cost and with no interference with your regular work, you can quickly and easily qualify for higher and more profitable positions in the musical world. Our amazingly simple and easy Extension Method of teaching the higher branches of music has stood the test of 25 successful years and has made enthusiastic friends all over the world.

Send for Free Sample Lessons

We want you to know how interesting and valuable the training of the University Extension Conservatory will be to you. We want you to be the judge—without any risk or obligation whatever on your part.

Return the Coupon and we will send you a number of sample assignments of any of the Conservatory Courses in which you are interested, for your examination—ABSOLUTELY FREE.

These Sample Assignments will prove to you why University Extension Conservatory Courses have gained and held such a high place in the Musical world, and have meant so much in real money and recognition to so many ambitious musicians. Send for them today.

UNIVERSITY EXTENSION CONSERVATORY

1525 E. 53rd Street, Dept. A-108 Chicago, Ill.

SEND THIS COUPON TODAY

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-108
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

☐ Piano, Normal Course for teachers	☐ Trumpet	☐ Violin
☐ Piano, Course for Students	☐ Cornet	☐ Guitar
☐ Public School Music	☐ Voice	☐ Ear Training and Sight Singing
☐ Harmony	☐ History of Music	☐ Mandolin
☐ Adv. Composition	☐ Choral Conducting	☐ Saxophone
	☐ Clarinet	☐ Piano Accordion

Name..... Age.....

Street No.....

City..... State.....

How long have you taught Piano?..... How many pupils have you now?.....Do you hold a Teacher's Certificate.....

Have you studied Harmony?..... Would you like to earn the Degree of Bachelor of Music?.....



THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



Church Music Before Palestrina

By TOD B. GALLOWAY

WHEREVER WE MAY SEARCH in history, mythology or even tradition, from the maze of it all we gain the indisputable fact that in the beginning of all time, in every epoch, mankind worshipped his diety, gods, or even devils, with music. However uncouth and wild in its nature, it was to them an effort to add to the solemnity of their religious purpose and intent. It was through this inaccountable manner that the untutored aborigine tried to add an unexpressed but natural effort to that great mystery of the human soul—to do something to differentiate the longing to do something which would add awe and mystery to his efforts towards a religious worship.

Anthropology is a curious study of the endeavors of human individuals to clothe their rites of worship, reverence or wild idolatry and superstitution with some exercises or efforts which, to their undeveloped minds, might accomplish this result. There is nothing in the history of mankind more fascinating than the study of the primitive and unexpected relations by which these various results were attained.

It was in this way that, as we study history, mythology and human relationship, we arrive at the knowledge that it was largely through the desire and yearning of the human soul to give an expression in sound to those inherent feelings, of a knowledge or feeling for powers over and beyond the human, that various musical instruments—though at first they could hardly be called musical—came into existence. It was the inherent urge of man to try to give utterance or expression for or towards something higher and nobler than his imperfect efforts of human utterance could voice or indicate. How the drum was evolved from a hollow log, the pipes from hollow reeds, or the evolution of stringed instruments, all make the story of the human effort towards something higher, better and certainly new and different in religion. It was this consecration of music to the service of religion which largely led to its being developed and cultivated with great zest and earnestness.

For ages past, countless thousands have accepted and believed in the legend that is related in Genesis, of the creation of heaven and earth as the beginning of all history. As a matter of fact, if one reads the first two chapters of the first book of Moses one finds therein nothing that destroys his belief in it or the history of the earth.

Whether, as we know through modern science, it relates to millions or hundreds of millions of years ago does not interfere with our concept of the creation. Whether after that we follow Moses' account, literally or not, really makes but little difference. We however do know that, long before the Ark episode is reached music was in existence; and we can only regret that Moses and his scribes, who described quite graphically the entrance of the animals "two by two," failed to enumerate the various musical instruments which went aboard to keep the animals company and to amuse, cheer and distract the humans who voyaged for forty days and nights.

What they had we do not know; but we do know that the Hebrew nation never has made claim to the invention of music but has assigned it to the antedeluvian days of Jubal, who "was the first father of all who handle the harp and organ."

Whether, as is asserted, Moses learned arithmetic from the Egyptians, and his followers acquired music and dancing from the same source—which are quite probable—we do know from the Bible that, after the Deluge, the first mention of music was in the narrative of Laban's interview with Jacob. Then we certainly know that one of the proudest and most sacred moments in Hebrew history is their exodus from Egypt, which marked their birthday as a nation—an event ever since celebrated in song and poetry; and that on the banks of the Red Sea they celebrated their miraculous deliverance from slavery, with Miriam and her chorus of women chanting *Sing ye to Jehovah,* while they hail Moses as their great leader and liberator.

The Hebrew people have never claimed to have originated or discovered music, which they undoubtedly acquired from neighboring nations; but we do know what as a people they have added to the world's wealth of music individually and collectively; and one of our inestimable debts to that people is the whole church service, its liturgy and its music, which were handed down to us from the Temple, and were adopted with such suitable changes as the Christian Church needed and demanded in its primitive days.

The world's great debt to the Hebrew people is that, despite untold opposition through the ages, they were the first to develop and to follow consistently their belief in the monotheistic idea; and to them we owe the Christian Church to-day.

We cannot gain, from the Talmud or the Bible, much real knowledge of the origin and development of the liturgy of the Hebrew religion. Its sacred music, as liturgical references show, was the most important application of that art that the Hebrews made.

We realize that there were two distinct eras in the development of Hebrew music; the Golden Age associated with Saul, David and Solomon; and the Silver Age, that of the captivity and the final restoration of the children of Zion to Jerusalem, and the rebuilding of the Temple. In fact we learn from the Bible that through the labors of Ezra an elaborate service was instituted in the New Temple, and that from that time to the present the service, as the Talmud clearly defines, has been followed in the Synagogues except where tradition has been modified by extraneous circumstances and surroundings.

What was more natural than that, in the primitive Christian worship, the new worshippers—mostly of Hebrew birth, education, training and environment—should, largely if not wholly, adopt the liturgy with which they were familiar as part of their birthright. Grotius maintains that, in "The Acts," when Peter and John been arrested for preaching to the pe in the Temple, after the release of Apostles and their reporting to the pe about what they had replied to the H Priest and his kindred, those verses stitute the epitome of an early Chris Hymn.

"When they heard that they lifted their voice with one accord to God said 'Lord thou art God who has m heaven and earth and the sea and all in them is.'"

"Who by the mouth of thy servant D hath said 'Why do the heathen rage imagine vain things?'"

It would appear from other writers the New Testament that even Christ h self, in his final interview before his Cr fixion, sang with his disciples in customary paschal songs; for Matt XXVI:30 says, "And when they had s a hymn, they went out on to the Mo of Olives." The New Testament is ful such references.

The Hebrews worshipped God by sa fices and songs in their homes. So in New Testament the early Christians, social gatherings and around housel altars likewise worshipped God. Paul Silas, after being lacerated by cruel scou ing and being in close confinement in inner prison, are recorded, "And at m night Paul and Silas prayed and s praises unto God, and the prisoners he them." The Early Church persisted in devotional exercises, whether in the obs catacombs or when prisoners in cells mines. They not only used the fami psalms but also made their own sa songs, as Paul said when writing to Corinthians (1 Corinth. 14:26)—"How it then brethren when ye come toge everyone of ye hath a song, hath a doctr hath a tongue, hath a revelation, hath interpretation. Let all things be done u edifying."

In the Apostolic Age we have the fam letter of Pliny to the Emperor Trajan which he speaks of the Christians sing "morning songs to Christ." In the e church they sang only simple airs repe and learned by all. Always they rejo in these songs, as St. Jerome said, " ploughman at his plow sings his songs joyful hallelujah; and the busy mower s passages from the psalms and the v dresser sings his songs of David."

From the fourth century on we find g changes taking place, for we note resp sive singing taken from the Hebrews in their services the appointment of sing as a superclass, while the rest of the w shippers remain simple spectators. The troduction of Latin in the use of litu as more fitting and solemn, was of co a great bar to the unknowing. Not u the Reformation do we find this inestim right returned to the congregation.

Little by little, as the church grew o and more sophisticated, we find abuses cr ing into the music until when the fam Council of Trent convened it was obli to issue a decree on the use of sec



A NEW BROADCASTING ORGAN

Radio Station WFIL, of Philadelphia, has just installed a new organ with three thousand pipes, which differs from the usual church or theater instrument in that it is installed in two scientifically constructed tone chambers, each completely "under expression" and designed to meet all the requirements of a broadcasting studio. The organ, which is said to have cost $22,700.00, was designed by George Kilgen & Sons, Inc., with the collaboration of Dr. Charles M. Courboin and Irene Harding.

and asked Palestrina to produce the and highly devotional music in use . He was the greatest composer who d himself exclusively to sacred The Church of Rome, as it became organized, began to display that pro- veneration for choral service which ways been a characteristic feature of vice.

Hebrew music, like that of ori- countries, consisted of melody which rgely monotonous or unisonal; and it ot much changed until in the New nent times when it began to adopt of the characteristics of the Greeks'. As far as the use of music in their y was concerned, no other nation made xtensive use of it. We learn from the Psalm that even the Levite sentries d their songs to Zion as they paced emple at night:

Behold bless ye the Lord, all ye vants of the Lord which by night d in the house of the Lord."

what are termed the dark ages it was like St. Ambrose and Gregory the that directed their attention particu- in the Church to harmony and its uses ve find counterpoint finding its way he service. It was Gregory the Great, cordance with his many innovations, was the father of the Gregorian chant whose broad foundation the music of hurch rested for several centuries.

en the Reformation came we find a on among the Protestants. The Luth- accepted largely the Roman ritual; rom that fact we owe an inestimable o Bach and Handel, and to their fol- s, Haydn, Mozart, Beethoven, Spohr Mendelssohn. Of them all we may say Bach was the most vividly religious. rt and Beethoven composed their d music like operas.

en the separation between the Roman blic and Church of England finally red, Henry VIII, who was himself a ian of ability and accomplishment, ed his interest in the regulation of the ch of England choral service, which he continued. From that time until the nt it has been but little changed. In this they avoided the current psalmody to the followers of Calvin and the Geneva ism have always been identified.

the Renaissance the spirit of man- kind, as the result of the long and strenuous groping from the death of Christ onward, finally recovered consciousness and the power of self-determination, recognizing not only the beauty of the outer world but also what was greater, the beauty of the soul. As a great Frenchman has said, its great achievements were the discovery of the world and the discovery of man. The dark ages gave birth to Chivalry, of which one of the finest results was the great poetic glorification of woman as exemplified in the worship of the mother. It was a great poetic achievement of the masculine soul sending up to heaven that longing of his soul for something detached from and higher than the brute senses. It represented the highest purest note of the inner music of his soul. By it he attempted to show his understanding of the high destiny of woman and the mystery of human life, when he elevated the mother and the Child to a place above the Altar, the highest and most sacred place his mind could imagine. When he transfigured the companion of his existence into a sacred being, and showed the Child stretching forth its little arms towards the heart of every man, he sanctified woman in her function as a mother; and when he had done that he ennobled himself and brought himself a degree nearer to the Divine Image in which he had been fashioned.

No word in the Bible, nor in the creed of the Apostolic Church, nor even in the writings of the fathers of the first five centuries, allots to the Virgin the dogma which has become a fundamental part of Faith. Early we discover the steadfast belief which grew steadily until by decree of Pope Pius IX it was incorporated into the Roman Church. What a difference it made in the music of the church. When we think of the wealth of beautiful and touching harmonies it has added to the glorious memories of the past and present. Think of the numerous rich and glorious settings of the beautiful *Ave Maria,* the touching "Stabat Mater," the inspiring *Hymns of the Nativity,* the exulting *Salve Regina,* and the heart expanding *Magnificat,* and then one may begin to realize that perhaps the most appealing music which has been added to the Christian Service is that which was inspired and created as a result of the chivalry of the Dark Ages.

"Mister Lincoln's Choir Experience"

By KAY MANNERS

ves of Illinois are proud to recount xperiences of Abraham Lincoln as he visiting their settlements as a circuit- g lawyer through the virgin country, before he became president. It was g this period of his life that he ex- nced one of the many humorous in- ts about which he never ceased to and joke. He thought it such a huge that he told and retold it.

wyer Lincoln attended Sunday meet- wherever he chanced to be, but it was e especial county seat meeting house he was most frequently seen. His lule of itinerant appearances in the ty seat settlements was the reason for Though nothing of a vocalist him- he usually sang along with the others eeting, although he preferred to listen ne particular group of girls in the ng of hymns. They sat in the first n of benches on the women's side of meeting house—what we now know choir section.

e day he remarked that those young h voices reminded him of what he often read of the angel host or choir; hinking that was a direct hint, the kindly parson asked these young women to tarry after meeting. At his request, Mr. Lincoln endeavored to train them to sing some of the older hymns, after the fashion of what is now known as anthems. But, quickly sensing he was a failure at the task, he promptly turned the job over to one of the women of the congregation—a mother who sang much in her own home and who had learned her job by singing a dozen of her own babies to sleep.

The next time he visited the settlement and remained over for the Sunday meeting, he was again called upon to officiate as a sort of guest-conductor of that "angel host."

Again he was the pained listener. The result of his untutored training was terrible, even to his musically untrained ears. He had one stormy session with the parson and the choir's leader after that meeting, making them finally understand that no angel band could ever sound that bad. From that day on he altered his law itinerary so he found himself in another settlement on Sunday and that one particular choir returned to the old fashioned method of lining out the hymns.



There is an increasing demand for lessons on the

HAMMOND ORGAN

Many piano teachers are preparing now to extend their activities into this rapidly growing and profitable field.

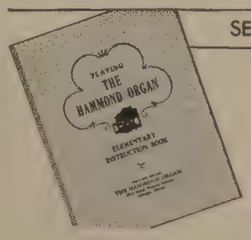
● The Hammond Organ has made fine organ music available, for the first time, to many families of moderate means. Thousands have been installed in homes, schools, churches, etc. in this country and abroad.

As a natural result, the demand for lessons on the Hammond has been steadily growing. Many schools of music, including the Cincinnati Conservatory and the Chicago Musical College, have inaugurated regular courses on the Hammond.

Learning to play the Hammond Organ, as you may know, is remarkably easy for those who play the piano. The Hammond has no pipes or reeds. Instead, it creates familiar organ voices through electrical impulses . . . is ready to play when connected to an ordinary electric outlet.

The Hammond dealer in your community will gladly demonstrate the Hammond Organ for you. Like thousands of other pianists, you will find it a fascinating instrument, with virtually unlimited tonal possibilities. Within a very short time you can become sufficiently familiar with the Hammond to teach it yourself. Your dealer will gladly make available to you a practice organ at a very nominal charge. Get in touch with him today.

SEND FOR THIS FASCINATING INSTRUCTION BOOK!



This interesting instruction book will prove a valuable aid to you in learning to play the Hammond Organ yourself, or in teaching others to play it. The book is not intended to be a complete organ course; its purpose is to show the piano player how to adapt his technique to the Hammond. Send the coupon today for your copy.

THE HAMMOND ORGAN

The Hammond Organ, 2929 N. Western Avenue, Chicago, Ill.

Please send me, postpaid, a copy of your instruction book "Playing the Hammond Organ." I enclose $1.00.

Name .....

Address .....

City ..... State .....

In Canada, address Northern Electric Co., Ltd., Montreal

Appropriate Music for

The Choir's Contribution to the Easter Program

Any of These Publications May Be Had for Examination

EASTER CANTATAS

For Mixed Voices unless otherwise mentioned

MESSIAH VICTORIOUS
By William G. Hammond

A stimulating and uplifting musical presentation of the Resurrection and Ascension. There always is predominating a musical fervor in its decided melodic and rhythmic construction. Time, 30 minutes. Price, 75c.

THE RISEN KING
By Alfred Wooler

Just the kind of a cantata to make a genuine appeal to volunteer choirs. It is always interesting to the choir and the solo assignments are very satisfying. Time, 30 minutes. Price, 60c.

IMMORTALITY
By R. M. Stults

A well planned cantata with texts taken chiefly from the Scriptures. Time, 35 minutes. Price, 60c.
Also published in an edition for Treble Voices—Two Part. Price, 60c.

EVERLASTING LIFE
By Mrs. R. R. Forman

This cantata presents the story of the Resurrection in a most beautiful and effective manner. Ten musical numbers. Time, 45 minutes. Price, 60c.

THE GLORY OF THE RESURRECTION
By Charles Gilbert Spross

Frederick H. Martens made the compilation around which the composer wove his melodies and musical effects to enhance the beauties of these Easter thoughts. Time, 35 minutes. Price, 75c.

VICTORY DIVINE
By J. Christopher Marks

One of the best of all cantatas for Lenten or Eastertide use, satisfying to the lover of good music as well as to non-musical folk, small choirs of volunteer singers with fair soloists or splendidly trained choirs numbering several hundred voices. Time, 1 hour. Price, $1.00.

THE GREATEST LOVE
By H. W. Petrie

A brilliant cantata of moderate difficulty for Easter or general use. The twelve melodic and interesting musical numbers are divided between soloists and the chorus. Time, 40 minutes. Price, 75c.

HE LIVES, THE KING OF KINGS
By Anna Priscilla Risher

Texts by Juanita E. Roos. Its nine numbers impressively bring out the story of the Cross, the Tomb, and the Resurrection. Time, 20 minutes. Price, 50c.

Other Easter Cantatas

The Rainbow of Promise (*Baines*)	$0.60
The Wondrous Cross (*Bergé*)	.60
Life Eternal (*Dale*)	.60
King of Glory (*Morrison*)	.60
The Dawn (*Baines*) *Treble Voices*	.60
Alleluia (*Stults*)	.60
Easter Glory (*Stults*)	.60
From Death unto Life (*Stults*)	.60
The Dawn of the Kingdom (*Wolcott*)	.60
The Living Christ (*Stults*)	.60
King of the Ages (*Stults*)	.60

EASTER ANTHEMS

MIXED VOICES

Cat. No.		Price
10240	Alleluia, Alleluia! *A. U. Brander*	$0.12
20040	And When the Sabbath Was Past (with Violin) *W. H. Jones*	.15
6022	Awake, Thou That Sleepest! *F. C. Maker*	.12
6021	As It Began to Dawn *G. C. Martin*	.12
10474	As It Began to Dawn *R. M. Stults*	.12
20278	Awake Up My Glory *J. Barnby*	.10
10729	Break Forth into Joy *J. Barnby*	.12
10802	He Is Risen *R. M. Stults*	.12
20128	Christ Is Risen from the Dead *R. S. Morrison*	.12
10307	Christ, Our Passover *W. H. Eastham*	.10
20872	Lord Now Victorious *Mascagni-Greely*	.20
21234	Christ, the Lord, Is Risen Today *Lily Strickland*	.12
35141	Christ Triumphant *H. R. Shelley*	.18
35127	Day of Resurrection, The *C. G. Spross*	.16
21011	Easter Morn *Risher-Spross*	.12
20126	Glory Crowns the Victor's Brow *R. M. Stults*	.12
20689	He Is Risen *C. Simper*	.12
10111	Hosanna *Granier-Adams*	.12
21328	Hymn of Joy (New) *Louise E. Stairs*	.12
21118	I Know That My Redeemer Liveth *Handel-Warhurst*	.12
10629	Jesus Christ Is Risen *W. H. Neidlinger*	.15
20178	King of Kings! *C. Simper*	.12
21183	Where Life Is Waking All Around *H. P. Hopkins*	.12
10068	Lord Is Risen, Indeed, The *Billings-Lerman*	.10
35139	Christ, Our Passover *W. Macfarlane*	.20
21119	Our Lord Is Risen from the Dead *C. Harris*	.12
15595	Resurrection, The *R. M. Stults*	.12
15598	Risen Lord, The *R. S. Morrison*	.12
35136	Strife Is O'er, The *C. B. Hawley*	.16
20614	Strife Is O'er, The *E. S. Hosmer*	.12
20149	Thanks Be to God *P. Ambrose*	.15
20373	Today the Lord Is Risen *R. Kountz*	.10

MIXED VOICES—Continued

Cat. No.		Price
20256	To the Place Came Mary *Wm. Baines*	.12
10309	Why Seek Ye the Living? *W. H. Eastham*	.05

TREBLE VOICES

10803	Alleluia, Alleluia! (3 Part) *A. U. Brander*	.15
10478	Alleluia, Song of Gladness (2 Part) *J. B. Grant*	.10
10899	Christ Is Risen (2 Part) *J. C. Warhurst*	.12
35211	Christ Triumphant (3 Part) *H. R. Shelley*	.15
10805	Hosanna (2 Part) *Granier-Warhurst*	.12
21137	Nature's Eastertide (2 Part) *Wm. Baines*	.12
21139	Three Easter Carols (2 Part) *Mrs. R. R. Forman*	.12

MEN'S VOICES

10804	Alleluia, Alleluia! *A. U. Brander*	.15
10241	Christ Is Risen *Minshall-Nevin*	.12
10934	Hosanna *J. Granier*	.10
21138	King of Kings *Simper-Nevin*	.12
20887	Lord Now Victorious, The *Mascagni-Greely*	.20
10806	Sing with All the Sons of Glory *F. H. Brackett*	.10

EASTER SERVICES
For the Sunday School

After Three Days	Various Composers
Easter Glory	F. A. Clark
Echoes of Easter Joy	F. A. Clark
Hail, Festal Day	R. M. Stults
King Immortal	F. A. Clark
The Risen King	R. S. Morrison and Other Composers
Dawn of Hope	R. M. Stults and Other Composers
Raised in Glory	R. M. Stults

Prices on Above Services

Single Copies	7c	50 Copies	$3.25
Dozen Copies	80c	100 Copies	6.00

Send for Folder P-1 giving complete list of Easter Music for Choirs

THEODORE PRESSER CO.

Music Publishers, Dealers and Importers

1712 CHESTNUT STREET, PHILADELPHIA, PA.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. What registration would you suggest for the Largo *from "The New World Symphony" by Dvořák-Clough-Leighter, on a two manual organ including stops named on enclosed list? Do you know of any church organists who would donate old or second hand pipe organ music for use in a small country church, where the organist serves without salary and furnishes all the music for preludes, offertories and so forth?*—R. M. H.

A. Your specification indicates a duplex organ of perhaps three sets of pipes and a Pedal Bourdon. The instrument is very limited in scope, and it would be difficult to adapt the Dvořák *Largo* with much variety. We suggest that you experiment with the number, using, perhaps Salicional and Flute 4′ for the solo passages, with Dulciana on another manual as an accompanying stop. For the opening measures you might try the Stopped Diapason, or, if not too loud, the Open Diapason. For your general information: Dulciana is soft organ tone; Open Diapason is louder organ tone; the Stopped Diapason and the Flute 4′ suggest the Flute family; while the Salicional is rather reedy in tone character and would be classed in the string family. While we are not familiar with organists who would be willing to donate music, we have no doubt such music is available from some source, and this reference to the subject may result in some offer along such lines.

Q. When my choir members sing pp *they gradually become flat, and have finished as much as two full tones below the correct pitch (accompanied on the Aeolene). I would like eventually to have them sing unaccompanied, but now have to use the Viol de Gamba, Stopped Diapason and Pedal Bourdon to keep them on pitch. They sing well in* mp, mf, f, *and so forth.*—W. Y.

A. The flattening you mention may be caused by a "lazy" soft tone, that is, a tone that is soft but not intensive. A soft tone should have color and intensity. Impress this on the choir members, and ask them to "think up." For a physcological effect you might suggest their lifting their eyebrows. Flatting might be caused by physical conditions—close, stuffy atmosphere and so forth. If it is necessary to accompany the choir in these soft passages, we feel that your second combination will be more satisfactory than Aeolene, which is not enough support for the voices, and its use only serves to emphasize the fact that they have dropped from pitch.

Q. I have been considering the building of a residence organ of two or three manuals. Could the entire instrument be enclosed in two swell boxes of moderate size, so designed that it will be possible to move them to another residence? Would you advise the addition of a third manual, or will the extra cost be excessive? Would it be feasible to spread the cost of the instrument over several years, by starting with the console, blower and a few sets of pipes, and adding stops from time to time? Can you outline a specification for such an organ, and quote approximate cost if purchased all assembled, and also the cost of the console and the separate sets of pipes if assembled by myself? Will you give me the names of firms supplying the material needed? Does duplexing and unifying entail many complications? Are there any books that give information on the building of an organ of this type? Would you think it preferable to give up the idea of building a residence organ, and purchase one of the electric instruments instead? —W. B. A.

A. You have not indicated the space available for an instrument, and since organs may contain few or many pipes it is difficult to suggest a specification. Assembled instruments can be purchased for from less than a thousand dollars up. You might obtain materials from some organ builder or from some of the following firms: Dennison Organ Pipe Company, Reading, Massachusetts; Durst and Company, Incorporated, Erie, Pennsylvania; The W. H. Reisner Manufacturing Company, Incorporated, Hagerstown, Maryland; The A. Gottfried Company, Erie, Pennsylvania. We presume there will not be any undue complications in wiring for unified and duplex action, if the matter is planned in advance. The size of the Swell boxes will depend on the specification of the instrument. They could undoubtedly be removed to another residence, if so planned, but the space available in the new location would have to be considered. There naturally would be some additional expense for including a third manual, and its installation will be dependent on your wishes. A third manual is, of course, an additional convenience for registration. The plan to spread the cost of the instrument seems feasible, but we suggest that chests, console, blower and so forth necessary for complete instrument be installed, with pipes to be added as desired. Organ builders will also grant time for payment of instrument if you wish it. You might consult the following books for information:

"The Electric Organ" ..... Whitworth
"Cinema and Theatre Organs" . Whitworth
"How to build a Chamber Organ" . Milne
"The Contemporary American Organ" Barnes

We suggest your investigation of the pipe organs supplied by the leading builders, as well as the electric instrument, and make your decision on whichever best suits your wis

Q. Will you give me the address of publishers of The Diapason? *Will you name book for information on unification, duplex and so forth? We have heard of a book organ playing by Lemmens, but do not remember the title. Do you know the name of book?* —E. L. N

A. The address of "The Diapason" is 1 Kimball Building, Wabash Avenue and Jack Boulevard, Chicago, Illinois. You will information on unification and so forth "The Contemporary American Organ" Barnes under the heading "Transferance Stops." The book you have in mind is prob Lemmen's "Organ School," which is publis in two parts. The information you seek is p ably included in Part 1. It can be supplied the publisher of THE ETUDE.

Q. Enclosed you will find the specifica of a small unit organ in our church. In pla Bach we sometimes feel the need of volume and have thought of adding a sto the intrument. Would the addition of an O Diapason prove beneficial, or would some o stop be preferable? —T. I

A. The addition (if possible) of an O (or Geigen) Diapason certainly would beneficial. We think it a mistake to insta church organ without the Diapason. Under circumstances, if the addition can be mad stop of 73 pipes would enable you to have Octave 4′ in the Great as an extension of 8′ stop. If the addition cannot be made, suggest that the builder might be willing replace the instrument with a larger one, u ing an allowance for the present organ.

Q. I am enclosing a list of the stops of organ in our church. It seems so unsatisfact to use the 4′ and 16′ couplers. Either the or shrieks, or the tone is thick and muddy. you suggest combinations of the stops with couplers so as to keep the organ colorful seldom use the Swell Bourdon 16′ or the O Diapason 16′ on the Great, as they seem overbalance everything.—E. F. H.

A. The 16′ couplers should be very spar ly used, except for individual tone effects, the 4′ couplers only for individual color eff and for brilliance in ensemble combinati when necessary. You are acting wisely in making frequent use of the 16′ couplers the 16′ manual stops, especially the Great Open Diapason. If your ensemble is brilliant enough without 4′ couplers, try us Swell to Great 4′ (omitting Great to Great If this effect is too brilliant, try omitting Quinte 2⅔′ and the Piccolo 2′ as their use w the 4′ coupler may result in too much l liancy. We suggest your experimenting w the stops, omitting the 16′ and 4′ coupler possible, especially the Great to Great 4′ the 16′ couplers, as well as the Great O Diapason, 16′.

Q. I am enclosing a list of stops on one manual organ in our church. For the s ing I use Dulciana, Bourdon and Diapas Anything added to this combination make too loud. For the postlude I have used pedal great, but there is a vibration in the pipes there anything I can do to remedy this? Tremolo stop does not produce any effect. W can I do for it? How may I use the differ stops, in pleasing combinations, especi Fifteenth, Principal and Melodia?—M. B. F

A. If, as you say, anything added to combination you name makes too much volu use it without addition. For variation of t quality you might try Dulciana, Melodia Flute 4′. The Bourdon 16′ we presume to h pedal stop. We know of no reason for vib tion when coupler is used unless it is pres in either Pedal Bourdon or one of the man stops. A practical organ repair man mi advise you of cause and be able to remedy trouble. The tremolo acts on other stops dra and if it is not effective the practical m might discover the cause of the trouble. Fifteenth and Principal are useful more p ticularly in ensemble combinations, but Melodia can be used either in combination w other stops or alone.

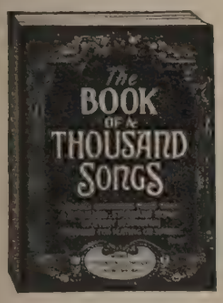
Q. Are ——— ——— *and* ——— *ho organs what an organ should be for ho with average sized living room? Is the* ——— *equal to other pipe organs? Do other c panies such as* ——— *and* ——— *m this type organ? How would you class* ——— *electric compared with the p organs? Would you prefer good reed organ the small pipe organs or pipeless electri* —J. G. M.

A. We, of course cannot give an opin in these columns on any particular make type of organ (See note at head). Our rec mendation is that you investigate the differ types and make your decision on the make style that seem best fitted to your needs. suggest that if you decide on the small p organ the specification should include not than three sets of unified pipes, and a Pedal Bourdon. This, of course, includes ne sary space and slightly increased cost o smaller instruments.

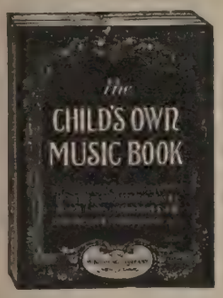
OR MUSIC LOVERS



COMPREHENSIVE collection of e than two hundred well known sic, modern, light operatic and sacred positions. NO MUSIC LIBRARY MPLETE WITHOUT THIS VOL-IE.



N outstanding collection of standard orite songs. Words and music. In-ded are many home, sentimental, eratic, sacred, children's, southern, lege, sea, rounds, hymns, patriotic, na-nal and folk songs, popular in Radio oadcasts.



A MOST complete child's book, con-ining nursery rhymes, songs and a ies of piano pieces and duets suitable r the young folks. A REFRESHING OLIO OF HAPPY REMINDERS OF OUR OWN EARLY EFFORTS.

Each volume contains 536 pages.
Cloth Binding ..... $3.00 each
Reinforced Paper Cover
Binding ..... 2.00 each

OR SALE AT ALL GOOD MUSIC STORES

If your dealer cannot supply you we ill send postpaid on receipt of price. oney cheerfully refunded if not entirely tisfied. (NOT SOLD IN CANADA.)

AIL COUPON FOR ILLUSTRATED FOLDER WITH CONTENTS

he Mumil Publishing Co., Inc.
1140 Broadway, New York, N. Y.

Enclosed find $..... for which please nd the books checked.

( ) Book of a Thousand Songs.
( ) Masterpieces of Piano Music.
( ) Child's Own Music Book.
( ) PAPER ( ) CLOTH
( ) PLEASE SEND FREE ILLUSTRATED OLDER WITH CONTENTS.

ame .....
ddress .....
ity .....
tate E2-38

PIANO ACCORDION DEPARTMENT

The Accordion As a Suitable Instrument for Adult Beginners

By PIETRO DEIRO

As told to E. Vera Collins

MANY ADULTS have not had the advantage of musical instruction during their childhood. As the years advance, they are heard to lament that they have no means of expressing their emotions musically. They realize that they have been deprived of one of the greatest pleasures in life; for how, we ask, is it possible to live a full and complete life without music?

Within the inner self of each of us desires and ambitions lie dormant. If it happens that you are one who has a subconscious desire for music, there will be times when the urge will come to you to express yourself as you listen to the rendition of some particularly fine music. In fact, you will never be completely satisfied by merely listening to others. Entertainment can be rated only by the exact ratio of pleasure it brings to the individual and many adults experience a greater thrill by playing some simple little tune than by listening to a wonderful concert.

This article is devoted to adults who are pondering the question of beginning the study of music. It also contains suggestions for teachers who may be called upon to teach these adults.

The question naturally arises, when is one too old to begin the study of music? The answer is short and decisive for it is the single word, "never." It seems a fallacy that an adult should think of music with wistful longing and regret, simply because he did not study it as a child. Life would be monotonous indeed if one had to deprive himself of music and other arts and pleasures merely because he did not have early opportunities. The mere fact that one loves music shows that he needs it in his life.

The accordion has proven a most encouraging instrument for the adult beginner as his progress will be rapid. The nature of the accordion, with its mechanical combinations, gives the impression that difficult music is being played when only a simple selection is being rendered. A single tone melody would have no particular appeal if rendered upon a piano but when such a melody is played upon an accordion, although only a single key is struck, the responding tone is deep and vibrant for the reason that, due to the combination within the instrument, four individual reeds respond. If difficult technical feats were required to make the accordion sound effective, it would not be so suitable for the adult beginner. Fortunately, the player may express his music artistically and with good musicianship without having to do the technical impossible. A systematic training of the muscles of the adult will make it possible for him to develop sufficient technic.

This statement usually brings forth the query as to whether an adult beginner can ever expect to develop the speed and dexterity that is possible for a child. Of course there are always exceptions but the law of averages would require the reply that adults who begin to play later in life seldom acquire as rapid technic as children who have trained their muscles early in life. But surely there is more to music than rapid technic. If that is the only issue which would deter adults from beginning the study of music, it should be promptly forgotten for it is in reality a minor detail. The solution would be for the adult to develop as much technic as possible and then select his repertoire so that it does not include selections which will tax his technical capability.

Material in Abundance

THERE IS NO LIMIT to the scope of the accordion libraries of to-day. One may find the works of the greatest masters of old, as well as the compositions of our contemporary artists, all expertly arranged for the accordion. These arrangements do not suffer in their adaptation but in many instances are enhanced on account of the organ effects obtainable. There is a close alliance between the organ and the accordion and applied study will enable the student to produce a close semblance to the former instrument. Even though the adult beginner avoids selections which require technic beyond his skill, he still has a great number of arrangements from which to make his selection.

Another feature which aids in rapid progress on the accordion is the fact that the work for the left hand has been reduced to a minimum. The pianist must develop a left hand technic to be on a par with his right hand and must acquire particular skill in playing chords. The mere act of pushing a single button upon the bass keyboard of the accordion produces a complete chord such as would require the playing of three or four individual keys upon the piano. True enough, a glance at the accordion keyboard with its many buttons may seem a bit confusing until it is explained that a very orderly system has been arranged which is not nearly so complicated as it appears. Taking any given major chord button as an example and considering it as a tonic chord, its subdominant chord will be found in the row adjoining it on one side while its dominant seventh chord will be found in the row adjoining it on the other side. How very convenient to have always the three principal chords of any key in such close proximity for they form the nucleus of all accompaniments.

The piano student would find it necessary to study quite a time before his lesson assignment would embody a selection with melody and complete bass and chord accompaniment. The accordion student plays basses and chords during his first or second lesson. This explains the statement previously made that although simple music is often being played, the accordion gives the impression that it is more difficult, as the mechanical combinations within the instrument are a constant aid, doing their share of the work and thereby dispensing with a part of the effort of the player.

The accordion has an advantage over some other instruments in that it is not necessary for the student to "produce" or make the tone. This factor is doubly appreciated by the adult student who feels that time is valuable and wishes to learn to play as soon as possible. When learning a stringed instrument much time must be devoted to the art of making a good tone and then there is the tuning also to be considered. A fine set of accordion reeds will produce a fine tone whether the instrument is being played by a novice or a professional artist. The finer degrees of

(*Continued on Page* 123)

Extra Income
FOR PIANO TEACHERS



● Earn more money by teaching the accordion. Many piano teachers who are doing it find pupils learn the principles of harmony quickly on this instrument of fast-growing popularity.

Wurlitzer Accordions are noted for their exclusive Master Touch Action and for their beauty, performance and dependability.

Share in these increased earnings. Mail the coupon for details and style folder.

WURLITZER

THE RUDOLPH WURLITZER CO.
Accordion Division
De Kalb, Illinois
Please send your folder that tells how I can increase my income by teaching accordion as well as piano.

Name.....
Address .....
City..... *State* .....

STUDY OF THE ACCORDION
Made Easy with the PIETRO Mail Course



a progressive course from beginning to end.

● Inquire about our special offer of Accordions and lessons by mail.
● WRITE FOR FREE CATALOG A

Headquarters for
Accordions, Accordion Music, and Accessories
PIETRO DEIRO ACCORDION HDQTS.
46 Greenwich Avenue, New York City

High School Course at Home Many Finish in 2 Years
Go as rapidly as your time and abilities permit. Equivalent to resident school work—prepares for entrance to college. Standard H.S. texts supplied. Diploma awarded. Credit for H. S. subjects already completed. *Single subjects if desired.* Free Bulletin on request.
American School, Dept. H-266, Drexel at 58th, Chicago

MAKE MONEY AT HOME!
Learn to color photos and miniatures in oil. No previous experience needed. Good demand. Send for free booklet, "Make Money at Home" and requirements.
NATIONAL ART SCHOOL
3601 Michigan Ave. Dept. 1172 Chicago

SWING PIANO PLAYING
New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily.
TEACHERS: it will increase your income.
Write for *FREE DESCRIPTIVE FOLDER*
AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

KINNE MEMORIZING COURSE ends forgetting
MEMORIZE MUSIC quick and sure
Lessons by Correspondence
Write for details
MARION KINNE, 1324 So. Lindenwood St., W. Philadelphia, Pa.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music
THEODORE PRESSER CO.
1712-14 Chestnut St. Phila., Pa.

Some Faults in Fiddles

By ALFRED ALBERT STAGG

IT IS ESTIMATED that seventy-five per cent of persons buying violins get fooled, and that ninety-nine out of every one hundred labels pasted on the inside of violins are wrong, or, at best, very misleading. If you do happen to have a genuine "Strad" hanging in the back of your clothes closet, get it out quick. It will no doubt bring you several thousand dollars.

Buying a violin is a most precarious business, unless the prospective purchaser seeks the advice of a reliable expert. It is positively amazing to consider the number of people who have the idea that the old fiddle they have is undoubtedly a very good one, perhaps, a "Strad." These have been handed down through generations, have been kept tucked carefully away in cupboards, hidden behind pianos, guarded with treasures in the trunk in the attic, or locked securely in the dark recesses of a vault.

Who of us has not met someone who was under the impression that the old violin at home was a creation of the famous old master Antonio Stradivarius—people who go about their daily work pondering that some day they will have the violin valued, as it is undoubtedly worth a lot of money. People in all walks of life labor under this delusion; rich man, poor man, beggar man, thief, all are gullible to the mystic ancestry of violins; and many a good violinist has been "taken in" by paying a lot more than an instrument was worth. Of the three thousand violins made by Stradivarius, only about four hundred and fifty are now catalogued and known to be in existence. And, from Alabama to Afghanistan, the world has been fine tooth combed for them!

The Unwary Purchaser

THE REASON so many people get stung when buying a violin is that so many of these deals are made privately between friends. Buying a violin from a friend, or from a second hand store, is bad business; because the friend or second hand store proprietor usually knows nothing about violins and, being misled by the label inside the fiddle, they concoct some fantastic story regarding its tonal qualities and its ancient history, as part of the sales talk.

There are to-day thousands of factory made violins in every country, all bearing the label, "Antonio Stradivari, 1715," or dated any year from 1675 to 1737, which was the period in which the most famous "Strads" were made. This really means that these instruments are copies of an original "Strad"; but so many people take the date seriously.

Nearly as famous as Antonio Stradivarios was Giuseppe Guarnerius (del Jesu) whose instruments, if less carefully finished than those of Stradivarius are remarkable for the boldness of their design and their powerful tone; so that the finest of them have been preferred by some of the great players even before those of Stradivarius himself. Paganini habitually played on one.

The writer was recently chatting with Mr. George Heinl, violin maker of Toronto, who is recognized as one of Canada's outstanding authorities on violins. He has been all his life in the business and hails from a family of violin makers and experts of Fleissen, Austria.

"When I was fourteen years of age," smiled Heinl, as he reminisced, "I had my first job. It was in the shop of my uncle, Johann Heinl, in Austria. I was told to paste labels inside violins and to fill in the year 1730 beside the name of Stradivarius. I wondered at the time, why I was filling in seventeenth century dates in the nineteenth century; but I was told this was the usual practice and that it helped to sell the instruments."

"There are many copies of the work of Stainer," continued Mr. Heinl, "who was a great master and lived in the Tyrol. It is not hard to tell that these are factory made violins, because they all have the name of Stainer burned in the back of the instrument. All original Stainer violins had hand written labels, and were not burned on the back. The idea of burning in the name makes people think it is genuine; and it is funny how many people really believe it."

"You must have lots of people bring cheap violins to you, which they themselves think valuable," I suggested.

Mr. Heinl laughed.

"Oh, yes," he replied, "every day. Why, just a short time ago a man came to me, took a violin out of a case, carefully unwound layers of silk from it, and gave me explicit instructions to be exceptionally careful with it, as it was a very good violin for which he had paid $350.00. He left it with me for some minor repairs, and after I had taken the back off the instrument, I found that the violin for which he had paid $350.00 was worth about $10.00."

I can understand the general public's lack of knowledge regarding the fine points of violins, but is there any excuse for the profound stupidity of the lady who recently sought advice from Mr. Heinl.

"Just what is a Cremona violin?" she queried.

"It is a good Italian violin," replied Mr. Heinl.

"And does it play Italian music?" was the next staggering question.

George looked at her in a dazed sort of way and before he could answer, the lady was asking if there were any Canadian made violins, and could they play Canadian music?

That is a tall one, but it is vouched for by Mr. Heinl.

"Some people seem to think," I resumed, "that the dirtier the appearance of a violin, the better the tone. Is that true?"

"Certainly not," said George emphatically, "but there are a lot of good violinists who never clean the resin dust from their instrument. They think it helps, but it does not. It is harmful. The cleaner the wood, the better the instrument vibrates."

(Was my face red? I had not cleaned the resin from mine in years.)

A Labor of Love

SOME YEARS AGO, I was staying at a hotel in Fredericton, New Brunswick. One evening I was amusing myself in the pa by playing a violin, the property of hotel proprietor. A fine, white haired gentleman, who had been hostler there years, came into the room and told m had made a violin, and asked me to at it. I told him I should be glad t so, and away he went to the stable fetch it. He soon returned with a full violin, unvarnished, which had been from maple. It represented the work years. Hours and hours of tedious la for he had whittled every bit of it nothing but a jack-knife. It never had strung up, as, not being able to play, maker did not know what strings sh be put on. He asked me to string it and I shall never forget the look of citement and pleasure on that old ge man's face, as he heard melody co from the instrument which he had whi from rough wood.

A Dwindling Trade

SINCE THE ADVENT of "talkies," and exit of orchestras from moving pic theaters, the sales of violins have dro off considerably. Many musicians use play at a theater in the evenings and during the day somewhere else. They a great deal of their evening profit instruments and many bought five and hundred dollar violins. This trade has g and to-day it is only radio soloists symphony orchestra players who keep good violin trade alive.

It has been reported that if a violin be proven to be one hundred years it travels duty free in any country of world. Imagine what an exasperating one would have trying to convince scientious customs officials on such a p

Treasures of the Forest

VIOLIN MAKING of course requires sp wood. The best of this comes from spruce and maples which are growing a half way up the mountainside of the It Alps. The cutting of this wood is qui trick, as it must be always "quarter which means it is cut from the outsid the tree to the center in straight per dicular strips. This is because the g must run up and down. If cut sideway wood is no good for violin making, is too spongy and has no resonance. S ing from the center of the tree, the g goes round in circles. A new ridge or c appears each year of the tree's gro and by the number of these circles the of the tree can be learned.

Much speculation has been advance to the superiority in tone of the old It instruments over those of modern cons tion. After taking into account the prac identity in dimensions and constructio the classical and many of the best mo models, there seems to be but the one clusion that the difference must be at uted in part to the nature of the mate used and in part to the method of employment. The argument that the makers of Italy had special local so of supply can hardly be sustained.



Three views of a fine specimen of the Stradivarius Violin, made in 1698, at the very zenith of the master's powers, when he was creating instruments which, in beauty of workmanship and tone, never have been equaled by another.

they exercised great care in the se-
n of sound and handsome wood; but
is evidence that some of the finest
they used was imported from across
Adriatic; and it is reasonable to sup-
that a far larger choice of equally
material is accessible to modern
rs.
ere remains the varnish with which the completed instrument was coated. This was an item in the manufacture which received most careful attention at the hands of the old masters, and much importance has been attached to the superiority of their varnish to that used in more recent times, so much so that its composition has been attributed to secret processes, known only to themselves, and now a lost art.

Two Masterpieces for the Violin

By PAUL STOEVING

Part IV

THERE ARE EXCEPTIONS to this very common experience. A serious rival in popularity to the Mendelssohn ncerto" has been from its first introduc- the "Concerto in G minor," by Max h, a work thoroughly violinistic in form technic for the solo instrument, warm ed all through, and very effective. t favorites are also the "Concerto in inor," by Saint-Saëns and Lalo's nphonie Espagnole,'" both very effec- orchestrated and brilliant for the st. Although the latter work has a ounced national musical complexion, both happily fill the imperative need ditions and variety to the limited con- repertoire of the violinist. But who d affirm that they, or other violin con- s which come to ones mind—such as by Elgar, Goldmark, Glazounoff, ing, and Sibelius, to mention only a contemporary and dead—are the un- hable creations of genius equal to that h produced the Mendelssohn concerto? has been urged that the technical ciency of violinists in general and cular, has increased since the Mendels- concerto was written, and that this ter proficiency must seek new outlets gger, more difficult works. Most violin- will themselves contradict such an argu- . The easy overcoming of technical ulties is not the major objective of nterpreter of a musical work, just as nere piling up of these difficulties by omposer is not a measure of the merit at work. Our younger famous fiddlers not one whit superior to the older ; perhaps the contrary is true, because of the older ones were more indi- al. The choice of a repertoire for con- use or private study is entirely a er of disposition and predilection. ieniawski had died before the concertos rahms and Tschaikowsky were written ublished, but he was content to shine he "easy" Mendelssohn "E minor," ti's "Twenty-Second" and his own ncerto."

rasate played everything worth while, cated and not dedicated to him, and he ed them to perfection from Bruch's inor" and "D minor" concertos and tch Fantasie" to Saint-Saëns's "B r" and Lalo's "Symphonie Espagnole," gh he declared his predilection for nn Sebastian Bach.

nile Sauret—one of the most eminent n virtuosos I had the good fortune earing in my youth and who, sub- ently, I came to know personally like sate, played everything worth playing, including the concertos by Ernst, Paganini and Vieuxtemps.

Eugene Ysaÿe, on the other hand, could play almost everything but would never play the Brahms and Tschaikowsky concertos, at least in public. Why? Because he did not like the solo parts. They did not appeal to him. They were not the true fiddle music he loved and which inspired him, and which he found in the easy Mendelssohn and Beethoven works and the still easier concertos of Bach, Mozart and Viotti. To have heard him render any of these was a revelation of unthought of charms and beauty.

I sat beside him in the Queen's Hall in London when Fritz Kreisler rehearsed Sir Edward Elgar's freshly composed "Concerto for Violin," not much short of an hour in length. Ysaÿe seemed keenly interested in listening; but I never heard that he studied, much less performed it in public, although he was then not too old by any means to seek new musical pastures. A few months before he had toured the United States, evoking the greatest enthusiasm wherever he appeared.

Of course violinists cannot repeat a few works *ad infinitum* and let them get stale and their art with them. Audiences demand new programs, and violinists, whether for concert purposes or for study, must seek new works of merit on which to kindle their enthusiasm, and composers must and will supply them; but that is not the point we have desired to stress in the foregoing, namely the hitherto unchallenged superiority of the Mendelssohn "Concerto for Violin" over all subsequent works of the kind, as the most perfect prototype of what a violin concerto should be and as the one most worthy to be preserved for posterity.

We may admire the symphonic works of Brahms, César Frank, Tschaikowsky, Sibelius and other modern masters; we may love them in their entirety or only portions in them; we may revel in some exquisite tonal utterances of even less illustrious composers; yet Beethoven's "Fifth" and "Eroica" and Mozart's "G minor" symphonies and other popular favorites will continue their undisputed hold on human hearts the world over. So it is in its own modest way with the "Concerto in E minor" by Mendelssohn. As long as simplicity and spontaneity are counted two unmistakable essential marks of genius, Mendelssohn's concerto will yet please, thrill and uplift, and send listeners away happy and spiritually benefited when other, more pretentious works have sunk into oblivion.

The Pump Handle Violinist

By ADA E. CAMPBELL

PLAY slurred arpeggios at the point of bow is not always easy, but if the pupil iven the idea that the arm is like the dle of a pump, almost immediate un- tanding and also results will be ob- ed.

he elbow and wrist must not bend. Absolute freedom must be felt at the shoulder. Using the entire arm as you would the handle of a pump, swing it up and down. With careful practice of this sort the notes will soon begin to come out evenly and clearly, in a way that will add much to the student's style.

Every Lesson a Tune - Every Tune a Lesson

Melody-First Band Book

30c Each Book — A *Unisonal* Instructor for ALL BAND INSTRUMENTS — **Piano Acc. and Teacher's Guide 60 Cents**

by Fortunato Sordillo, Assistant Director of Music, Boston Public Schools.

Mr. BAND INSTRUCTOR:

WITH MELODY-FIRST BAND BOOK, there are no uninterested players, because (with two exceptions, and these players can be assigned alternative books) *every book is a melody book.* You can send the student home with something that *he will practise* because he will *enjoy* practising it; whether he play Alto, Oboe, Bassoon, or Baritone—it makes no difference! Especially if, with a pianist available, advantage is taken of the *cleverly-harmonized* Piano Accompaniment, which makes even the playing of the *scales* a truly musical experience.

INSTRUMENTATION

C FLUTE and PICCOLO
D♭ FLUTE and PICCOLO
OBOE
E♭ SOPRANO CLARINET
B♭ CLARINET
Bass Clarinet
E♭ ALTO CLARINET
ENGLISH HORN
C SAXOPHONES
(Soprano and C Melody)
B♭ SOPRANO SAXOPHONE
E♭ ALTO SAXOPHONE
B♭ TENOR SAXOPHONE
E♭ BARITONE SAXOPHONE
BASSOON
E♭ CORNET
B♭ TRUMPET or CORNET
Flugel Horn
FRENCH HORN IN F
E♭ ALTO HORN
or MELLOPHONE
TROMBONE (b.c.)
TROMBONE (t.c.)
BARITONE (b.c.)
or EUPHONIUM
Tenor Horn
B♭ Bass
BARITONE (t.c.)
Tenor Horn
B♭ Bass
E♭ and BB♭ TUBAS
or SOUSAPHONES
DRUMS
PIANO ACC. and
TEACHER'S GUIDE

Supervisors, Band Teachers & Organizers: To receive FREE a Cornet book of this unique instructor (regular edition, with striking 2-color cover design), send us your name, name of school or organization, and your musical status.

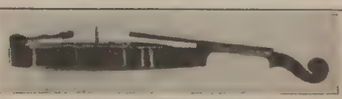
WALTER JACOBS, Inc. 120 Boylston Street BOSTON, MASS.

The Maestro Leads in TONE



A new name in the fine string field, Maestro Strings offer a quality heretofore unobtainable even in the finest imported strings... Maestro Gut Strings in a soft Italian finish... Maestro Wound Strings with a rich, full, resonant tone. Send for descriptive literature, and also your copy of "Fiddlestrings".

THE KAPLAN MUSICAL STRING CO.
SOUTH NORWALK CONNECTICUT



LEHTO SUPER VIOLINS
Best Since Stradivarius
I build my violins all by HAND, like Stradivari did, out of the finest, old wood that money can buy. My varnish is the result of life long tireless research and rivals the varnishes of the Cremona Masters.—Beautiful in appearance, magnificent in tone—the kind of violin you have longed to own—for all artists. Re-built violins, all prices. Great values. Ask for details. (Proposition for teachers.)
JOHN LEHTO
Master Violin Maker
935-14TH, SAN PEDRO, CALIF.

Answering Etude Advertisements always pays and delights the reader.

Special — *Henning Violin*
On Credit
DEEP-MELLOW-SOULFUL
For a limited time you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument; made possible by our many years of experience in violin making. Satisfaction guaranteed.
Write for Information
GUSTAV V. HENNING
301 Fischer Studio Seattle, Wash.

FREE GUIDE TO NEW TEACHERS ON TEACHING THE PIANO — Send for a copy

Tells how to begin, the equipment needed, what publicity to use, and gives a carefully graded list of materials.

Theodore Presser Co., 1712 Chestnut St., Phila., Pa.

Violin Instruction for the Blind

By J. W. HULFF

A woeful ignorance of violin literature is shown in any statement which infers that great composers have treated the fiddle with contemptuous disdain. Why, the great Bach was himself an excellent fiddler; and he considered the instrument worthy of writing for it six of the finest sonatas in all violin literature. The famous *Chaconne* reaches the very heights of intellectual and emotional expression. And these sonatas are for violin alone. Not for these the tintinnabulation of a piano accompaniment. It is very much of an error to say that Beethoven, Brahms and Schumann were the only composers worthy of note for the fiddle; apparently forgetting the master violin works of Mendelssohn, Bruch, Vieuxtemps, Wieniawski, Sain-Saëns, Glazonoff, Debussy, Tschaikowsky—but why go on?

Chopin, the great writer of piano music, completely ignored the violin. But do you know why? He couldn't play it. One day, George Sand, whose apron strings were beginning to wear thin, brought Chopin a fiddle and said, "Here Freddie, take this and amuse yourself while I'm busy. Learn something useful." So for a whole week, for hours a day, he struggled and scraped; but he could make neither head nor tail of it. You see he was a romanticist, not an intellectual. Finally, in desperation, he threw it into the blackest corner of the room and sobbed, "I can't play the dam' thing. I'm going to write a *Rain-drop Prelude*." And that is the true story of Chopin and the fiddle!

Almost every violinist worthy of the name can play the piano just as a matter of course. But the average pianist does not know the first thing about a fiddle and regards it as an instrument of mystery, often remarking plaintively, "I cannot understand how you know where to place your fingers." Even the writer who has never had a piano lesson, can play accompaniments, even to concertos. Of course, we use a sort of hunt and peck method, but its efficacy cannot be questioned, and its difficulty is simply nil.

Cantatas and Anthems



for

LENT, HOLY WEEK and GOOD FRIDAY

THE LAST WORDS OF CHRIST
By Charles Gilbert Spross

A masterly setting, by one of America's foremost composers, of the "seven last words." The choruses are solid and impressive and the solos for tenor and baritone are exceptionally fine. Time, 45 minutes. Price, 75c.

THE MESSAGE FROM THE CROSS
By Will C. Macfarlane

A sacred cantata of unusual excellence for tenor (or soprano) solo, baritone solo, chorus and organ. Supplying the central themes are the "seven last words." 22 musical numbers. Time, 45 minutes. Price, 75c.

THE MAN OF SORROWS
By Leroy M. Rile

An oratorio of goodly proportions, in 5 Parts and Prologue, recalling the last scenes in the life of Christ. Requires a well trained chorus. Time, 1 hour. Price, 75c.

THE STORY OF THE CROSS
By A. Lacey-Baker

An easy cantata especially suitable for use as part of the Good Friday services. Time, 15 minutes. Price, 12c.

CHRIST'S WORDS FROM THE CROSS
By Mrs. R. R. Forman

With the effectiveness of sincere simplicity, this musical work provides soul-stirring meditation on Christ's "last words." The chorus numbers are easy to sing and there are short solos. Time, 20 minutes. Price, 40c.

CALVARY
By Ernest H. Sheppard

In this excellent church cantata there are solos for tenor, baritone and bass and an abundance of chorus work for the choir. Time, 20 minutes. Price, 60c.

Standard Lenten Cantatas
Be Sure to Ask for "Presser Edition"

STABAT MATER (Rossini)	$0.75
SEVEN LAST WORDS (Dubois)	1.00
PENITENCE, PARDON AND PEACE (Maunder)	.75
THE CRUCIFIXION (Stainer)	.75
GALLIA (Gounod)	.50
THE PILGRIMS' CHORUS (Parry) Men	.30

APPROPRIATE ANTHEMS FOR LENT
Order These Selections by Catalog Number

All Glory, Laud and Honor. Palm Sunday (Williams) (10408)	.12
Come unto Me (Wooler) (10107)	.10
Dear Jesus, Sweet the Tears I Shed (Nevin) (35038)	.15
God So Loved the World (Marks) (10608)	.10
I Could Not Do without Thee (Barrell) (6006)	.10
I Lay My Sins on Jesus (Speaks) (35093)	.12
Like As the Hart (Roberts) (10076)	.10
Nearer the Cross (Dieckmann) (21206)	.12
O Lamb of God! Still Keep Me (Wolcott) (15538)	.12
Rock of Ages (Stults) (10429)	.10
There Is a Green Hill (Marks) (10606)	.15
Weary of Earth (Swinnen) (20861)	.15
When I Survey the Wondrous Cross (Harris) (20777)	.12
When, His Salvation Bringing. Palm Sunday (Erb) (20900)	.12

Theodore Presser Co.
Music Publishers and Dealers
1712 Chestnut St., PHILA., PA.

Progressive Steps to Velocity

(*Continued from Page* 80)

7. Does the player feel that he is "stretching" or reaching stiffly for the next key, and do the little fingers seem weak? Then he is failing to adjust rotarily. Each finger should be brought over and onto its key before using it.

8. Do the thumb notes blurt out? Then the player is flopping rotatively on the thumb instead of making it act on its own. Remember that in velocity passages rotary adjustment must not displace the need for the fingers to act on their own, but it must aid them chiefly by not impeding them with wrong rotational (by direction) impulses, or with any form of fixation.

On the other hand, does the player feel the whole arm and hand as a part of the key mechanism as he is using the key? Does the hand seem to float along because of the reaction ensuing from the actively engaged finger? Then he may be sure that he is doing the right thing muscularly, and therefore all should seem easy and unrestrained.

Some Final Precepts

WHAT THE PLAYER DOES pianistically, and therefore musically, must be accomplished within the shortlived impulse of the finger in its downward float of the key. Nothing that he does thereafter can alter the kind or amount of tone desired, though by wrong continuing processes he may impede the next finger in its work.

Never lift the next finger more than is necessary to get across to its key easily. Such unnecessary lifting not only restricts perfect freedom at the wrist but also becomes only so much lost motion; and lost motion is as detrimental to the mechanics of touch as to the mechanics of the motor car engine.

The key is a tool which we should use to throw, not bump, the hammer to the string. Never forget that. Play not upon keys with fingers, but instead play upon the string with the key.

Always allow the hand to lie, rest, relaxed on the keys in between the sounding of the notes, no matter what added energy is needed to aid the finger as it uses the key.

Never raise the hand by its own muscles from the keys. It may cause a wrong sensation to become fixed in mind. Lift the forearm instead; the hand will be sure to follow.

Reach keybed lightly, equally for a soft or loud tone.

Analyze every rotary need, which is always from the last finger used towards and with the next finger used. Remember that the keyboard is a fixed quantity. You cannot alter it or force it to yield to incorrect touch formations, but you must adapt yourself at all times to it positionally and rotationally.

Feel the music as you feel the key. Never divorce touch mechanism from tone making. Make each suggest the other, in fact make them coalesce. Velocity, of itself, is nothing. Only as it serves the purpose of real music making has it any value. You cannot move the listener to appreciation and enthusiasm by a mere display of keyboard calisthenics; but you can receive his approbation and gratitude by presenting to him the beauties of the music at hand, which you have experienced and wish to share with him.

VIOLIN QUESTIONS
Answered
By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Choosing a Profession

M. R.—Without hearing you play, I cannot possibly advise you as to whether you should choose a musical career. Your best course would be to go to a first class violin teacher and have him examine you. In half a dozen lessons he could estimate your talent, and advise you whether it would be worth while to study for the profession, or simply study for your own pleasure. Be careful to choose a really eminent violin teacher as your advisor in this matter. 2. A first class violinist could, no doubt command a good income in New York, but an inferior player could make only a bare living, if any. 3. As you say your finances are rather low at present, and you cannot invest much in a violin, maybe you could borrow or rent one from a friend, until you decide on your future course. 4. The great love you say you have for music is, of course, an asset.

The Question of Appraisement

H. H. A.—There are a great many imitation Jacobus Stainer violins on the market, and I am afraid there is not more than one chance in a hundred thousand that yours is genuine. Most of the dealers in old violins have experts in their employ, who can solve the problem whether a supposed rare violin is genuine or spurious. The fee for this examination is usually five dollars or more. In a great number of cases the owner of such a violin is disappointed, for he finds that his violin, which he hoped was worth in the thousands, turns out to be a cheap imitation, worth perhaps ten or fifteen dollars. The information has cost him the expert's fee, the trouble of packing, and the express charges for shipping. If he feels certain that his violin is genuine, he also will insure it, in transit, for a large sum; and the premium for this adds another item of expense. Finding out if your violin is a real Stradivarius, Guarnerius, Stainer, or Amati is like investing in a lottery. You are a large winner if you win, but a substantial loser if you lose. 2. If you decide to send your violin to an expert in a large city for examination, be careful to pack it carefully for shipment. Place the violin in its case, and then pack the case in a stout wooden box, made of tongue and grooved lumber, to keep it dry if water should be spilled on it.

A Supposed Stradivarius

A. G.—I cannot tell you the value of your violin without examining it. If (according to its label) it is a real Stradivarius, it would be worth a large sum; but it is only an imitation, which is proved by the statement printed on its label that it was "Made in France." Genuine Strads were made in Cremona, Italy, by Antonius Stradivarius. The statement on the label in your violin that it was "Made in France," gives no clue as to what maker made it, and this is all important. The only way you could get an idea of its value would be to submit it to an expert, who could tell you its approximate value; but he probably would not be able to tell who made it. Really skillful makers of imitation Strads usually put labels in their violins, bearing their own names, as well as the name of the master.

Unknown Maker.

L. C.—I do not know the violin maker you write about. As you have his name and address, why do you not write to him?

To Secure Good Vibrato.

W. W. H.—The method of producing the vibrato as you describe it, to "Press the fingers on the string and then release the pressure instantly" is not generally used. I think the method described by Baillot, the famous French violinist, is the best and most generally used. Baillot writes, "One finger is to be put on the string, the other three to be held up high, and the hand, as a whole, is to be set trembling, more or less rapidly to and fro, so as to impart the motion to the stopping finger." The finger, although remaining on the same note, should, to a certain extent, move slightly forward and backward. The resulting alternate shortening and restoration of the string length, gives the note a quavering, trembling effect somewhat in the style of a trill, the upper note being about a sixteenth of a tone higher in pitch than the lower.

If you are interested in learning to perform the vibrato in the best possible manner, the best way would be to take one or two lessons from a first class teacher on the vibrato alone. If no teacher is available, and you have no opportunity of seeing and hearing good violin playing, you could learn much by watching the solo and orchestra violinists as shown on the screen in the movie theaters. Note that they hold the finger firmly to the fingerboard, and impart the trembling effect by swinging the hand to and fro from the wrist. Some perform it by swinging the forearm, but this is not so good.

Violin Study Books.

Y. T.—You will find nothing better for completely mastering the technical part of v playing than the "School of Violin Techn by Henry Schradieck, and the "School of V Technics," by O. Sevčik. Each of these w comes in four parts. They are very difficult cover the entire field of violin playing.

Berton or Breton.

S. L.—I do not know of any violin mak note, named Berton. You have probably the name mixed up with the French v maker named F. Breton, who is listed an the Mirecourt makers of the nineteenth tury. He made violins covered with light lowish, or brownish varnish, and of a b dark, sympathetic tone. They are excellen chestra instruments. I have not seen any quotations as to price of these violins. W to a dealer in old violins. Breton's labels a follows:

F. Breton breveté de S. A. R.
Mme. La Duchesse D'Angouléme
A. Mirecourt, 18——, Breton

An American dealer quotes these violin $125 each. Choice specimens might sell s what higher.

Artist, "On His Own."

U. A. D.—The ubiquitous talent scout the movies, who are continually searchin genius as a basis for new movies, recently ceived the idea that the famous young violi Yehudi Menuhin would make a suitable for a new musical picture. To their sur they found, when they broached the proje the young virtuoso, and his parents, that scheme received a very cold reception, no ter how much money was offered. Their was that young Menuhin is an artist, an pects to remain such, doing concert violin ing exclusively, and that they considered pearing as an actor and music performe the movies as beneath his dignity.

The Left Handed Violinist.

J. S. O.—There has been much contro as to whether a left handed violin pupil sh be trained to bow with the left hand or right. If the left hand is used for bowing violin must be changed so that the sound occupies a position at the left and the bas at the right. The position of the strings is changed, the strings reading from left to r E, A, D, G, instead of G, D, A, E. Many au ities claim that if the pupil is not too str left handed, it is better for him to bow the right hand in the usual manner. O contend that the violin should be change described above, and the bowing done wit left hand. The best way is to experiment. I pupil finds it impossible, or practically im sible, to bow with the right hand, but ea bow with the left, it is better to have violin changed, and allow him to use the hand for bowing. If, however he is only sli left handed, and finds little difficulty in bo with the right hand, it is better to have use the right hand for bowing. This sh only be done, however, in the case of young pupils. It becomes increasingly dif to train the left hand for right hand wo the pupil grows older. There is a vast nu of left handed violin players in the world. of whom achieve considerable skill. I once a young girl as a pupil who was left ha but who had considerable ability in accomp ing right handed tasks. She could write with the right hand, and I soon found tha could bow the violin nearly as well with right as with the left hand. I decided th was best to have her learn the violin right handed player, and this proved the rect course, as she became a master of bow. As she was naturally left handed left hand work was marvelous. She beca concert violinist, and mastered difficult certos and other compositions with ease. problem should be left to an experienced teacher.

A Four Year Old Pupil.

V. L.—You cannot expect much progre the case of a four year old child. Only i case of a genius can we look for the pro which you seem to expect from your little Heifetz, Elman, Spohr, Paganini, all fa violinists, commenced to study the viol four or five years of age, and made phenom progress, so that they were good violi and even appeared in public at the age o At the age of four a child is little more t baby, and his progress must naturally be appointingly slow. Not more than one ch four in a million shows really brilliant ress. I should have to hear the child, examine him, before I could judge of his t and whether he has made the proper pro to be expected from so young a child. Abo you can do is to continue instructing him way you have been doing, and see how h velops. You might get the book, "The Violinist," by E. L. Winn, the well known lin teacher. This work contains many hin teaching very young pupils. It may be pro through the publishers of THE ETUDE.



Improved CONNQUEROR

World's largest manufacturer announces sensational improvement in Band Instruments. New patented VOCABELL revolutionizes tone effects. Easier to play. You'll develop talent fast with these new Conns. Choice of world's greatest artists. See your dealer or write today for FREE BOOK and home trial, easy payment offer. Mention instrument.

C. G. CONN, LTD. 213 CONN BUILDING ELKHART, INDIANA

WRITE FOR FREE BOOK

CONN BAND INSTRUMENTS

FOR MUSIC TEACHERS

SCHOLES MUSIC HANDBOOK

887 TERMS EXPLAINED $1.50 AT ALL MUSIC OR BOOK STORES

M. WITMARK & SONS—NEW YORK

IMPROVE YOUR PLAYING

Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.

Broadwell Studios, Dept. 311-B, Bendix Bldg., Los Angeles, Calif.

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

NEW CLASP PINS for School and Church Musicians

Obtainable in the following qualities:

*A—10 Kt. Gold	$2.00
*B—Sterling Silver	.50
D—Gold Plated	.30
E—Silver Plated	.30

No. 86

This same style pin is obtainable with a LYRE in center of design instead of the CROSS. Order No. 87. Both pins may be had with the word CHOIR substituted for MUSIC.

**Indicates pins have safety catch.*

THEODORE PRESSER CO.
712-1714 Chestnut St. Phila., Pa.

Etude Readers! Look Out for Magazine Swindlers

We are constantly receiving complaints from music lovers who have paid out good money for subscriptions to THE ETUDE, later learn that neither money nor subscription ever been forwarded to us. These orders are placed with glib crooks who tell a plausible story, almost invariably offering THE ETUDE at a ridiculous reduction in price. Pay no money to strangers unless you are convinced of their responsibility and are willing to take the risk of loss.

Canadian music lovers are especially warned against a gang of swindlers working the Provinces who sell two or more yearly subscriptions to THE ETUDE at a price which would not cover the cost.

Help us to protect you. We cannot be responsible for the work of crooks.

Magazine Combinations At Reduced Prices

THE ETUDE has been fortunate in being able to arrange with other publishers to supply many high class magazines when ordered with THE ETUDE, at a very substantial saving.

Why not choose a combination of THE ETUDE and your favorite publication. It may be that we can save you a substantial sum. A post card will bring a complete list of combinations of THE ETUDE with the best current magazines.

Bands and Orchestras

Getting Joy Out of Life

(*Continued from Page* 82)

as good a living as the business permits, there has been nothing that we have done that equals music as a means of promoting a spirit of coöperation. With fifty-two different locations, office buildings, car houses and power houses, and these manned by ten thousand workers, music has made an invaluable bond. If the heads of corporations in America knew, as do I, about the usefulness of our bands, a thousand new bands would be organized and equipped tomorrow. Why? Because the employment of music is productive of much genuine good will, and much inner contentment leading to fine human industrial relations.



LIEUT. ALBERT W. ECHENROTH
Bandmaster of the Philadelphia Rapid Transit Concert Band and Director of Field Music

* * *

The Ineffable Mozart

"Mozart's celebrated quartet was criticized at the time he wrote it for being dissonant and disharmonious. Beethoven wrote dissonant passages for effect in many of his works and foolish people tried to correct what they thought were his mistakes. When, however, their music became general, the clashes of sound were seen to provide welcome elements of change and criticism died away."—Sir Thomas Beecham.

Piano Accordion Department

(*Continued from Page* 119)

expression are naturally developed when skill has been attained.

Let us consider the other requirements for accordionists and compare the adult student with the child. If we were to take them in the order of their importance, the reading of notes would probably come first. An adult would certainly excel in this as his mind is more developed and his power of concentration would be greater. Next in importance would be the manipulation of the instrument. Here again an adult would have an advantage because of his muscular strength which would be an aid in holding the weight of the instrument and controlling the bellows.

Adult Interpretation

WHEN WE ARRIVE at the comparison between an adult and a child for interpretation and expression, there is no doubt but what an adult would have the advantage. A child may obey expression marks and may imitate his teacher but an adult can express the very emotions of his soul through his song.

While on the subject of expression and interpretation, the nature of the accordion is such that it seems to become a very part of the player. The instrument is in such close proximity with the player that it responds to his every mood. In this respect the violin is also akin for it also reflects the mood of the player but it is limited to melody only while the accompaniment must be supplied. This close proximity between player and instrument cannot exist on the piano or organ which supply both melody and accompaniment as does the accordion.

Switzerland Will Have An Interesting Music Season

SWITZERLAND has a distinct fondness for concerts, and Zurich, the largest city in the country, tops the list with thirty-eight such events for the winter season 1937-38. Ten subscription concerts will be directed by the noted Dr. Volkmar Andreae; and Hans Hofman, Ernest Ansermet and Hans Münch have been secured as guest conductors. Guest artists include Alfred Cortot, Walter Gieseking, Alexander Brailowsky, Yehudi and Hephzibah Menuhin, and other internationally known personalities.

St. Gall, an intellectual center in Eastern Switzerland, will have a series of Symphony concerts, directed by Dr. Othmar Schoeck, and Berne, the Federal Capital, will listen to a symphony concert series under the leadership of Dr. Fritz Brun.

Geneva and Lausanne have their excellent Orchestra Romand, and a number of eminent soloists have been engaged by both cities for these occasions. America's own Marion Anderson appeared in a Song Recital at Geneva on December 2. Basle, the music loving city on the Swiss Rhine, also features a brilliant concert season, with "Missa Solemnis" of Beethoven, the "German Requiem" of Brahms, and the "Creation" by Haydn included in the program. On May 12 Basle will listen to the première of Arthur Honegger's "Jeanne d'Arc au Bûcher," with text by Paul Claudel. On May 15 a Singing Festival of Catholic Church Choirs of Switzerland will be held at Lausanne.

* * * * *

"With the greatest music one can never be too closely acquainted; its meaning is as infinite and unfathomable as that of Sophocles or Shakespeare; but at each repetition we may understand more of it if we will, and the first step in understanding is to learn the actual elements of which it is composed."
—Sir Henry Hadow.



QUEEN ANNE MARIMBA

PIANO TEACHERS, ATTENTION

Within the past year, J. C. Deagan, Inc., has helped hundreds of piano teachers to increase their earning power by extending their teaching facilities.

The marimba, never more popular than today, is a natural companion instrument to the piano from a teaching standpoint. Both are percussion instruments with a remarkable keyboard similarity. Regular piano music and studies may be used in teaching the marimba, and piano teachers make excellent coaches.

To offer marimba instruction is to add to your prestige, step up earnings and render a real service to pupils who seek musical expression in a portable instrument that is *easy* to play and always popular.

May we tell you more?

J. C. DEAGAN, Inc.
Dept. E-2, 1770 Berteau Ave. Chicago, Ill.

EASY



● Such beautiful tone, and so easy to play! Just touch a key and blow normally; you can't miss. Nothing to compare with these new P-A Saxes, Clarinets, Trumpets, and other P-A instruments. Fully guaranteed; your success assured. See your music dealer or write direct for beautiful, free book. No obligation. Easy terms. Greatest fun, easiest with P-A. Write today sure. 1288

PAN-AMERICAN
208 P-A Bldg., Elkhart, Indiana

Rebuilt Band & Orchestra Instruments
HONESTLY REBUILT—FULLY GUARANTEED
Catalog sent upon request. Please specify instrument in which you are interested. Distributors King Band Instruments. WEYMANN COMPANY, Dept. E-2, 1613 Chestnut St., Phila. Pa.

LEARN CHORDS QUICKLY
You can find any chord on the piano instantly. The new SIMON CHORD CHART, actually shows the chords on the keyboard, and explains their formation. Invaluable in the study of keyboard harmony. Price 30c.
SIMON MUSIC PUB.
Box 26, New Fairview Sta. Detroit, Mich.

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Harold A. Richey, Dean, Spartanburg, S. C.

KNOX CONSERVATORY OF MUSIC
Galesburg, Illinois
Catalog Free John Winter Thompson, Dir.

NORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, and Dramatic Art. Esther C. Benson, M.M., President
Mes City, Mont.

SHENANDOAH COLLEGE
CONSERVATORY OF MUSIC. Special Courses in Pipe Organ, Orchestra, Public School Music, Piano and Organ Tuning. Rates Reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia

SUMMER COURSES at LOW COST!



Airplane view of Grant Park opposite Sherwood Music School

Sherwood offers ambitious students and teachers thorough, professional training in special summer courses at exceptionally low tuition cost. Faculty of 75 teachers. Private instruction in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Theory, Composition, Dramatic Art and Dancing.

Special short-term classes in 50 subjects, including Piano Master Class, Piano Normal Class, Teaching Repertoire, Class Piano, Violin Master Class, Voice Master Class, Organ Master Class, Public School Music, Band, Orchestra and Choral Conducting, Theory, Composition, Play Production, Microphone Technique, and many others.

Dormitory accommodations. Certificates, diplomas and degrees. Write for catalog and ask for all-expense estimate

SHERWOOD MUSIC SCHOOL

410 S. MICHIGAN AVENUE, CHICAGO, ILLINOIS

Provisional Member of the National Association of Schools of Music

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF *Music*

offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., B. M. E., Ph. B., and M. M.

A Professional School with University Prestige

A faculty of National and International Reputation

The Department of Drama offers a 3-year Course in Acting Technic, Production, Rehearsal and Performance, Interpretation, Voice and Diction, Eurithmics, Makeup, History of the Theatre, Electives.

Address Registrar for Bulletin

DePAUL UNIVERSITY

Room 401, 64 E. Lake Street, Chicago, Ill.

SCHOOL OF MUSIC

OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.

Second Semester Begins February 14.

CHARLES A. SINK, President

Box 1004, Ann Arbor, Michigan

DETROIT INSTITUTE OF MUSICAL ART

MICHIGAN'S FOREMOST SCHOOL OF MUSIC

Institutional Member of the National Association of Music Schools. 34th year. All branches of Music and Dramatic Art. Many free advantages. Faculty of 84 artists. Accredited Teachers' Certificates, Diplomas, and Degrees. Desirable boarding accommodations. For Catalog and View Book.

Address H. B. MANVILLE, Bus. Manager
Dept.2—52 Putnam Ave., Detroit, Mich.

OBERLIN CONSERVATORY OF MUSIC

Advanced study in all branches for Mus. B., Sch. Mus. B. degrees, combination with Oberlin College for A. B. Distinguished faculty of specialists. Excellent equipment. For entrance, high school or equivalent. Dormitories, catalog. Frank H. Shaw, Dir., Box 528, Oberlin, Ohio

The Cleveland Institute of Music

SECOND SEMESTER OPENS FEB. 7

Courses toward Bachelor of Music, Artist Diploma

Faculty of Nationally Known Musicians

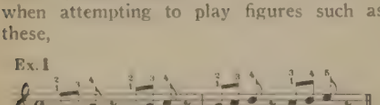
BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

Holding Over the Tied Notes

By STELLA WHITSON-HOLMES

Most young students run into difficulty when attempting to play figures such as these,

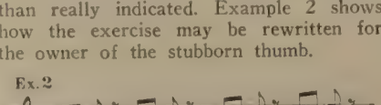
Ex.1



The usual bad performance, as every teacher of the young knows, is for the thumb to leave the key simultaneously with the striking of the fourth finger. Seeing the rest ahead makes the pupil think of getting off the keys after the fourth finger note is played, and, because of this thought, his thumb acts in unison with the fourth finger.

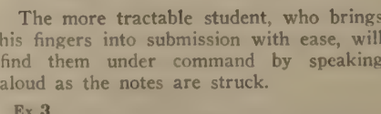
Now in order to give the tied notes their full value the teacher must impress upon the student the need of making the thumb to "stay down there." To do this it may be necessary to exaggerate the exercise, in the interest of discipline and ear training, by making the thumb to stay down longer than really indicated. Example 2 shows how the exercise may be rewritten for the owner of the stubborn thumb.

Ex.2



The more tractable student, who brings his fingers into submission with ease, will find them under command by speaking aloud as the notes are struck.

Ex.3



Have him to say "Both" when the first and second fingers start the passage; "three," for the third finger stroke; "hold," as a reminder on the tied note; and "up," to indicate that the job is done.

From Jungle to Symphony Hall

(*Continued from Page* 113)

every step one must look up, then down, then to the right and then to the left, because death may be anywhere.

"Whenever we came to a settlement I played the fiddle, and the people seemed enchanted with music which had originated on the banks of the Rhine, the Danube and the Seine. I also noted down native themes. They had a primitive kind of telegraphy which was operated with gongs, as is done with hollow trees by the natives of Africa. It seems strange from an anthropological standpoint that the same basic idea of communication should be used in Sumatra and also in Africa, thousands of miles away. These odd people, by means of rhythm and pitch, can hold conversations with another tribe a score of miles away; and I have lain awake many nights listening to the gongs and drums of one tribe conversing with those of another.

"It should not be inferred that these people are savages. The Dutch settlement of Padang is a very modern city; but in the settlements in the hills are people, for instance, who still believe in Tiger-Men. They distinguish a tiger-man by the fact that he has no indentation in the flesh of his upper lip, under the nose. Such an individual is known as Remow Jaden. The natives firmly believe that he is not a man but a tiger and that this thing has hypnotized or "changed the eyes" of the individual so that he sees a two-legged animal like a man and not the yellow and black striped beast of the jungle. When the tiger-man dies, one does not find a man, but a tiger. You do not believe in ghosts. I do, because I have lived and talked with tiger-men. Only the spirit doctors (dukun) of the jungle can deal with them.

"Once, in Korenchi, the spirit priest who was also a medicine man, introduced me to a young lady. I called upon her and sang Malay songs. As we were one evening talking on the closed porch of her home, about half past eight, a handsome young man came up the steps. The moon was waning and I could not make out very clearly what he looked like, as the only light we had came from a lamp made from half a coconut filled with rosin. Every time I looked at the visitor he turned his eyes down. He could not look me in the eyes. I noted that he was watching every movement the girl made. He offered me a kind of leaf known as serih. I did not take any because I was afraid of poison. Then, after an hour or so, I suddenly looked at his lip and saw that it was straight across and had no indentation. I pulled my gun and he jumped away so quickly that I did not have time to fire. The girl immediately fainted with fright as she realized that here had been Remow Jaden, a tiger-man.*

A Purloined Treasure

"I found the music of the natives of Sumatra full of interest, and I prized my collected notes very greatly. Unfortunately they, with other valuable papers, were stolen from me later, in Calcutta. My violin was only a cheap instrument, but it was the open sesame to many places I could not otherwise have reached. It made me very popular and the Malays back in Singapore and the adjoining state of Nagary Sambilan welcomed me and provided for me. I had learned many of the Malay songs and they would listen to me sing them without end.

"My next step was to Madras in India where the blood of my father evidently showed itself, as I too, joined a circus, in which I took the part of an American Indian in the "Wild West" show. I stayed with this group for one year. The amusing thing about it was that I was the only American Indian in the "Wild West" show and the others did not know that I was an American Indian. The circus was known as Phillips Circus, and, although entirely English, it flew the American flag, such is the reputation of the American circus in the Orient. The band was composed of Hindustani and was unbearably monotonous. Its chief piece was *The Blue Danube Waltz.* This was played for all trapeze acts, but when the Wild West came on we for some reason always had *La Paloma.*

"Then I settled in Calcutta, where I remained for a time as a teacher of the Koran, which is the Mohammedan Bible. Because I had been robbed of all my possessions, it was necessary for me, as a Mohammedan that I was at that time, to make the journey to Mecca again. Then I was again officially given my name. I was then twenty-seven, was beginning to get a man's aspect of things, and decided to devote myself to music exclusively. In various ways and with various teachers in India, England and America, I studied the laws of music and instrumentation. In Mecca I wrote my suite, "A Night in Arphah," which has been played many times by American symphony orchestras.

"In order to make a living, I shipped repeatedly on vessels, as a part of the crew. In this way I made two voyages to England, and in 1920 I found my way to the United States, landing in New York City. At last I was in the land of my fathers and I decided that I should become a Christian and joined the Presbyterian church. An injury to my arm put an end to my violin playing. I have devoted a large part of my time in America to copying music manuscripts, and I have thus copied thousands of works of the masters.

"The name, Harry Adjip, I assumed when I came to America. I know not why I took it. I never saw it anywhere. The sound appealed to me. I had never heard the name, and I probably am the only Adjip in the world. I have borne it for eighteen years. Although my ancestors lived in this country, centuries before the visit of Columbus, my name has no ancestral significance of any kind. Perhaps some descendant of an American Indian, somewhere, by the name of Kalow, may read this article and help me trace some of my family. Letters sent in care of The Etude Music Magazine will reach me."

* * * * *

"Where is the youth of today going to end that knows so little of beauty? I mean the youth who claims that ultra-modernism is the be-all and the end-all in music, painting, sculpture, poetry, architecture and all the other things in which the restless spirit can be expressed, even in behavior?

"It seems to me that its only salvation lies in holding on to what is fine in the past, while accepting the present and the future."—Jose Iturbi.

*Laugh at the Orientals' "Tiger-man" if you will, but in remote parts of Europe in this day, a similiar superstition regarding the werewolf still persists. The werewolf is a person changed into a wolf by an evil spell but retaining human intelligence. It is reported that in the Balkans and even in parts of France, the peasants believe in werewolves.

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS
Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

dal Signs.

Q. 1. In the Litolff Edition of the Ballade G minor, Op. 118, No. 3, *by Brahms, pedal- is indicated by two different marks, thus, and Pw. Pw. What is the difference in the erpretation of these pedal marks? 2. In "French Suite V" by J. S. Bach, in Loure, how is the* appoggiatura *preceding dotted note (Measures 1, 2, 5, and 7), cuted?*—Miss M. M. L.

A. 1. Pw. is an abbreviation for the Ger- n *pedalwechsel,* meaning that the pedal is anged. The difference is this: Pw. means a lal release followed immediately by a pedal pression; in other words, it is a pure legato lal. When you see the asterisk you release t do not depress again until you come to P. Ped.

2. This little note *(appoggiatura)* in each se is given the value of an eighth note. It struck on the beat. Count 1 *and* 2 *and* 3 *and and* 5 *and* 6 *and,* giving this little note a lf count, and you will have no trouble.

ading Piano Music.

Q. Will you please give me the grade of se piano pieces? 1. (a) Rondo for two pianos, Chopin, (b) Impromtu in A-flat, by *Chopin,* Ballade in F minor, by *Chopin. 2.* Girl th the Flaxen Hair, by *Debussy. 3.* Sonata . 31, No. 2, by *Beethoven. 4.* Chromatic ntasy and Fugue, by *Bach. 5.* Invitation to Waltz, by *Weber. 6. (a)* Paganini Etude No. by *Liszt, (b)* Etude in D-flat, by *Liszt. 7. uite in D minor,"* by *D'Albert.*—Miss R. W.

A. Grading pieces scientifically is quite im- ssible, for what is easy for one might be ite difficult for another. Using ten grades, I uld say that your compositions grade about follows:

Grade 10—1a, 1c, and 6a; Grade 9—4 and ; Grade 8—1b and 3; Grade 7—5 and 7; ade 5—2.

I would consider those in Grade 10 as very ficult; those in grade 9 as quite difficult; se in grade 7 and 8 as moderately difficult; dle those 5 as about medium.

mistaccato.

Q. Will you please explain to me how the lowing is played? I am an Etude *subscriber.*
—J. B. G.



A. The effect indicated in your example is metimes called *semistaccato* and sometimes *tamento.* The former term is better than the ter because *portamento* is used especially in nection with a certain effect secured by gers. But whatever name you may apply, effect is that of separating the tones with- using the sharp *staccato* that is indicated the dot alone. Sometimes what is wanted is kind of "pressing accent" but in any case re is always separation of the tones from another.

alyses of Haydn and Mozart Sonatas.

Q. No doubt you have studied Donald ancis Tovey's complete analysis book to Bee- ven's piano sonatas. Could you please tell where I might be able to purchase a similar k to the Haydn and also the Mozart piano natas? I shall appreciate very much any in- mation regarding an analysis of the Haydn the Mozart piano sonatas.—L. A. E.

A. I have searched in several bibliographies I have also consulted Dr. Edward Dickinson l various other musical scholars, but I can d no trace of any complete analyses of either ydn or Mozart. I suggest that you consult book by Oscar Bie, entitled "The History the Pianoforte." You will find an excellent pter on the predecessors of Beethoven. You ll find a certain amount of material in the ume by Hamilton entitled, "Piano Music— Composers and Characteristics," and Grove's ictionary of Music and Musicians" also con- ns a wealth of information as well as ex- lent bibliographies. I advise you to consult s first.

hich Keys Are Most Common?

Q. 1. Is it true that there is comparatively le music composed in B major, or G-sharp nor? Why is this? 2. Is a scherzo *always written in two-four e? Would it not be just as well in four-four e? 3. In writing for publication, do composers ays submit photostatic copies of their mu- al compositions?*—Mrs. A. A. K.

A. 1. I do not think this statement is true. an think of more pieces in B major than I in F-sharp, or C-sharp major. Your ques- n interested me, so I examined the fifty-three zurkas of Chopin. You will be surprised to w that, excepting the keys of C major and inor, there were more mazurkas in B major n any other key; also, there were none in sharp major, nor C-sharp major.

2. Scherzos are almost invariably written in ple rhythms; however, Beethoven has writ- one in two-four rhythm (Op. 31, No. 3). ny that are written three-four could be anged to six-eight. All of the scherzos of opin are in three quarter measure. The herzo evolved from the minuet.

3. They do not always do so; but they often do. Orchestral writers do, I think, more than writers of smaller works. Sometimes they keep the photostatic copy and send the manuscript.

Tempo of Tschaikowsky's Humoresque.

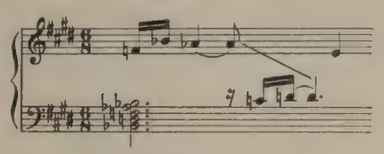
Q. One of my pupils has been studying the Humoresque, *by Tschaikowsky. She has been playing it about (M.M.♩=108). Recently this composition was played at the Toledo Museum of Art, as I understand, about (M.M.♩=108). Will you tell us which of the two tempos is correct?*—Miss L. M. M.

A. Metronome markings are elastic, but to change a *tempo* from M.M.♩=108 to M.M.♩=108 is going a little too far. *Allegretto scherzando* would indicate that Tschaikowsky meant that the piece should move along at a fair pace. Your *tempo* is twice as fast as the other, but I think you are safe in using it. It certainly is not too fast.

Debussy's Afternoon of a Faun.

Q. I should very much appreciate it if you would answer the following questions about Claude Debussy's Prelude to the Afternoon of a Faun:

1. The excerpt shown is an exact copy of the particular measure of the piece as it appears in my album. Is this a misprint and should not the two notes which I have connected with a line form the fourth beat?



2. Several passages of sextuplets appear throughout the piece. Should these be accented on the first, third and fifth notes or should they be played as triplets and accented on the first and fourth notes?

3. In the movements marked nine-eight, six-eight and twelve-eight, is it not correct to play them slowly and expressively giving the eighth note one beat, the quarter note two beats, and so on.—W. S.

A. 1. Yes, and the two D's should be tied together.

2. Some of the sextuplets should be accented on 1, others on 1 and 4, still others on 1, 3, and 5. It depends on their position in the phrase; your musical feeling must dictate the rendition at each point.

3. In principle, yes.

How to Play a Chopin Prelude.

Q. 1. Will you kindly explain the "vibrato" in measure three of the Prelude, Op. 28, No. 24, *of Chopin?*

2. How is the descending run in the right hand to be played smoothly with the left hand figures in measures 66 and 70? Also, can you give me a fingering different from that in my copy (Edition Wood)?—W. R. C.

A. 1. I do not have access to a Wood Edition and none of my copies have "vibrato" marked in the third measure. According to Hugh H. Clarke's Musical Dictionary, "vibrato" is defined as follows: "To play with a strong intense tone." This definition certainly fits the way this wonderful Prelude of Chopin is played.

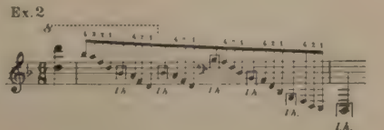
2. In measure 66 play five notes to beat 3, 4, and 5; and 7 notes on count six, as follows:

Ex. 1



If the fingering in measure 70 crowds your hand, try taking the B-flats with the left hand, like this:

Ex. 2



Repeats in Mozart.

Q. Is it customary to observe all the repeats in the "Sonata in A major," by Mozart, in the first movement (Theme and Variations)? *If not, which ones should be observed?*—Miss L. B.

A. Some players observe all; some none. Personally, I think that, beautiful as the theme is, it has not variety enough to warrant repeats. It might have been all right in Mozart's day but the modern ear cannot stand too much repetition in music—or anything else. If you play the theme without repeats, it would be better to play all variations the same way. There is no rule governing this so I can only say how I personally would like it.

AMERICAN CONSERVATORY OF MUSIC
CHICAGO 52nd SEASON
Offers Accredited Courses in piano, vocal, violin, organ and all other branches of Music and Dramatic Art leading to
DEGREES—BACHELOR OF MUSIC, BACHELOR OF MUSIC EDUCATION, MASTER OF MUSIC and MASTER OF MUSIC EDUCATION; TEACHER'S CERTIFICATES.
Under Authority State of Illinois
Unsurpassed faculty of artist instructors, many of national and international reputation.
Thorough preparation for concert, radio, opera and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.
SUMMER MASTER SCHOOL
Three Summer Sessions—May 13 to June 23, June 24 to August 4 and August 5 to September 15
Special Summer Courses in Public School Music, School of Opera, School of Acting, Children's Musical Training (Robyn System), Class Piano Method (Oxford), Theatre Organ Playing
Member of the National Association of Schools of Music
Send for free catalog. Address John R. Hattstaedt, President
AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

A professional school in a university environment
For Free Bulletins Write to
SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois
NORTHWESTERN UNIVERSITY

COSMOPOLITAN SCHOOL OF MUSIC
SHIRLEY GANDELL, M.A., Oxford University, England, President.
34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E, 306 S. Wabash Ave., Chicago.

Etude Advertisements are Bulletins of Splendid Buying Opportunities - - -

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods
Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Carl J. Waterman, Dean
Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

1867—71st Anniversary Year—1938
CHICAGO MUSICAL COLLEGE
Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President
Offering curricula in all branches of music leading to accredited Bachelor and Master of Music degrees with major in Applied Music, Music Education, Musicology or Composition.
Second Semester opens January 31st
Write Dept. 68-E for Catalog
64 East Van Buren Street Chicago

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

July 5 to August 12, 1938

Reservations now being received.

Catalog on request

130 Claremont Avenue Room E New York, N.Y.

OLIVER DITSON CHORUSES

FOR COMMENCEMENT AND OTHER SPRING FESTIVALS

TWO-PART (S.A.) Easy

Cat. No.		
14,766	Irish Folksong—Meeting of the Waters	$0.10
14,805	Saar—Pretense	.10
14,767	Scottish Folksong—Faithfu' Johnnie	.10
13,542	Wooler—O Music	.10
13,669	Wooler—Summer Is Coming	.10

TWO-PART (S.A.) Medium

14,218	Humperdinck—Prayer from "Haensel and Gretel"	.10
13,523	Kieserling—Birdland Symphony	.15
14,101	Lemare—Dream-Boat Passes By	.10
13,152	Pike—Medley from the South	.15
13,798	Veazie—Morning Invitation	.10

TWO-PART (S.A.) Advanced

12,498	Custance—Nursery Rhyme Suite	.15
14,076	Saint-Saens—The Swan	.10
13,814	Strauss—Greeting to Spring	.12

THREE-PART (T.B.B.) Easy (Suitable for Boys)

14,895	Gibb—Lone Star Ranger	.10
14,894	Gibb—Southern Lullaby	.10
14,720	Irish Air—Galway Piper	.15

FOUR-PART (T.T.B.B.) Easy (Suitable for Boys)

14,764	English Folksong—The Cuckoo	.10
14,717	Sibelius—God's Treasures (Finlandia)	.10

FOUR-PART (T.T.B.B.) Advanced (Suitable for Boys)

14,865	Branscombe—Chantey (Set Him in the Bilboes)	.15
14,866	Galbraith—Out of the Silence	.20
14,757	Gibb—Rise! Lowland and Highlandmen	.15

SOPRANO, ALTO and BASS

Cat. No.		
14,587	Callcott—To All You Ladies Now at Land	$0.10
14,129	Coleridge-Taylor—Viking Song	.10
14,636	English Air—Gossip Joan	.10
14,065	Lowe—Cadets on Parade	.12
13,767	Targett—Forest Dance	.10
4,210	Veazie—Morning Invitation	.10

WOMEN'S CHORUSES (S.S.A.)

14,887	Berwald—My Daffodils	.15
14,888	Berwald—Stars with Little Golden Sandals	.15
14,064	Delibes—Butterfly! Butterfly!	.15
14,834	English Air—Gossip Joan	.15
14,768	English Air—Peterkin Spray	.15
14,859	Fisher—Make My Heart a Place Where Angels Sing	.15
14,896	Gibb—Mammy's Lullaby	.10
13,899	Gretchaninoff—Slumber Song	.10
13,715	Huerter—Pirate Dreams	.15
14,890	Miles—Scythe Song	.15
13,867	Rachmaninoff—Through the Silent Night	.15
11,804	Reichardt—In the Time of Roses	.10
13,261	Strauss—Greeting to Spring	.16

WOMEN'S CHORUSES (S.S.A.A.)

14,508	Debussy—Starry Night	.15
14,751	Edwards—Lady Moon	.10
14,771	Gretchaninoff—The Lark	.15
14,769	Gretchaninoff—A Summer Night	.15

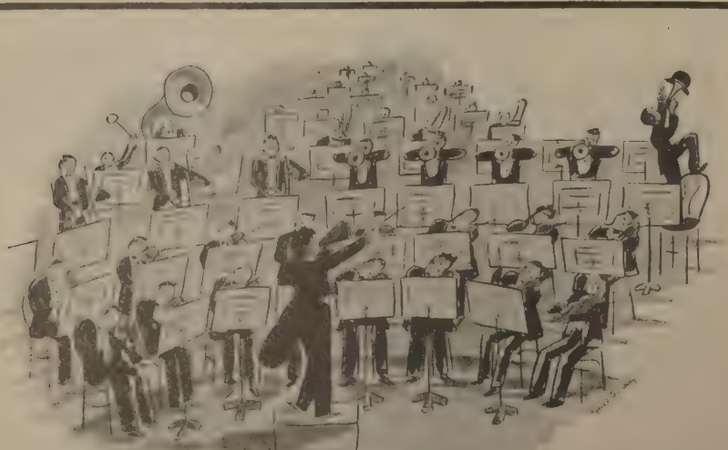
MIXED VOICES (S. A. T. B.)

14,152	Delibes—Butterfly! Butterfly!	.15
14,835	English Air—Gossip Joan	.15
14,820	Fisher—Make My Heart a Place Where Angels Sing	.15
14,099	Lemare—Dream-Boat Passes By	.15
12,125	Pestalozza—Ciribiribin	.12
12,538	Pike—Medley from the South	.16
13,461	Targett—Forest Dance	.10

Copies of Any of These Numbers May Be Had for Examination

OLIVER DITSON CO.
1712 CHESTNUT ST., PHILADELPHIA, PA.

THEODORE PRESSER CO.
Distributors



"Hey, you!"

VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Care of the Young Voice

Q.—My little girl, fourteen years old, has had much praise for her voice, which is very sweet, and for her natural way of singing. I am giving her lessons with a soprano teacher, a good singer, but several persons have warned me that if she keeps on imitating the notable singers she hears on the talking machine and the radio, she will lose her voice. She loves to sing, and wants to be a professional singer. What in your opinion is best to be done for her? Sometimes she sings up very high, but I think her voice sounds best below the top G.—Mrs. E. H.

A.—Above all things, preserve the natural "sweetness" of this young girl's voice. There is always a risk when so young and inexperienced a singer tries to sing the pieces chosen by great artists for recording. She may now be able to reach very high pitches, but in the natural course of things her voice will probably be changing more or less in range and breadth for a few years, and the safe thing for her is to study how to sing with ease and expression within the long middle compass. If she is a true soprano, the "top G" first space above, G clef, will in time be her "best" note; most sonorous and beautiful; if a mezzo-soprano, then the F next below. Let power wait upon good quality.

The Baritone's Low Notes

Q.—I am a young baritone, with considerable experience as a public singer. Have just been learning to sing my upper voice, including the high F, with an easy sort of "big tenor" quality, but my lower compass is not so satisfactory. I want to sing pieces like The Horn *by Flegier. Please advise what to do to strengthen my lower notes.*—College Student.

A.—If you are able now to sing your high F with ease and good quality, go right on singing in that way as you go down the scale; that is, with throat ease, and musical quality of tone. Avoid trying to *do something* at the throat to compel more force of sound on the lower pitches. As you are a young man, if you continue to sing upon a right basis, you may naturally expect your voice to develop to some extent, in power throughout its compass, as the years go by. When you breathe out very slowly, steadily and freely, and absolutely silently, a *silent Ah*, you will have the sensation of what is known as "open" throat. Continue to breathe in the same controlled manner, willing the same "open throat" sensation, and keeping the upper chest well up, without strain, when you sing, and whatever is your gift for producing low tones of good quality and force will exhibit itself. To develop these lower pitches, it is helpful to will a sensation as of tonal vibration against the center upper front teeth, and lightly against the bridge of the nose. The mouth vibration sensation upon the vowel will predominate in the low range.

The High School Voice

Q.—I am a girl of sixteen. I sang at a very early age, and was easily the best singer in school all through the grades; but my voice has never exhibited any remarkable quality. I also play the violin and piano. On entering high school, my voice became weaker, and I find my range (just below Middle C to F or G) is not as great as it was upward by several tones. Have been singing regularly, but do not believe I have strained my voice. It is true—not harsh or rough—and has been gaining in volume steadily for the past eight months. I very much desire to sing. Do you think my voice will develop in quality to the extent that it will be worth while to train it?—I. S.

A.—Very high, very low, very loud tones astonish for the moment. Beautiful, expressive tones touch the heart, and cause the listener to say: "I wish she would sing again." In many cases too early, unsupervised singing has had a bad influence upon the later, more mature voice quality. We suggest that you arrange to see the best teacher in the largest city of your state, to which you have access, and take his or her advice as to the possibilities of your voice. THE ETUDE carries the announcements of a number of leading vocal teachers.

The Tonsil Problem

Q.—I am a girl of eighteen years of age. Since my singing teacher is away, I have come to you for advice. About two years ago I had my tonsils removed. Since then I have not sung one note, as I am afraid of straining the vocal cords. My voice is now mezzosoprano. My teacher tells me it is developing into a lyric soprano.

1. Do you think that my tonsils being out will have any effect on my range?

2. How long should I stop singing? I suppose talking too much is as bad as singing, so I will have to refrain as much as possible from talking. I have practiced breathing from the diaphragm for one year, and still find it difficult to breathe like that regularly. I have not much volume and am still a bit self-conscious.—M. A. H.

A.—1. Your range may go up or down a trifle. It is impossible to say definitely in advance.

2. Rest the singing voice completely for a short time, but not for too long, as the parts need to be carefully exercised somewhat, in order to secure good adjustment and action under the new conditions. Begin practicing not louder than *mf*, within a limited middle range, and for short periods. Talk little fo while—this is good for the voice and for m of us, generally speaking. Do not worry ab "diaphragmatic" breathing. See the writ book, "Choir and Chorus Conducting," pa 173 to 176, inclusive, for a practical se breathing exercises for your use.

The Youthful Voice

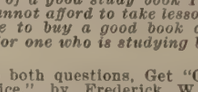
Q.—I am thirteen years old and very m interested in being a singer. Am I too youn start vocal lessons?—M. V.

A.—Few girls of your age should begin serious study of singing. However, if you find as a teacher a lady with a sweet sopr voice, who understands children's voices, will undertake to lead you along carefully conservatively, you will then probably la good foundation for future serious study, also will gain much enjoyment from your w There are undoubtedly some good teacher the cities of your state. It might be well you to have an interview with one of then

Helping the Baritone

Q.—I am a baritone, nineteen years of a have a fairly good voice; took lessons for t months last winter; always noticed that high notes seemed strained. When I told teacher this he replied that my voice prob was not yet settled. Gave up lessons for fi cial reasons and since have been doing qui bit of singing, but I notice my high notes still a little strained, and after I sing fifteen or twenty minutes my voice begin get tired and hoarse—even an E-flat or D comes difficult for me to sing. Would apprec it if you would tell me how to overcome straining of high notes. 1. Would you give the name of a good study book I could us Since I cannot afford to take lessons would advise me to buy a good book on the ar singing, for one who is studying by himself R. K.

A.—To both questions, Get "Guide for Male Voice," by Frederick W. Root; "Common Sense and Singing," by J. B. F nedy. Sing, with loose tongue and jaw, e cises on the various vowels, on pitches betw



Try short scale passages and *arpeggi*, sha in the manner indicated. When your pro tion has improved upon these middle pitc if you keep the same freedom of the parts will find later that the top notes will come to the fold. Work for good quality rather power, for the present. It is extremely diffi for a young student to get satisfactory res without the aid of a teacher.

The Girl's Voice

Q.—1. I am thirteen years old; very m interested in singing, but cannot as yet lessons. Lately I strained my voice by tr to sing too high. I know I should not done it. Do you think this will hurt my vo

2. I can sing two octaves from Middl without straining, but on going farther I to force my voice. Do you think as my develops I may reach higher notes? Now voice does not seem full on the higher n between the two octaves.

3. Do girls' voices ever change; if so bet what ages?

4. I sang over the radio lately, and the said I had good possibilities. One thing he me was that when I reached the lower n I should sing from my stomach to get tones. I heard from teachers that singin supposed to come from the head and not the stomach. Which is right?

5. Where can I obtain "Polychrome Les for Singers"?—L. H.

A.—1. Certainly; if you keep on for your voice you will injure it.

2. You may. Nothing definite on this p can be stated at this stage of your experie Be sure not to try to compel bigger tone your upper range. Learn to *let* your voice upward, as of itself.

3. Yes; but usually not so markedly a the case of boy singers. The age differs the individual. Evidence of change may looked for between the tenth and fifte years. In some cases the change is very g ual; in others it comes with comparative denness. Do not worry about this point. with as little effort as possible, and keep tone *sweet* and clear at all pitches, placing more importance upon musical quality upon force of voice.

4. All tones are generated in the throa the larynx. Most singers come to asso vibratory sensations in mouth, face, head sounds of different pitch; also in the ches the lowest range. At your age the thing need least to worry about is getting po especially upon low pitches. We do not say "radio man" was wrong; we think that are not ready yet to undertake to work that point for yourself. If you are intendi keep on singing the best thing you can d to get hold of a good teacher, even if you take but a few lessons at present.

5. "Polychrome Lessons," is a small b packed with good things, by Frederic W. I It can be had from the publishers of ETUDE.

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

The Mandolin



...iuseppe Pettine

ITALY THE LAND of sunshine and romance has given to the world this instrument, that has made friends and admirers of all those within its hearing. According to reliable records it was in 1879, when a group of about twenty musicians calling themselves "Figaro Spanish Students" under the leadership of Denis Granada arrived in America and created quite a furore wherever they appeared. The instrumentation of this orchestra consisted of twelve mandurrias, six guitars, one violin and one violoncello. Their triumphant success artistically and financially induced a prominent violinist of New York city to gather together an orchestra of somewhat smaller dimensions, made up of players of Neapolitan mandolins; and, adopting the name of "Spanish Students" they toured the country quite successfully for several years. Later they disbanded and the leading mandolinists of this group settled in various cities. During these concert tours the Italian mandolin captured the heart of the American public and in a short space of time became the fashionable instrument of the day. At this period Italy had to supply all the better grade of mandolins. Before long, however, American manufacturers caught up with the demand, and instruments of exquisite workmanship and superior tone quality appeared.

To credit for development of the mandolin into a high class concert instrument must be given to one Pasquale Vinaccia of Naples (1806-1882). Before his time the mandolin was smaller and strung with gut strings. This outstanding lutenist enlarged and extended the fingerboard, gave it steel strings, improved the tone quality, and added to its carrying power. Since then the Italian mandolin makers have followed in his footsteps, until to-day the Neapolitan mandolin is a thing of beauty, and throughout the European countries this classic type of mandolin seems to have remained the favorite with the players. The American manufacturers some years ago cut loose from these classic traditions and began to experiment with a flat model instrument and again with one constructed similar to the violin, with carved top and back, requiring a higher bridge. This latter type has proved such a success that most mandolins now follow its lines.

Abundant Literature

TURNING TO THE MUSIC composed for the mandolin, we are compelled once more to look to Italy as its fountain head. Contrary to the belief of many, the system using the plectrum on the mandolin is quite different from that of the down and up bow of the violin. Many violinists, finding the left hand technic for the mandolin corresponding to that of the violin, have in the past applied the same rule for the right hand, which, to say the least, is a poor substitute. The mechanism of the plectrum is so intricate that several years of study are required to understand and to master it. Giuseppe Branzoli, of Rome, Italy, was one of the first to give, in his method, many examples of attacking the strings in different ways to get certain effects. This method might be considered as containing the fundamental principles of the art. A number of books have been published since then, having to do primarily with the mechanism of the plectrum. Other Italian composers who have contributed to the advancement of original mandolin literature are, Pietrapertosa, Christofaro, Bellenghi, Matini, Graziani-Walter, Arienzo, Marucelli, La Scala, Bertucci, and Mezzacapo. The man recognized as the greatest composer and virtuoso of that period, was Carlo Munier. Born in Naples in 1859 he died in Florence in 1911 and his passing was quite a loss to the mandolin fraternity. Munier's compositions number over three hundred, including a complete Method in two volumes, numerous etudes, duets, trios, mandolin solos with piano accompaniment, a "Mandolin Concerto in G Major," three plectrum quartets in the style of the classic string quartets, mandolin solos duo style unaccompanied, and so on. His music shows him to have been a highly gifted musician.

Another composer of great merit, who is still living in Naples, is Raffaele Calace, author of a beautiful "Concerto for Mandolin and Piano" of which the opus number is 113, showing that he is quite a prolific composer.

The Italian virtuoso Silvio Ramieri now residing in Brussels has to his credit a number of short compositions together with a "Concerto for Mandolin and Piano," in three movements. The writer had the pleasure, several years ago, of hearing it performed by the author, and it was an excellent performance of a beautiful work.

American Writers

WE HAVE ALREADY MENTIONED the conditions under which the mandolin made its appearance in this country. Since then many highly talented and cultured American musicians have realized the artistic value of the instrument and have devoted their lives to its advancement and its music. TO THESE AMERICAN VIRTUOSOS and composers we are indebted for the development of one of the most characteristic features of mandolin technic, the duo, trio and quartette form—playing the melody and accompaniment at the same time. Eugene Page, Aubrey Stauffer, Samuel Siegel, Valentine Abt, proved themselves as virtuosos of high rank and fine composers as well.

The man who undoubtedly has contributed more than anyone else to the American literature of the mandolin, is Giuseppe Pettine. Coming to his adopted country in his 'teens, Pettine brought with him an all consuming love for his instrument and a highly developed musical culture. Well known as a band and orchestra leader, it is as a mandolin virtuoso and composer for this instrument that the name of Giuseppe Pettine is treasured amongst the serious mandolinists. His concert repertoire includes many of the great violin concertos and original compositions and his concert tours have taken him from Maine to California. Amongst his numerous compositions the "Concerto Patetico," for mandolin and piano, is his greatest contribution to mandolin literature. It is in three movements, melodious, and it calls for all the characteristic resources of the instrument. The *Fantasia Romantica* and many other original works of smaller dimensions, arrangements in duo form, and a "Mandolin Method," in four volumes, are the fruits of a lifetime devoted to his favorite instrument.

(*Continued on Page* 128)

SPEND NEXT SUMMER
at the
CALIFORNIA MUSIC COLONY
in
La Jolla, California, from July 4 to August 12, 1938
if you wish to
REST — TRAVEL — PLAY
STUDY MUSIC — ATTEND CONCERTS

★ ★ ★ ★

A THRILLING VACATION
AN INSPIRING SUMMER SCHOOL } **AT LOW COST**

★ ★ ★ ★

Daily Sunshine — No rain, no cold, no heat
Ocean Beach — Beautiful Buildings and Grounds
Luxurious Living Accommodations — Fine Food
Splendid Concerts — Excellent Staff

Practical Courses given by

LEE LOCKHART — Formerly Pittsburgh and Council Bluffs
MAX KRONE — Northwestern University
NINO MARCELLI — Conductor—San Diego Symphony Orchestra
GLENN WOODS — Oakland City Schools
FRANKLIN O'NEEL — Lincoln High School, Tacoma
EARL ROSENBERG — Conductor—San Diego Polyphonia Chorus
AMOS EBERSOLE — Heidelberg College
E. H. WILCOX — Formerly University of Iowa

Write for our picture bulletin which gives low inclusive cost for vacation and summer school.

E. H. WILCOX, La Jolla, California

Chicago Conservatory

Edgar Nelson, President — Edgar Brazelton, Dean
Glen Dillard Gunn, Artistic Director
O. E. Robinson, Public School Music — Loro Gooch, Manager

Chicago Conservatory was established in 1857. Among the distinguished faculty of 165 teachers are many who have received national acclaim • Thorough instruction in all branches of music and dramatic art. Piano, Voice, Violin, Cello, Organ, Public School Music, Dramatic Art, Special courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training, and Normal Methods. Bachelor and Master of Music and Dramatic Art degrees.

STUDENTS MAY ENROLL AT ANY TIME
Institutional Member of the National Association of Schools of Music
Dormitory accommodations. Write for catalog E.T. and full information.
JEANNE HOWARD, REGISTRAR • 25 E. JACKSON BLVD., CHICAGO, ILL.

The Revised and Enlarged
DUNNING COURSE OF MUSIC STUDY
Jean Warren Carrick, International Dean, appointed by Mrs. Carre Louise Dunning, Originator
Normal Classes for teachers will be conducted by the Dunning Faculty Normal Teachers throughout the United States and Canada
For dates and information address
940 S. E. 68 Avenue, Portland, Oregon

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)
Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Sixth Bach Festival, June 10 and 11, 1938. Send for catalogue or information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: Harold A. Richey, *Dean*

INCREASE YOUR INCOME!
Easily—Substantially—Pleasantly
— Take Subscriptions for —
THE ETUDE MUSIC MAGAZINE
— Write for particulars —
1712 CHESTNUT ST. PHILADELPHIA, PA.

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.

Etude Advertisements are Bulletins of Splendid Buying Opportunities

INSTITUTE OF MUSICAL ART
George A. Wedge, Acting Director
of the
JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, President OSCAR WAGNER, Dean
Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.
Public School Music course leading to degree of Bachelor of Science with Major in Music. Catalog on request.
120 Claremont Avenue, New York

NEW YORK SCHOOL *of* MUSIC *and* ARTS
310 West 92nd Street, New York City (At Riverside Drive)
RALFE LEECH STERNER, Director
36th year Lowest rates for tuition and board Enter any day
— Vocal and All Instruments —
Diplomas and teachers' certificates

NEW ENGLAND
CONSERVATORY OF MUSIC
Wallace Goodrich, Director. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1937-38 catalog. Opening of first semester September 16.
310 Huntington Avenue, Boston, Massachusetts.

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

SCHOOL *of* MUSIC
of TEMPLE UNIVERSITY
1812 Spring Garden St., Phila., Pa.
Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. (No high school education required for other courses.) Moderate tuition fees. Write for Catalog

TRINITY PRINCIPLE PEDAGOGY
The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.
Send for P M B circular.
EFFA ELLIS PERFIELD
103 East 86th St., New York, N. Y

WANTED: A REPRESENTATIVE
in every town to
Train Children's Voices
High grade work with excellent remuneration
LOUISE WEIGESTER SCHOOL
160 West 73rd St. New York

Alviene MASTER SCHOOL OF THE Theatre
(43rd Year) 3 in 1 Course—Stage, Screen, Radio—A solid foundation in the technical essentials of acting in conjunction with professional stock theatre training while learning.
Students appear in full length plays, a week in each. Drama, Dance, Vocal Opera. For Acting, Teaching, Directing. Graduates: Fred Astaire, John Bryan, Una Merkel, Lee Tracy, Louise Latimer.
For Catalog write Sec'y T. Schubert, 66 West 85th St., N. Y.

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

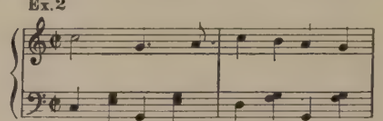
All About Four Hand Music

(*Continued from Page* 76)

and not overly difficult. More advanced players will enjoy Beethoven's *Egmont Overture;* Weber's *Overture to "Der Freischütz"* and *Overture to "Oberon";* and Mendelssohn's *"Ruy Blas" Overture.* We have not yet seen a satisfactory arrangement of Mendelssohn's *Overture to "A Midsummer Night's Dream."*

So far as arranging for four hands is concerned, practically all of the foregoing is of direct application. However, there are certain simple principles to be offered, which should prove helpful. In the first instance, there are many pieces for piano solo that are in demand as duets. Suppose we have one of these for arrangement; what shall we do first? Study analytically the piece to be arranged; pick out the themes; the counterthemes (if any); dissect the harmonies; condense all passage work to a harmonic basis; and finally decide upon a proper balance for all parts, which latter is the most difficult. Our arrangement must be neither top-heavy nor tubby, nor must there be any holes in the middle register. The general idea is one of expansion; we have the use of twenty fingers instead of ten, and with these we can cover the whole range of the keyboard. Now, just for example, suppose we have a commonplace little piece, starting off:

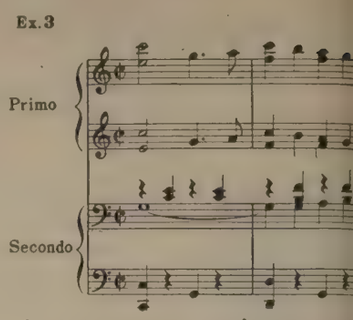
Ex.2



Without in the least adding to its difficulty, we could dignify this little bit in a four hand arrangement as in Ex. 3.

What have we done? Just doubled the melody in the octave; but relieved this by doubling also some prominent harmony tones, for sonority. Moreover, in the accompaniment we have covered up that "umpah" bass, that bugbear of the modern music supervisor, by a suspicion of a counter melody. It goes without saying that, in

Ex.3



order to arrange any music, one must not only a harmonist but a contrapun as well. Besides, there must be alway seeking for balance, color, and contr We could go on indefinitely about this of our subject, did not lack of space for

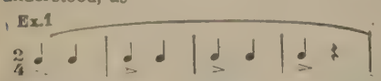
In all humility we must confess to ing perpetrated over one thousand publis four hand arrangements of our own; we are still an enthusiast. Perhaps should add a few words as to our t scription of the *Bourrée* by Bach, in issue of THE ETUDE. This piece originally for violoncello solo. When writes for a solo instrument (unacc panied), it is up to the contrapuntist discern the true implied harmonies. A rule we do not approve of transcript to other keys, except where absolu necessary; so in this case we stick t major, nor do we quite agree with s of the harmonies found in various t scriptions. Since the violoncello, of instruments, is one of the richest in o tones (upper partials), we enrich natur the melodic "leads" by allowing them be heard in as many octaves as possi Moreover, since heavy chords, ac three or four strings, are characteristi the instrument, we use as many open f in our bass part as possible. So, with overdoing it, we have endeavored to sug the essential coloring. As it is one of favorites, the arranging of this number proven a real labor of love.

The Ear May be Deceived

By AUGUSTA WIXTED

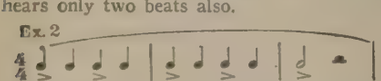
THE TIME VALUE of every musical motive can be indicated by either two or three beats. If the metre is two-four, this is easily understood, as

Ex.1



but, when the metre is four-four, the ear hears only two beats also.

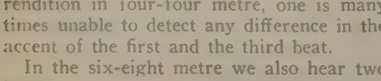
Ex.2



Of course we learn about primary and secondary accents, and that the third beat should be accented slightly less than the first; but, in listening to ever so perfect a rendition in four-four metre, one is many times unable to detect any difference in the accent of the first and the third beat.

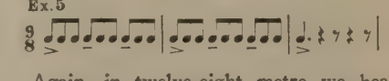
In the six-eight metre we also hear two beats,

Ex.3



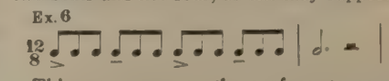
If the metre is three-four, we quite naturally hear the three beats,

Ex.4



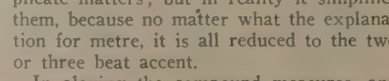
but three beats are just as evident in nine-eight metre done slowly.

Ex.5



Again, in twelve-eight metre we hear two beats and not four, as one may suppose,

Ex.6



This may seem, on the surface, to complicate matters; but in reality it simplifies them, because no matter what the explanation for metre, it is all reduced to the two or three beat accent.

In playing the compound measures, and especially the nine-eight and twelve-eight, there must be much care that each measure begins with a very definite accent, else the measure rhythms will be lost, though they should be full of charm.

Fretted Instrument Department

(*Continued from Page* 127)

This article would be incomplete without mentioning the names of a few of the great masters who showed interest in the mandolin. Mozart evidently appreciated its delicate and charming voice, and the *Serenade* with mandolin accompaniment in his immortal opera, "Don Giovanni," was the result. He also composed two songs, *Come, dearest Mandolin, Come,* and *Contentment,* with mandolin *obbligato.*

Beethoven wrote an *adagio* and a short "Sonatina for Mandolin and Cembalo," undoubtedly influenced by his intimate friend the mandolin virtuoso, Krumpholz. Nicola Spinelli, an Italian operatic composer, makes frequent use of the mandolin and guitar in his opera, "A Basso Porto," and preceding the last act, there occurs a beautiful *intermezzo* for mandolin and orchestra. In his opera, "The Jewels of the Madonna," Wolf-Ferrari introduces a *Serenade* for mandolin and guitar, which is quite effective.

On account of its fretted fingerboard the fundamental technic of the mandolin offers no particular difficulty to the average student; and for this reason it is often misjudged as to its artistic possibilities. Frequent recitals by capable concert mandolinists would soon convert the most skeptical. To be able to interpret the concertos and other high grade original compositions by the masters requires an intense study for a number of years. There is lack of material, as to the student to-day; numerous methods and other w are available that contain every phase mandolin technic. To those with lim time, the plectrum quartette—first and ond mandolin, mandola and mandocel or the mandolin orchestra offers many portunities for musical enjoyment.

Fretted Instrument Departme

Questions and Answers

Q. After taking lessons on the g for a year I still have trouble in tu the instrument. My mind seems to be intent on tone quality than the pitch.—W. K.

A. Every guitarist should strive to tain a beautiful tone from his instrum But, if the instrument is not tuned prope you will not be able to produce cor melody or harmony. Get a good gu tuner, having a corresponding note each string, and keep at it until you tune the instrument correctly.

Q. Could I get orchestrations fo group of twelve players, mandolins, Spa and Hawaiian guitars, tenor banjos, violins?—A. T.

A. Ask your music dealer for cata If he does not have what you want, w direct to the publishers. Most of t carry a large stock for fretted orche

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers

— February 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

D'S JOURNEY—RICHTER	$0.35
D'S OWN BOOK—BRAHMS, TSCHAIKOW-Y, MACDOWELL—TAPPER ..... EACH	.10
ALL THREE	.25
TH YEAR AT THE PIANO—WILLIAMS	.50
N-UP BEGINNER'S VIOLIN BOOK—NAR	.40
E PIECES FROM THE CLASSIC MASTERS—OLIN AND PIANO—BEER	.35
UAL OF FUGUE—OREM	.40
ER PIECES WITH MASTER LESSONS ANO	.50
-STRING VIOLIN SOLOS—HARPER—VIOLIN PART	.15
PIANO PART	.20
WITH PLEASURE—PIANO ALBUM	.40
STUDIES IN STYLE—PIANO—KERN	.20
NTY-EIGHT MINIATURE ETUDES—PIANO—TTERER	.30

She PAYS Them to STOP Practicing

● Here is a brand-new angle on the practice problem. Mrs. Frank J. McManus of Detroit writes us "Our whole family enjoys reading THE ETUDE from cover to cover, and my girls, 11 and 13, enjoy reading the pieces and playing the duets. I used to have to pay them to practice, but now I have to pay them to stop."

Herein lies the great secret of musical progress, "enthusiasm." Emerson was certainly right when he wrote "nothing succeeds without enthusiasm."

By taking THE ETUDE regularly and keeping continually in touch with the latest publications, many a teacher has kept up *enthusiasm* in a class which otherwise might long ago have vanished in the mists of indifference and depression.

No wonder that thousands of teachers have told us that THE ETUDE and our *Presser Service* have been indispensable business assets.

The Cover for This Month



In May 1937, when Dr. Walter Damrosch was past 75, the world premiere of his third opera *The Man Without a Country* was given in the Metropolitan Opera House, New York City. Two years before, in the same great opera house, this celebrated and oved musician stood in the pit before a acity audience conducting a Golden ilee performance because it was 50 years pre, when his father, Dr. Leopold Damh, was mortally ill with pneumonia, that scheduled operatic performances were ried through when the 23-year-old Walter rnosch took up the baton. Thus great ponsibilities were thrust on the young . He not only fulfilled the New York formances but he also continued directing company organized by his father, playing scheduled engagements in Chicago.

his man, who in the last 50 years, or re, has done more than perhaps any other ividual in bringing the American people a love of musical masterpieces, was born Breslau, January 30, 1862. He was 9 rs of age when his father brought the mrosch family to the United States. The kground of musical harmony he secured der the direction of his father and also chbieter and Draeseke in Dresden, piano dy with von Inten, Boekelman, and Max ner, and conducting under his father and Bulow.

He was making his way as a capable prosional musician while only in his 'teens. was only 18 when he was engaged as a nductor of a choral society in Newark, w Jersey. He also played second violin in father's orchestra. His accomplishments a young man were remarkable due to his lity and energy.

Before the turn of the century he had ny seasons to his credit in which he had ured the United States with his own Damch Opera Company and with the New rk Symphony Society. He also was conctor of the New York Oratorio Society beginning in 1895 and terminating in 1898.

His musical mission in life won for him the friendship of Andrew Carnegie who built the big concert hall for New York City. While enjoying a visit with Carnegie in Scotland, he became acquainted with James G. Blaine, the Pennsylvania-born American political leader who, through his services in the House of Representatives and the U. S. Senate, had become one of the most conspicuous national figures of the time. Not long afterward, in the year 1890, Blaine's daughter Margaret became his wife. Four daughters blessed this marriage.

A long list of things for which the United States is indebted to Dr. Damrosch might be given. On this list would be such things as his initiative in being the first to bring to this country such artists as Katharina Klafsky, Johanna Gadski, and Milka Ternina, who were among the greatest dramatic sopranos. Also included would be his sponsoring of the first serious composing efforts of George Gershwin.

It is estimated that as an educator, Dr. Damrosch has taught music to millions, this record being possible due to the years in which the National Broadcasting Company has presented his *Appreciation Hour*. Although this *Appreciation Hour* has developed to a point where it has become a required part of the education of nearly seven million students in seventy thousand radio equipped schools, it has been estimated that over three million adult listeners also have developed the habit of tuning in on this period.

As a composer, Dr. Damrosch has written two other operas besides the one mentioned —*The Scarlet Letter* and *Cyrano de Bergerac*. Other works include his *Manila Te Deum;* a Sonata for violin and piano; a number of songs; and incidental music to *Iphigenia in Aulis, Medea,* and *Electra.*

THE ETUDE MUSIC MAGAZINE is greatly indebted to Mr. Soss Melik for his generous permission to utilize as our cover for this issue of THE ETUDE the excellent portrait sketch of Dr. Damrosch. Mr. Melik is one of the most celebrated portrait artists of to-day. A visitor to the Melik Academy of the Fine Arts, in Kingston, New York, would be amazed to see the number of noted personages whose portraits have been strikingly rendered by Mr. Melik. Hon. Herbert Hoover, Hon. Judge Charles Evans Hughes, Dr. Nicholas Murray Butler, Adolph S. Ochs, and others, are among those whose portraits have been executed in the strong, verile manner in which the likeness of Dr. Damrosch is portrayed on the cover of this issue.

The excellent pencil and charcoal portraits drawn by Soss Melik, reveal a grandeur in their simplicity, a remarkable living vibrancy in the modelling brought out by every delicate nuance of the shadings and highlights by which this artist presents, not only the physical likeness, but also the character personality of those who have posed for him.

Manual of Fugue

By Preston Ware Orem



To thousands of music students and teachers, the name of Preston Ware Orem is familiar as the author of popular books which make clear for the amateur the mysteries of harmony, theory, and kindred subjects pertaining to music. Dr. Orem's *Harmony Book for Beginners* and *Theory and Composition of Music* have been eminently successful and the reception already accorded his new counterpoint method, *The Art of Interweaving Melodies,* augurs well for its usefulness.

To this galaxy of exceptional text books, we are pleased to add a *Manual of Fugue* by the same author. In this new work, Dr. Orem explains, in his lucid and entertaining manner, all the problems of fugue writing, including Canon, Imitation, and Double Counterpoint. Naturally, as a preliminary to the study of this book, a practical working knowledge of harmony and counterpoint is assumed. The author treats the writing of fugues as a making of real music, not as an exercise in musical mathematics. He feels that, after proper preparation, fugue writing is "just about as good fun as anything in musical creation."

Ten lessons and an Epilogue comprise the chapters of the book. Lesson One presents a general discussion of the resources of fugue construction. Imitation in two, three, and four parts comprises Lessons Two and Three. Then follow lessons in Double Counterpoint; Pedal Point, Sequence, and Stretto; Fugue Form; Tonal Fugue; Four-part Fugue; Five-part Fugue; and How to Analyze a Fugue. Not the least important are the original and musicianly examples of writing which are a valuable feature of the book.

In advance of publication, a single copy of this important work may be ordered at the special cash price of 40 cents, postpaid.

Easter Music



Easter Sunday falls this year on April 17th, in every way an ideal date for this well-marked event in the Church calendar. Perhaps even to a greater degree than at Christmas, music is an important feature of the day's activities. Each year shows an increased interest in and a wider use of well-chosen musical numbers in various forms. Naturally the "Easter Anthem" takes the most prominent place in the musical portion of the service, while vocal solos and duets follow almost as a matter of course.

Variety is always desirable and we find that there is a growing demand for effective two and three-part (treble voice) numbers, also for compositions and arrangements for men's voices. Then, of course, there is the Easter Cantata that often so overshadows the shorter numbers that perhaps we should have mentioned it first. No organist or choir director need be apprehensive of a scarcity of suitable material, or be in doubt as to a dependable source of supply, if only the facilities of Theodore Presser Company are drawn upon. Everyone directly interested in the selection of Easter Music is invited to write to us for examination copies.

As a help in meeting requests for Easter Music we should like to have information with each order as to the number and make-up of the groups for which music is to be provided. Incidentally, some valuable suggestions are given in the advertising pages of this issue.

Music for Spring Concerts and the Commencement Program

With the final semester of the teaching season now well under way, many educators, and those having in charge the selection of music, are giving thought to choosing appropriate material for Spring Concerts and the Commencement Programs.

Cantatas, operettas and choruses for grade or high school groups, or women's club choruses, should be selected now and put in rehearsal at once. Solos and ensembles for piano and other instruments should be assigned in order to allow sufficient time for memorizing.

Presser Service, for many years, has been of much assistance in the building of such programs. Liberal examination privileges, the service of expert music clerks, the largest stock of music in the world from which to choose, and generous professional discounts, are a convenience and an economy to music buyers.

Write today, outlining your needs and asking for a selection to look over. Give the number and tell something of the capabilities of the performers. If you prefer to make your own selection for examination, catalogs and descriptive lists may be had FREE for the asking.

Bind Your Etudes At Little Expense

Those subscribers who have a complete 1937 volume of THE ETUDE may bind it in a handsome blue silk buckram binder stamped in gold "THE ETUDE". The price of the binder at retail is $2.25. When renewing for the year 1938, instead of sending $2.00 for your subscription, send $3.25 and we will extend your subscription and forward one of these binders immediately.

We are sure you will like the binder as it is very handy and keeps copies of THE ETUDE clean and in order.

(*Continued on Page* 130)

ADVERTISEMENT

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

***By* Ella Ketterer**



The successful piano teacher always seeks to have on hand, in the studio, educational and recreational material that may be assigned to supplement the regular course of studies. The necessity for emphasizing some particular point in piano technic may arise at any lesson. Sometimes a piece containing that technical figure may answer the purpose; with some pupils it is advisable to give an entire book of special studies.

Miss Ella Ketterer is a most successful teacher of the piano, but she also has a flair for composition; her tuneful piano pieces are known to thousands. Equally popular with her fellow piano teachers are her study books, *Adventures in Music Land ($1.00)* and *Adventures in Piano Technic (75c)* which so well take care of supplementary material needs in the first two grades.

We now have in preparation the new Ketterer *opus*, designed for use with pupils during the third year of piano study. Naturally, with the composer's melodic gifts, the twenty-eight studies that make up the contents are tuneful. Their practical value is evident in the technical points they cover: arpeggios, chords, hand crossing, chromatics, fingered thirds, wrist development, repeated notes, rapid passages divided between the hands, fourth and fifth finger development, trills and turns, suspensions and left hand technic. Each study is one page long and all have been given attractive titles.

Teachers who wish to become acquainted with this work will find the special advance of publication cash price 30 cents, postpaid, a real economy.

Little Pieces from the Classic Masters

For Violin and Piano
Compiled and Arranged by
Leopold J. Beer

In the works of Bach, Handel, and their contemporaries there are hundreds of priceless gems of musical inspiration, many of which are practically unknown to the present generation of music lovers.

The author has gathered together a group of such numbers for this album and arranged them for playing by violinists well along in the first position. Special fingering makes possible the playing of these pieces also in the third position.

As material for inculcating in young students a genuine love for the best in music such compositions are unsurpassed. Particularly valuable are they for use with students who eventually hope to play in orchestras and string ensembles.

In advance of publication a single copy of this book may be ordered at the special cash price 35 cents, postpaid.

Play with Pleasure

An Album for the Grown-Up Piano Student

Material for those whose music education began after childhood's days were past must necessarily be interesting; grown-ups haven't the time, nor the inclination, to spend hours practising something technical (and dull) so that eventually they may be able to play something pleasing.

Bearing in mind that tunefulness and variety are prime requisites in an album of recreation pieces intended for adult piano students who are advancing a bit in proficiency, and are able to play what for younger students would be called third and fourth grade compositions, the editors have selected, and are arranging for this volume, many fine numbers never hitherto available in such fine early medium grade editions.

There are lilting waltz tunes—one by Lecocq, the *España* by Waldteufel and the celebrated *Kiss Waltz* by Arditi. A fine arrangement of Schubert's *Military March* and an excerpt from the *Light Cavalry Overture* by von Suppe will please those who like military marches. Mendelssohn's beautiful *On Wings of Song* has been specially arranged for this book, and a real novelty is offered in a piano version of a violin solo *Mazurka* by Wieniawski. Of course, there are some "old timers" and folk songs, but these are in brand-new arrangements. *Fair Maid of Sorrento* has been borrowed from Italian folk lore, *Two Guitars* from the Russian Gipsy, and Marks' ever popular ballad *Sailing* appears in the form of a not-too-difficult piano solo.

A few more surprises will be found when the covers of this volume are opened. Space forbids our mentioning them in these brief notes. The special advance of publication cash price 40 cents, postpaid, will remain in force this month for all who wish to take advantage of the opportunity to secure a fine collection at a real bargain price. Distribution of copies will be limited to the U. S. A. and Its Possessions.

One String Solos For Violin Beginners

By Kate La Rue Harper

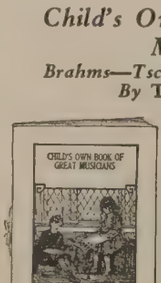
Attractive melodies in the easiest grade, coupled with story-texts and charming illustrations, prove a strong influence in stimulating a child's ambition to become a good performer. Such a book is *One String Solos* for violin beginners by Kate La Rue Harper.

This work may be used as supplementary material with any elementary method of violin study. As the title indicates, each little piece is confined to the tones of one string. Only three fingers and the open strings are used, as the small player finds difficulty in placing the fourth finger correctly in the beginning. While various keys are introduced throughout the book, there are no accidentals in the violin part. The A and D strings are given first because they have the same pattern of fingering; then follow the E and G strings. The texts not only create interest but assist in establishing the correct rhythm.

As this work probably will be used in class teaching, too, it will be published in two separate books, the violin part for students, the piano part for the teacher, or accompanist. These books will be printed in the convenient oblong size. The special advance of publication cash price on the violin book is 15 cents, on the piano book 20 cents, postpaid.

Child's Own Book of Great Musicians

Brahms—Tschaikowsky—MacDowell
***By* Thomas Tapper**



Most books on music and musicians that seek to promote the cultural development of young people find favor with educators. But this series not only enjoys the endorsement of teachers, it invariably is received most enthusiastically by the young students themselves.

For several years, thirteen books of the *Child's Own Book of Great Musicians* series have been available—Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner. These are priced at 20 cents each. A folder describing them will be sent gratis upon request.

We now have in preparation three new books—Brahms, Tschaikowsky and MacDowell. In advance of publication single copies of any of these three may be ordered at the special cash postpaid price, 10 cents; the set of three for only 25 cents.

Since the initial announcement of the forthcoming publication of these three booklets, hundreds of orders have been received from *Child's Own Book* enthusiasts, young and old, who are now awaiting delivery of their copies. Of course, the "cut-out" pictures, and the needle and cord for binding the book, are included in the copies ordered on this special offer.

Fourth Year at the Piano

By John M. Williams

The author of this new instruction book is well known everywhere as a teacher and lecturer who, by his advanced ideas in pedagogy, has done much to revolutionize methods of teaching music. The increasing popularity of his progressing series, *First Year at the Piano* (1.00), *Second Year at the Piano* (1.00), *and Third Year at the Piano* (1.00), has resulted in the preparation of *Fourth Year at the Piano*, the final book of the series. As with the former books, the new one will be replete with interesting and valuable material, all of it attractive, not only to the student, but to musicians in general.

Single copies of *Fourth Year at the Piano* may be ordered now at the pre-publication price of 50 cents, postpaid.

A Child's Journey

Rote Songs for Primary School Activities
***By* Ada Richter**



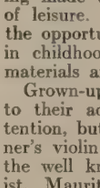
In the music materials used for kindergarten and primary school classes, nothing is more important than an interesting presentation. Rote songs for primary school activities must immediately attract the attention of the youngsters. And nothing will do this quite so effectively as songs that relate incidents, or that tell of things with which the child is familiar.

Mrs. Richter's practical experience in teaching juvenile classes has particularly qualified her for undertaking a work of this kind. Here she presents sixteen short, simple little numbers, each relating some incident that might happen on a child's holiday. In addition, the melodies are all so rhythmic that they can be sung without accompaniment should no piano be available.

A single copy of *A Child's Journey* may be ordered now at the special cash price of 35 cents, postpaid; the books will be delivered when published.

Grown-Up Beginner's Violin Book

By Maurits Kesnar



Educators in all fields of academic subjects and cultural arts are making wonderful strides in satisfying the desires of young people and grown-ups who wish to make profitable use of time placed at their disposal in these days when so much effort is being made to provide all with an adequacy of leisure. For the many who were denied the opportunity to begin the study of music in childhood new and practical instruction materials are required.

Grown-ups seeking to add piano playing to their accomplishments received first attention, but the need for a grown-up beginner's violin book has been so insistent that the well known teacher and concert violinist, Maurits Kesnar, has evolved an instructor which has introductory steps and types of study material particularly suited to the grown-up violin beginner. This book makes a Key of C approach, and gives careful directions as to details of fingering, bowing, etc., frequently simplified by illustrations and charts which carry the student into the playing of a fair sized repertoire of attractive numbers, including arrangements of folk songs and dances, as well as some choice original numbers by contemporary composers.

While this instructor is intended primarily for use under the guidance of a teacher, it also will prove of service to the musician proficient on another instrument but who, in meeting the breadth of demands in this day and age, wants to do some self-study in order to have the added musical advantage of a working knowledge of the fundamentals of violin playing.

A single copy of this *Grown-Up Beginner's Violin Book* may be ordered prior to publication at the special cash price of 40 cents, postpaid.

Master Pieces with Master Lessons

For the Piano

Just what does this title mean? To some musicians, a masterpiece of music printed on fine, glossy paper seems sufficient evidence that this is the most reliable copy for study, without stopping to think that the piece may contain wrong notes, incorrect fingering (or none at all), misplaced phrase marks, and other tokens of incorrect editing. Another edition of the master piece may have none of these faults, but aside from good editing there is little to aid the student as to those fine artistic shadings impossible to indicate by mere marks and signs.

To supply this want we have assembled into one volume fifteen master pieces with scholarly analyses by some of the leading musical authorities, with which read
THE ETUDE are doubtless familiar. E
like Moriz Rosenthal, Mark Hambourg
Orth, Sigismund Stojowski, Edwin H
Katherine Goodson, Walter Spry,
Biart and others, treating thoroughl
most artistic interpretation of the cele
master pieces of such composers as C
Bach, Handel, Mozart, Liszt, Schu
Schubert, Brahms, and Mendelssohn,
unanswerable guarantee of the depend
of this great collection.

In advance of publication copies o
volume may be ordered at the specia
price, 50 cents, postpaid.

Ten Studies in Style

For the Piano
***By* Carl Wilhelm Kern**



This probably is the last month during which this new work will be available to advance subscribers. The manuscript is now in the hands of our engravers and copies soon will be ready.

The work will be published in the *Music Mastery Series* which already includes a successful v
of Mr. Kerns' *Twelve Melodious S
Featuring Scale and Chord Formations*
The author's piano compositions are k
to teachers, everywhere, not only for
melodious qualities, but for their pra
educational value. The numbers in this
really are piano solos introducing tec
problems met in the second year of
at the piano.

Of course, the special advance of pu
tion price 20 cents, postpaid, will rema
effect until the book is issued.

Advance of Publication Offers Withdrawn

From the number of advance order
ceived for the work that is to be pub
this month, it is quite evident that
teachers are not content with devel
merely their pupils' finger dexterity, but
also are diligently striving to inculca
them a real appreciation for the be
music. After the selection of the co
had been made the utmost care was t
both by the Editorial Staff and the Me
ical Department, to make the book a
cinating as possible, the Publishers rea
that an attractive presentation is nece
with any type of music book for youn
pils, and that it is vitally essential in
ume of classics.

This work now is placed upon the m
at a fair retail price and the special ad
of publication offer is withdrawn. G
your music dealer and ask to see a co
send direct to the Publisher. Copies ma
had for examination if desired.

Musical Visits with the Masters, a
of piano solos arranged from the cla
contains excerpts from representative
positions of the great masters so easy
pupils well along in the first year of
can essay them. Each is accompanie
biographical notes on the composer a
page in the book shows pictures of the
ters (in pen-graph style) which are
cut out and pasted in the spaces pro
for them. Of course, only melodic and r
mically attractive selections have bee
cluded. Price, 75 cents.

Delayed Etudes

During the holiday season just p
there are some lost copies owing to last
ute orders and rush of mail in the
office. We entered subscriptions as qu
and forwarded copies as promptly as it
possible to do, under the circumstances
if a copy intended for you has gone as
do not hesitate to write us. We wish
subscribers to be pleased with our se
and extend our sincere thanks for the
tience of those who were disappointe
delayed deliveries.

Changes of Address

Where a subscriber changes an addres
should be advised at least four wee
advance of the date of publication,
is the first of the month. Please give
Old and New addresses when reque
changes. Do not depend on the Post
but advise us directly.

(*Continued on Page* 131)

The Etude Historical Musical Portrait Series

Do you know who created the role of Tristan? of Isolde? Do you know what composer, who, because of his gift for melody, often called the "Swiss Schubert"? Do you know who was one of the first American composers to use Indian themes? What publisher specialized in publishing music by American composers? Who is Artur Schnabel? Arnold Schönberg? Germaine Schnitzer? You'll find the answers to all these questions, together with pictures and much additional information about a total of 44 well-known composers, conductors, teachers, artists and musical personalities, on page 68.

This, the 61st instalment in *The Etude Historical Musical Portrait Series*, carries on the work, begun in February 1932, of covering with picture and brief biography, the entire history of music. Growing appreciation of the value of this unique collection for reference as well as scrap book purposes has created a demand for separate copies of each instalment. To meet this demand we have made reprints of each instalment to date. These we will be glad to supply at the rate of 5 cents each.

Knowing Where To Seek Is To Find

The most used reference items undoubtedly are timepieces and calendars. They guide us in allocating our time for the purpose of fulfilling important engagements, and for making various arrangements. Perhaps weeks before this, many concerned with the spending of the February holidays celebrating the birth anniversaries of Lincoln and Washington already have looked to see on what days of the week these holidays fall.

Progressive music workers, particularly those in the teaching profession, well know the value of using reference guides to make their arrangements for teaching materials and teaching activities well in advance. One valuable help, to which many users of music refer in their constant search for dependable materials to meet their particular needs, is a list of music publications given regularly in these columns showing the most noteworthy items represented in the publisher's printing orders during the past month.

Very often there are several hundred or more copies of these items in stock when the printing order is made, but because of the daily demand for such numbers, a few hundred copies are needed to take care of sales during the several weeks between the time of ordering and the actual delivery of copies from the printers or binders. Acquaintance with any of these numbers may be made through the liberal examination privileges extended by the Theodore Presser Co.

SHEET MUSIC—PIANO SOLOS

No.	Title and Composer	Grade	Price
2	March of the Gnomes—*DeReef*	1	$0.25
6	Ring-Around-a-Rosy—*Scott*	1	.30
5	Canoeing Waltz—*Rolfe*	2	.25
9	Jack and Jill—*Ketterer*	2	.30
1	Iris—*Renard*	3½	.40
1	Souvenir of Stephen Foster—*Stulwitt*	3½	.40

PIANO STUDIES

9	15 Études Mélodiques. Op. 43—*Nollet (Music Mastery Series)*		$0.60
7	Melodious Study Album for Young Players—*Sartorio (Music Mastery Series)*		.60

SHEET MUSIC—VIOLIN & PIANO

0	Adoration—*Borowski*		$0.60

MUSICAL RECITATION

5	The Night after Christmas—*Peycke*		$0.50

OCTAVO—MIXED VOICES, SACRED

6	Behold, God is My Salvation—*Dale*		$0.15
3	Ho! Every One that Thirsteth—*Martin*		.12
8	I Will Praise Thee, O Lord—*Stults*		.15
7	Love Divine—*Marks*		.15
4	The Lord Is My Light—*Marchant*		.15
1	The Prayer of the Penitent—*Felton*		.12
9	Seek Ye the Lord—*Roberts*		.10
2	Short Communion Service in F—*Stults*		.15
0	Turn Thy Face from My Sins—*Attwood*		.08
1	What Went Ye Out for to See?—*Neidlinger*		.15

OCTAVO—MIXED VOICES, SECULAR

1	None but the Lonely Heart—*Tschaikowsky*		$0.12
2	Pickaninny Sandman *Talbert-Felton* (S.A.B.)		.08

OCTAVO—WOMEN'S VOICES, SACRED

5	Incline Thine Ear to Me—*Himmel-Peery (Three-part)*		$0.10

A Favorite Composer . . .

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

EVANGELINE LEHMAN



In the last half dozen years, there has been a considerable growth in the recognition of the merits of compositions which have come from the pen of Miss Evangeline Lehman.

Miss Lehman was born in Detroit, Michigan, of German-Scandinavian parentage. She started the study of piano playing at the age of 7. Because she early showed promise of developing into a fine singer, she began the study of voice at the age of 15. With an unusually good contralto voice she soon was filling recital engagements and holding a regular church soloist position. Before she was out of her 'teens, she was enjoying success as a teacher of piano and voice students, teaching in Port Huron and Detroit.

Gifted in creating original melodies, she felt the need of developing her musicianship along theoretical lines, and went to Oberlin College of Music where she came under the instruction of the noted theorist, Arthur E. Heacox. Further study in composition, piano, and voice was pursued at the Fontainebleau Conservatory. Miss Lehman remained in France for most of ten years. During this time she not only studied and developed herself as a composer, but she also for a period was the contralto soloist of the American cathedral in Paris.

Her musical life in Paris was enriched by the friendship and encouragement of such famous French composers as Isidor Philipp, Camille Decreus, Maurice Dumesnil, Marcel Dupre, and others. She created a sensation in France with her oratorio *Sainte Thérèse of the Child Jesus*. This oratorio was rendered in cathedrals in Paris, Caen, and Rouen, and elsewhere with large choruses and complete orchestral accompaniment.

Subsequently this oratorio enjoyed notable performances in the United States, its premiere in this country being given in Indianapolis by combined Catholic choirs of several hundred voices, with orchestra and organ accompaniment, under the direction of Elmer Andrew Steffen.

Miss Lehman has been awarded the Silver Medal of the Ministre d'Affaires Estrangeres by the French Government, which also has given her the palm of an Officer d'Academie in honor of her work.

Miss Lehman's most successful songs are included in the group entitled *The Children's Festival*, which she designates as songs being suitable for children "from eight to eighty." She has numerous successful piano compositions, outstanding among which are *Water Lillies*, a beautiful barcarolle; the humorous novelty *A Juggler in Normandy*; the appealing *Scandinavian Mother's Lullaby*; the lively *March of the Cookie Soldiers*; and the interesting *Morning Canter*. A selected list giving details on these and other interesting numbers from her inspired pen are named below.

Compositions of Evangeline Lehman

PIANO SOLOS

Cat. No.	Title	Grade	Price
25752	The Angkor Pagoda	4	$0.30
26324	Armistice Day	4	.35
26321	Autumn Reverie	4	.35
25754	Autumn Sunset	4	.35
26323	Drowsy Lilies	4	.35
25886	The Echo	2½	.30
25885	Gavotte du Petit Trianon	3	.30
25887	Gray Sky	4	.30
25883	Hunting Pixies	3	.40
25753	A Juggler in Normandy	4½	.35
25769	Légende	4	.35
25926	March of the Cookie Soldiers	4	.50
25889	May-Day Frolic	3	.40
25891	Minuet of the Porcelain Dolls	3½	.30
25890	The Mirror Waltz	4	.40
26322	Morning Canter	4	.40
25880	Pierrot and Pierrette-Minuet	2½	.35
25882	Prayer of the Crusaders	3	.30
25751	A Scandinavian Mother's Lullaby	4	.30
25884	Sérénade Viennoise	3½	.40
25881	Strumming the Banjo	2½	.35
25888	The Torchlight Procession	2½	.30
25755	Valse Alsacienne	4	.40
25774	Valse de Ballet	4	.40
25772	Valse Légère	5	.40
25770	Valse Melancolique	5	.35
25773	Valse Pensive	4	.35
25771	Valse Rhythmique	4	.30
25750	Water-Lillies	5	.40

VIOLIN AND PIANO

26000	Prelude and Allegro-(Michele Mascitti)	4	$0.70
25961	Sérénade Viennoise, Arr. by Rob Roy Peery	3	.50

ORATORIO

Sainte Thérèse of the Child Jesus. For Soli, Chorus, Organ and Orchestra.	French and English Text. In three parts	$0.75

VOCAL SOLOS

Cat. No.	Title	Range	Price
25784	Bubbles and Clouds	c♯-F♯	$0.40
25781	The Good-Night Star	F-F	.40
25776	Little Mother	d-E	.40
25783	Lullaby to the French Doll	b♭-g	.50
25777	Minuet of the Porcelain Dolls	d-E	.50
25782	My Bow and Arrow	E-E	.50
25778	Noël, Noël. Christmas	a-D	.50
25780	Sailboat on the Brook	E-E	.50
25779	The Scarecrow Dance	g-E	.50
25775	Skating Waltz	c-E	.50
25785	The Sugar Cookie Soldiers	b♭-F	.50

OCTAVO—WOMEN'S VOICES, SECULAR

20698	Melody of Love—*Engelmann-Douty (Two-part)*	$0.12
35047	My Mother Bids Me Bind My Hair—*Haydn-Baldwin (Three-part)*	.15
10940	Pakoble. *The Rose—Lieurance (Three-part)*	.10

OCTAVO—MEN'S VOICES, SACRED

10920	Jerusalem, the Golden—*Stults*	$0.12

OCTAVO—MEN'S VOICES, SECULAR

35206	Break, Break, Break. Op. 29, No. 1—*Crosse*	$0.15
15529	Marching Men—*Ashford*	.12

CHURCH MUSIC

	Selected Gospel Hymns	$0.60
	Young People's Choir Book (S.A.B.)	.60

ORCHESTRA COLLECTIONS

	Little Classics Orchestra Folio — Parts	$0.35
	Piano Acc.	.65

Premium Workers, Attention!

Hundreds of music teachers and others secure fine gifts through The Etude Music Magazine Premium Department.

For each subscription sent to us, at the full price of $2.00, one point credit is given toward any gift selected from the catalog. The following is a list of a few taken at random:

THERMOMETER AND CALENDAR: This leather-covered plaque contains a perpetual calendar, an accurate thermometer, has an easel back and comes in brown, green, blue and black. Your reward for securing one subscription, not your own.

WEBSTER DICTIONARY: This up-to-date Dictionary has a flexible, gold stamped, cardinal, art binding, and is semi-indexed. Your reward for securing two subscriptions.

FIVE-YEAR DIARY: Bound in gold-tooled, long-grain linen and complete with a gold-edged lock and key, 6½" high by 5" wide. Your reward for securing one subscription, not your own.

KROME-KRAFT SERVER: Here is a Server for cake or sandwiches that also may be used as a center piece for fruit, etc. It is 10½" in diameter and has a bright chromium finish. Awarded for securing three subscriptions.

ADDRESS BOOK: This gold-stamped, long-grain linen Address Book has a gilt edge, ruled pages, and is alphabetically indexed. Size 6¾" x 5¼". Your reward for securing one subscription, not your own.

DESK SET: Here is a splendid Desk Set—6 pieces covered with genuine leather; your choice of red, green, brown or blue. Pad size 12" x 19". Your reward for securing four subscriptions.

BONBONIERE WITH TONG: An attractive combination of fluted crystal glass and gleaming chromium that is both useful and decorative. Size 4½" square. Your reward for securing one subscription, not your own.

ELECTRIC TOASTER: With this trim Electric Toaster you now can have crisp, brown toast whenever you want it—two pieces at a time! Plug and 4 feet of strong cord attached. Your reward for securing two subscriptions.

Send post card for catalog illustrating all premiums offered.

ADVERTISEMENT

World of Music

(Continued from Page 70)

THE PRO ARTE STRING QUARTET, under the patronage of the Belgian Court, has given five concerts to students of the University of Geneva, Switzerland, through the generosity of our American musical patroness, Mrs. Elizabeth Sprague Coolidge.

WILHELM VON WYMETAL, stage director of the Staatsoper of Vienna, and for some years in a similar position with the Metropolitan Opera Company, died on November 9th, in Vienna. Two of his greatest successes at the Metropolitan were "Der Rosenkavalier," on November 17, 1922, with Maria Jeritza in the title rôle for her first time; and Spontini's "La Vestale," in 1925, with Ponselle in the leading part.

"L'AIGLON," a new opera based on the popular Rostand drama, and with music by Arthur Honegger and Jacques Ibert in collaboration, was the work chosen for the opening night of the new season at the Opéra of Paris.

JOHN ALDEN CARPENTER'S new "Concerto for Violin and Orchestra" had its first public performance anywhere, when given on the program of the Chicago Symphony Orchestra, on November eighteenth, with Zlatko Balokovic as soloist.

THE MANITOBA MUSIC TEACHERS ASSOCIATION held its eighteenth annual convention at Portage la Prairie, on October 25th and 26th, with more than two hundred in attendance.

DANIELE AMFITHEATROF, a Russian born conductor from Turin, Italy, made his début on November 20th, as associate conductor of the Minneapolis Symphony Orchestra, to share the duties of the Greek conductor, Dmitri Mitropoulos. With two such names as daily hurdles, Minneapolis musical circles should take high rank among the nimble tongued.

* * * * *

COMPETITIONS

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS is offering a Prize of Five Hundred Dollars for a composition to require not less than fifteen minutes nor more than twenty-five minutes in its performance, and to be suitable for interpretation by this ensemble. The competition closes August 31, 1938; and full information may be had from Mr. Ben Stad, founder and director of the organization, 4331 Chestnut Street, Philadelphia, Pennsylvania.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Cincinnati May Festival Association, for a composition for a children's chorus of six hundred voices (to which an adult chorus may be added), with orchestra, or organ, or both. The work will be performed at the May Festival of 1939; entries close August 31, 1938; and full information may be had from the May Festival Association, 142 West Fourth Street, Cincinnati, Ohio.

THE SALZBURG OPERA GUILD is offering a prize for an Opera on an American subject, by an American composer. The winning work will be performed by the Guild, and the composer will receive a trip to Salzburg with two months of entertainment at the Guild Headquarters in the Schloss Mondsee, during the summer Salzburg Festival. Manuscripts must be sent not later than May 1st, to Mr. Paul Csonka, Mondsee, Austria, from whom further details may be learned.

THE W. W. KIMBALL PRIZE of One Hundred Dollars is offered again by the Chicago Council of Teachers of Singing, this time for a setting of the poem, *Longing*, by Matthew Arnold. The contest closes June 1, 1938, and full particulars may be had from D. A. Clippinger, 617 Kimball Hall, 306 South Wabash Avenue, Chicago, Illinois.



The Junior Etude

Edited by

ELIZABETH A. GEST



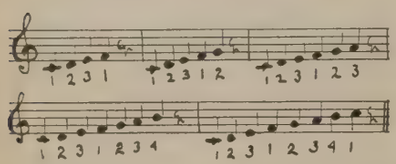
Trips In Scale Land

By **Gladys Hutchinson**

Wherever you may journey the most intelligent preparation is to map out your trip to its destination so that you may travel directly and comfortably. For instance, if you were a stranger in the eastern part of the United States and wished to travel from Boston to Chicago, stopping over to visit the important centers en route, you would first want to study your map carefully and then perhaps get the detailed information from the person in charge of the local travel bureau.

It is exactly the same in Scale Land. If you have never been there, you will most certainly become confused and perhaps totally lost unless you map out your journey step by step.

If you will be methodical about your trip through Scale Land and travel as this map suggests, you will acquire a sense of freedom in your journey so that eventually you will be able to get about instinctively, just as though you had inhabited it all your life.



When you reach your destination, it will be well to plan your return trip with equal care. It is surprising how many people seem to be able to get to where they want to go with perfect ease but get lost on their way back. Be sure to consult your map and your teacher, who is in charge, and the Scale Land Travel Bureau.

Your Music Portfolio

By **Anna Meloni**

Are you one of those boys and girls who force your music into your brief case with your school books and lunch box? Then, in what condition is your music after a few weeks? Everybody has seen music after such treatment, and it certainly does not look nice.

Your teacher is not apt to form a very good impression of a pupil who does not take care of his music. If you are untidy about your music she may think you are going to be untidy about the preparation of your music lessons, and other things.

Why not have a separate portfolio for your music? You can get an ordinary manilla one for only a few cents. Paste a picture of your favorite composer on the front, and keep your music in it.

Sometime you may chance to meet the composer of one of your little pieces (that is, of your modern pieces, of course) and you might want to get the composer's autograph on the music. Some people collect autographs, you know, and you would not want the composer to see the music all torn and dirty.

So, boys and girls, try to keep your music neat and clean and in its own portfolio. Then it will always be ready for practice and you will not have to waste any precious time hunting it.

THE OLD PIANO'S STORY

By **MONICA TYLER BROWN**

I am an old piano, very much worn, and because of my "blue blood" as it were, I am spending my last days in the museum. I come from an illustrious family, for my immediate relatives were among the first to be perfected by Christofori.

Several of my forefathers were quite famous in their day. My great grandfather harpsichord belonged to George Frederic Handel, and great uncle clavichord was in the Bach family all of his life. There has been perhaps, no other family with as many musical members as the famous Bachs. Yes, and my cousin spinet and virginal both lived in luxury in the palace of the king.

Oh! for the good old days when I was singing the beautiful songs of my dear master. Alas, I can live only in memory now. I spent almost all of my active life in the home of Frédéric Chopin, who is called the poet of the piano.

To-day, among the many visitors at the museum, there was a wide-eyed, pale little boy who came and stood beside me for a long time. There was a look of longing and hunger for the beautiful in his face, that reminded me of the little boy of long ago who loved me dearly.

How well I remember when little Frédéric was born. It was on the twenty-second day of February in 1810. The Chopin family lived in Poland, and the baby seemed like a little flower coming to brighten the bleak windy northern night.

From his infancy, Frédéric loved music, and he was given lessons when he was very young. He made such rapid progress by the time he was eight years old, that he was considered a second Mozart.

How I loved the touch of his baby hands caressing me. He never thumped and pounded the keys like some children, and he composed little pieces, so lovely, they were like poems.

Frédéric was never a robust child, but he was always good natured. He was a clever mimic and he loved to act, and he wrote several very entertaining little plays.

I will never forget that beautiful time in the refined home of the Chopins when Frédéric and his three adoring sisters were growing up, in the environment of flowers and sunshine, and charming friendships.

Frédéric had a pleasant little nook in his father's house, where many of the talented young musicians and poets would meet. After he graduated from his father's school, he went to Vienna where he stayed for eight months. He was very homesick for Poland and he wrote to one of his friends, "I am sad, and I feel lonely and neglected here. I cannot live as I would like. I must dress and must appear in the salons with a cheerful face, but when I am in my room again I have a confidential talk with my piano, and I tell it all my woes as to my best friend in Vienna."

Later he went to Germany and from there to Paris, which became his home. In Paris he was always surrounded by the nobility and he made friends with the many famous musicians who lived there. Liszt, Schumann, and Mendelssohn came often to hear him play.

My master disliked public performances, but he loved to play for three or four friends, by the firelight of his drawing room. His playing was so delicate and refined that he was often called the "Ariel of the Pianoforte." His exquisite tones reminded some one of the warbling of linnets, and he was often called "velvet fingers."

It makes me happy to think about all the beautiful pieces that my beloved poet composed, just for the piano. There are nocturnes, waltzes, preludes, scherzos, ballads, impromptus, and etudes. He expressed his great love for his country in the stirring polonaises, and the *Fantasie on Polish Airs*.

Gradually his frail health failed and on the seventeenth of October, 1849, he breathed his last. Mozart's "Requiem" was sung at his funeral and his own *Funeral March* accompanied him to the grave, where he was laid to rest among the gre musicians of his adopted land.

One of his pupils bought me at a pub auction, and upon her death, I was sent Mme. Chopin. Later I became the proper of the museum.

Sometimes at dusk, when I am thinki of the past, I start—and vibrate with e citement when I fancy that I hear my ma ter's footsteps outside in the corridor. Al when the door opens, it is only the gua on his hourly round.

Yes, I am old and silent now, but I ha lived!



CHOPIN PLAYING TO HIS FRIENDS

Orchestral Overture

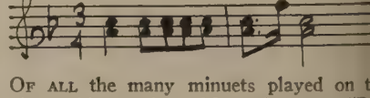
By **Mary Damrosch**

The house is dark, the baton raised, a hu
Creeps o'er the crowd, defies the blata
cough.
Each bow is raised, then gently falls;
sound
More calm than quiet waters, fills the
And ever grows, until at last it becom
O'erpowering in its awful majesty!

Listening Lessons

By **E. A. G.**

The Famous Minuet from "Don Giovann
By Mozart



Of all the many minuets played on t piano, this one from Mozart's opera, "D Giovanni," is one of the most charmi and delightful. One never gets tired of t minuet, although one hears it badly play often enough!

The next time you hear it, *listen* to and see if you like the way it is bei played (even though you are playing yourself).

The theme is simple—almost monotono in fact—in its repeated F major chord, it has distinction and charm in its m notony.

One fault very often heard in this pie is the matter of the left hand. Several tim the left hand has quarter notes to pla while the right hand has nothing to do b rest, and these quarter notes often played faster than the other quarter no in the piece. What is the reason for thi See if you notice it some time, and do n ever be guilty of this fault yourself. The is really no reason for making this m take, as it is such a very easy thing play it correctly, so it must be due carelessness, and because the player do not *listen* to the rhythm.

This minuet comes in the opera in a ba room scene in a palace, and it is a ve colorful stage picture with the ladies their beautiful gowns and the men w their powdered wigs and satin knee-breech When you play it, make it sound hap and cheerful, but do not let it lose its sta liness. *Listen*, and make it so lovely y will want to repeat it at once.

If you hear this called the *Minuet fr "Don Juan,"* it is the same thing. "D Juan" (pronounce wan) and "Don G vanni" are the Spanish and Italian for of the name Sir John.

A MUSICAL PARTY

By GERTRUDE GREENHALGH WALKER

YOU EVER play Musical Bingo? (Some it Beano, or Keeno.)

e arranged a long table (made by ing two long boards on horses and ring them with white paper) in the r of the studio. The pupils sat around d were given a handful of beans and rd with letters on it. We did not have Bingo cards, so we cut them out of cardboard that comes from the laundry. first game was a Bingo of Keys. In a rate dish on small cards I had the es of all the keys, major and minor, bered, as three sharps, major, one flat, r. The pupils' cards had the letter name, and the first one who found the called out key on his card and said Bingo received a small prize.

The Abbreviation game was next. Each player received a card that had one musical abbreviation on it. This time letters were drawn at random from a dish and the first one completing or, rather, placing a bean on the letters called that made the abbreviation and giving the word in full with its interpretation was winner.

Then, composers' names, the winner telling the nationality or some interesting thing about the composer. Everybody had lots of fun and all had to sharpen their wits.

LETTER BOX

E JUNIOR ETUDE:
like the stories, poems and letters in the or Etude very much and thought I would e to the Letter Box, because I like music,

play the piano and Hawaiian guitar pretty . I have taken piano lessons about eight ths and I can harmonize by ear.

From your friend,
M. ELLEN JANE ROBINSON,
Florida.

Letter Box List

tters have also been received from: Myrtle kstock; Jean Bass; James Bass; Junior ert; Mavis Weaver; Frances Gretton; e Larson; Muriel Manners; Estelle ens.

? ? ? Who Knows ? ? ?

If a measure is in three-four time, and the first note is a dotted eighth note, and the last one a quarter note, how many thirty-second notes will be required to fill the measure?

Who wrote the opera "Aida"?

When did MacDowell die?

Is the bassoon a wood-wind or brass instrument?

If a certain major scale has five flats in its signature, what is the seventh tone of its relative minor?

What are the names of the degrees of the scale?

In what opera is the *Torcador's Song?* Who wrote it?

What was Brahms' first name?

For what instrument did Chopin chiefly write?

What is the Italian term for "as fast as possible?"

(*Answers on this page.*)

Musical Diagonal

By E. Mendes

E DIAGONAL, reading down from left to ht, will give the name of a musical rument. Answers must give words, as l as instrument.

* — — — — —
— * — — — —
— — * — — —
— — — * — —
— — — — * —
— — — — — *

. Wild animals of Africa; 2, A metal; A close relative in a family; 4, A girl's ne; 5, A covering for the hand; 6, A y product.

Answers to "Who Knows?"

. Ten; 2, Verdi; 3, 1908; 4, Wood-d; 5, A-natural; 6, Tonic, supertonic, diant, subdominant, dominant, submed-, leading tone; 7, Carmen; Bizet; 8, anes; 9, Piano; 10, *Prestissimo.*



The MUSIC CORNER, *Chestnut Hill, Pennsylvania*

DEAR JUNIOR ETUDE:

I enjoy reading THE JUNIOR ETUDE very much. My mother has taken THE ETUDE many years and has some numbers of 1904, nearly thirty-five years ago!

My sister is a music teacher and my brother is in the University and is a violinist in the orchestra. He also plays clarinet in the R.O.T.C. band. He has taken also singing lessons. I play piano and sing second soprano in our high school chorus.

From your friend,
RITA BATKA (Age 15), Kansas.

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "Piano Music." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by February eighteenth. Names of prize winners and their contributions will appear in the May issue. The thirty next best contributors will receive honorable mention.

Rules

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of paper only. Do not use a typewriter and do not have anyone copy your work for you.

When clubs or schools compete please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules and conditions will not be considered.

My Repertoire
(Prize winner)

I ENJOY my repertoire very much. I get a new piece every month, which I memorize. When I have memorized a group of pieces I play them for my friends, school affairs and other entertainments.

I learn a hymn each week and play at Sunday School when the pianist is absent. I play songs in school for the pupils to sing. I enjoy playing a few Christmas Carols at Christmas time.

Thus, I have a repertoire of many types of pieces for many occasions, which gives pleasure to myself and my friends.

MARION HARMON (Age 13), Class B,
Massachusetts.

Honorable Mention for November Puzzles:

Verna Elder; Grace Larson; Sarah Louvenia Byrd; Fred Chasan; Helen Erday; Thomas Petrick; Kathryn Shinholser; Ramona Regan; Margaret Yeates; Irma Pederson; Betty Krueger; Betty Johnson; Julia Johnson; Mary Jean Hill; Martha Whitesell; Mary Hyatt; Elizabeth Jones; Rubie Jo Kressman; Leonie Dangoisse; Betty Jean Cooper; Lola Wallace Howell; Bette Jo Bailey; Mary Pappas; June Marie Hines; Betty Lanius; Marie Paule Beaudry; Isabelle Poirier; Carolyn Holmes; Reta Elaine Scogna.

My Repertoire
(Prize winner)

I KEEP UP a repertoire for two reasons, first, it enables me to play on short notice; second, if in the mood to play at ease alone, I can readily do so and give myself a concert.

Before placing a piece in my repertoire I try to learn it as nearly perfectly as possible. If I have learned an old piece which is pretty, but rather easy for me to play now, I do not discard it; instead, each time I play it I make an effort to improve the expression.

My repertoire is quite large now and consists of compositions by Haydn, Beethoven, Chopin, Mozart, Bach, Saint-Saëns and others.

I love my repertoire and have always derived great pleasure from playing it, either alone or for my friends.

FREDA BEREZOW (Age 14), Class A,
New York.

My Repertoire
(Prize winner)

ONE DAY while I was playing the piano an idea came into my mind. I said, "I am going to make a box for my musical repertoire and am going to call it my warehouse."

First of all, I had to ask my father for some money to make it, and he gave me three dollars. The wood cost one dollar and a half; the paint, twenty cents; nails, ten cents; then I had one dollar and twenty cents left over.

The next day I started building my warehouse. When I was nailing the floor to it I mashed my finger and had to stop working on it, but I was soon at it again and this time I finished it.

One day when father and mother went for a ride I put my sheet music, Etudes and all other music into the warehouse and arranged it. Everybody that saw it thought that it was a playhouse, but I soon told them it was a warehouse to store my musical repertoire.

LILLIAN BERNICE MURPHY (Age 10), Class C,
West Virginia.

Honorable Mention for November Essays:

Lorena Lieser; Harry Hinkle; Virginia Speer; Virginia McLucas; Alice Bauer; Betty Gibb; Marie Knupp; James Wright; Nancy Delaney; Rita Elaine Scogna; Betty Jean Cooper; Leonie Dangoisse; Jean Walker Buddy; Blanche Oertli; Hilda Anderson; Muriel Cookman; Arleen George; Beatrice Connaught; Beryl Andrews; Phyllis McDowall; Betty Bruce; Percival Robb; Cecelia Drewman; Hillis Howells; Irene Bailey; George Jergens; Sydney Muller; Anderson Crews; Nancy Gotlieb; Edwina Carson.

OUR RHYTHM ORCHESTRA

By J. LILIAN VANDEVERE

These are the *instruments,* clear and strong,
That make our Rhythm Orchestra.

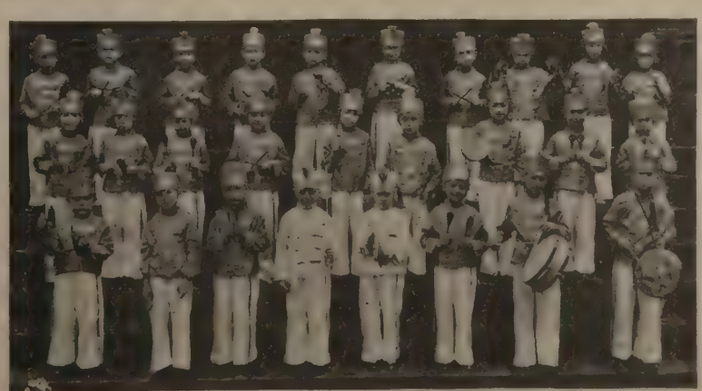
These are the *children,* an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.

This is the *piano,* whose lovely tone
Will guide the children, an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.

This is the *score,* for each child alone,
Played with the piano, whose lovely tone
Will guide the children, an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.

This is the *uniform,* trim and neat,
Worn when playing the score for each child alone,
Played with the piano, whose lovely tone
Will guide the children, an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.

This is the *Orchestra,* all complete,
And dressed in uniforms, trim and neat,
Worn when playing the score for each child alone,
Played with the piano, whose lovely tone
Will guide the children, an eager throng,
Who play the instruments, clear and strong,
That make our Rhythm Orchestra.



First Grade RHYTHM BAND, *Franklin, Pa.*

Answer to Puzzling Puzzle

1. Chaminade; 2. Rubinstein; 3. Elgar; 4. Schumann; 5. Cramer; 6. Engelmann; 7. Nevin; 8. Donizetti; 9. Offenbach. First letters give term, *crescendo.*

Prize Winners for November Puzzling Puzzle:

Class A, Sara Flanders (Age 15), Colorado
Class B, Ruth Osborn (Age 12), Ohio
Class C, Curtis Derrick (Age 10), South Carolina

LETTERS FROM ETUDE FRIENDS

Piano "Coming Back" in New Zealand

TO THE ETUDE:

Although the Dominion of New Zealand, British Colony in the Pacific, distant about twelve hundred miles from Australia, has a population of only about one and a half million, it has already begun to share in the revival of the piano.

The combined effects of "canned" music, radio and the world depression had in New Zealand, as in England and the United States, a drastic effect on the sale of pianos. For a time there was virtually an elimination of the instrument, so far as new sales was concerned; and old established firms went into liquidation.

For some considerable time, as evidence of recovery in the trade, piano agents have been frantically buying up second hand pianos; and, despite a "pegged" exchange of twenty-five percent, have been importing again. Recently there have been held exhibitions of the new pianos, embracing the flat surface and streamlined designs of the modern trend. As a consequence music teachers are finding more inquiries for pupils, and teaching work is definitely on the upward grade.

Piano importations speak for themselves, as shown by this table.

IMPORTATIONS OF PIANOS INTO NEW ZEALAND

Year	Pianos Imported
1928	1610
1929 (PEAK YEAR)	1850
1930	589
1931	81
1932	24
1933 (ROCK BOTTOM)	14
1934	79
1935	261
1936	604

So we are looking forward to better days for both teachers and dealers in musical instruments.

—ARTHUR O'HALLORAN
(New Zealand)

A Studio Help

By **Ruby Bassett**

IT ALWAYS has been a great help to have on the studio table reading matter that is especially interesting to children. This table is in the hall adjoining my studio proper, and on that table I keep several children's magazines.

Children often have to wait when someone is unavoidably late, and they are easily annoyed and become troublesome if they do not have some entertainment. This is not an expensive custom, and it does make the waits shorter and save the nerves of the pupils.

Playmate is a small magazine all children enjoy. *St. Nicholas* and *The American Boy* are two good magazines for little men. I do not subscribe regularly for these, but I buy them occasionally and keep them till the books look soiled and worn.

For younger children, who cannot read, the comic sections from the Sunday papers are very amusing, and these, of course, are changed every week.

During the past year many "comics" have introduced music into their fun; and what could be more interesting to children than to collect these and make scrapbooks of "Musical Funnies"?

Getting More Practice Done

By **GEORGIANA THUM**

IT WAS after trying many, many ways of inducing my pupils to practice that I finally found a plan that has been working very successfully for the past two years.

My pupils have a Federated Club, and the meetings, once a month, are very enthusiastic. The club is divided into sides, one and two, each side having a name and a leader. In order that no partiality be shown, I write the numbers "One" and "Two" on squares of paper, fold and place them in a basket, and allow each member to draw a number. The names are then put on a large cardboard, under their respective sides, and the board is kept in the studio where it can be seen and points counted at any time.

To inspire interest, two contests a year are held, and at the close of each contest the losing side must give the winning side a party.

Points are given as follows: One for a lesson that averages ninety percent or better; one for coming to the lesson on time; one for practicing an hour or more each day of the week; one for attendance at the Music Club; and one for performing from memory at the Club.

As teachers well know, children are very strict in keeping tab on each other; and so I have no trouble in urging them to get points, because each side watches carefully for a lagging competitor.

The system of giving points may be adapted to the correction of any delinquencies of the particular class to which it is being applied.

Next Month

HIGHLIGHTS OF THE ETUDE FOR MARCH, 1938

"Anticipation is the herald of realization," runs the French proverb. Readers of THE ETUDE will find much that will interest and delight in our March issue.



LUCILLE MANNERS

A CAREER IN RADIO

Few people have seen Lucille Manners, but millions weekly hear her charming voice, on the famous Cities Service programs. This very gifted and attractive young artist writes helpfully upon "A Career in Radio".

BUGLES OVER THE HUDSON

Harry V. Millner tells the history of music at West Point, and it is filled with that interest which always attaches itself to our famous United States Military Academy.

THE THRESHOLD OF MUSIC

Lawrence Abbott's new series of lessons in the fundamentals of harmony, told in a new and particularly clear manner, continues in March with a lesson upon the Major Triad.

NEW YORK'S AMAZING AMATEUR SYMPHONY ORCHESTRA

The official Amateur Symphony Orchestra of New York, as recognized by the Mayor and the City Fathers, is not conducted by a professional musician, but by one of the leading members of the municipal bench, the Hon. Leopold Prince. In the March issue he tells how this unusual orchestra has acquired international fame.

ANOTHER MARK HAMBOURG MASTER LESSON

The great Russian born Mark Hambourg—long a naturalized British subject—who has been long recognized as one of the most powerful and brilliant of the Leschetizky group, has shown his fine scholarship in the incomparable master lessons he has written for THE ETUDE, but never to better advantage than in the "Italian Concerto" of Bach, which will appear for the first time in our March number.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

Queen Victoria and Wagner

QUEEN VICTORIA was all her life deeply interested in music. Many years ago, at Kensington Palace in London, the writer saw a music copybook filled by the Queen, in her own handwriting. Her very thrifty parents had her do this to save the cost of new music.

When Wagner went to England as a refugee, the Queen was among the first to champion his cause. Wagner wrote, "You probably have heard how charmingly Queen Victoria behaved toward me. I really seem to have pleased Her Majesty; and, in a conversation I had with her, by her desire, after the first part of the concert she was so kind that I was really quite touched. These two, the Queen and Prince Albert, were the first people in England who dared to speak openly and undisguisedly in my favor; and if you consider that they were dealing with a political outlaw, charged with high treason and wanted by the police, you will think it natural that I am most grateful to both."

* * * * *

"All that is called fashion is transitory tradition. Every tradition possesses a certain authority, to which we have to conform."—Goethe.

MUSICAL BOOKS REVIEWED

Scoring for the Modern D Band

By CLAUDE LAPHAM

Since the beginning of the centur whole world has been overwhelmed whirlpool of the dance. When people life at its most difficult moment, they transient relief in the dance. Dancf many of its forms, is a wholesom natural diversion. With objectionabl roundings the dance may be one most vicious elements in our moder The revenue from making music fc dance and from dance orchestras run millions of dollars monthly and natural resulted in the production of vast ar of dance music and books about modern orchestration. The craze has produced odd groupings of brass, woodwind and s and this has unquestionably resulted most endless new tonal effects, some original and refreshing and others banal and irritating. The better orchestration, however, is often deligi clever and will certainly have an upon all modern music. One of th books upon this subject is that of Lapham, graduate of the Juilliard In of Musical Art of New York City, nationally known, and experienced field. He has had much experience with in New York, Hollywood, Shanghai Tokio. Some of the book is necessarily mentary, but it contains many ideas pre in a very new and novel fashion whic mean much to the interested reader.

Pages: 164, illustrated and with volu notation examples
Price: $3.00
Publishers: Pitman Publishing Compa

Science and Music

By SIR JAMES JEANS, M. A., D. Sc., Sc L. L. D., F. R. S.

Sir James Jeans, world famed astro and one of the outstanding British scient the age, has written a book designed to p the scientific side of music, to musicians than to scientists.

The scientific side of music is, of acoustics. The subject, however, is natur technical in its nature that, even in th plified form, it requires a preliminary ground at least equal to that of a high student or graduate. We may safely say is the least technical of any work upon tics we have ever seen. Added to this writer's well known charm of expression makes the book doubly valuable to the

Pages: 252—several illustrative cuts
Price: $2.75
Publisher: The McMillan Co. (Cam University Press)

Twentieth Century Compo

By DAVID EWEN

A new book giving the true story works of masters who have risen musical field during the last forty Seventeen masters are included, from vinsky and Strauss to George Ger Naturally three times as many notable posers of works which have brought the critical distinction might also have c admission to this volume; but the auth selected those who in his opinion mo curately represent a cross section of w more or less loosely known as modern

Pages: 320—excellent portrait illustr
Price: $3.00
Publisher: Thomas Y. Crowell Compan

The Glorious Fifth

By VICTOR BIART

If the United States has the "Gl Fourth," music has its "Glorious for that is the term now applied t great Beethoven symphony, one of the played orchestral compositions in the Victor Biart, formerly a frequent tributor to THE ETUDE, has just pub a short, popular, but none the less sch analysis of this masterpiece, which be of value to students, to school supervisors, and to music lovers and listeners at home. Mr. Biart's handli his facts is excellent and his artisti praisals helpful.

Pages: 24, paper bound.
Price: 25 cents.
Publisher: The author.

* * *

In **Elgar and His Music,** *the ish critic and writer on things sical, John F. Poste, says, "Whi may not care to subscribe too to the ruling that a gentlem known by his clothes, or even by he wears them, the fact remains even a musician of fine benefits by excellent presentat*

THE CUNEO PRESS, INC.

WE OFFER YOU THESE

Valuable Rewards

FOR MAKING NEW FRIENDS
FOR "THE ETUDE"

● In return for subscriptions to THE ETUDE, which you can easily and quickly obtain from your musical friends and acquaintances, we will send your choice of these attractive articles WITHOUT COST. All you need do is send us the name and address of each subscriber together with $2.00 for one year or $3.50 for two years, together with your choice of reward. It's as easy and simple as that. Get your first order and send it to us today. In Canada add 25c a year for postage. Foreign postage is $1.00 a year extra.

COMB and BRUSH KIT



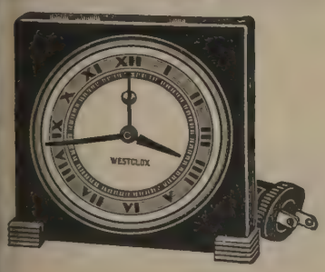
A compact arrangement including brush, comb and nail file in a black leather case. Your reward for securing ONE SUBSCRIPTION. (Not your own.)

ADJUSTO-LITE



This unique lamp clamps everywhere —can be used for reading, writing, sewing — protects eyes and eliminates eyestrain. It is finished in brush brass and comes with cord and plug. Height, 12". Base 4½" by 3". Awarded for securing THREE SUBSCRIPTIONS.

ELECTRIC ALARM CLOCK



Now you can have a dependable Electric Alarm Clock to waken you at whatever hour you wish. This is a genuine Westclox. Its ivory color harmonizes with any other color and will always be clean and new looking. Your reward for securing SIX SUBSCRIPTIONS.

FOOD CHOPPER



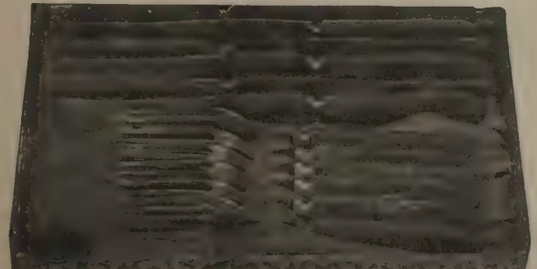
A very practical kitchen utensil. This Keystone Chopper will grind any kind of meat, raw or cooked; all kinds of vegetables —coarse or fine. It is easy to operate; easy to clean. Complete with 3 cutting plates. Your reward for securing TWO SUBSCRIPTIONS.

"SAVAGE" OVENETTE



A practical kitchen utensil—bakes, roasts, toasts perfectly on any cooking burner—saves fuel—cooks without overheating the kitchen. Approved by Good Housekeeping Institute. Your reward for securing TWO SUBSCRIPTIONS.

KNIFE and FORK SET



A fine set of six stainless steel Knives and Forks with genuine Marbalin non-burn handles—your choice of green, red, or onyx. A very practical gift and award. Your reward for securing TWO SUBSCRIPTIONS.

Send All Subscription Orders Directly to

The Etude Music Magazine

THEODORE PRESSER CO., Publishers, 1712 Chestnut St., Philadelphia, Pa.

The D. Appleton-Century Company announce the publication of a new volume in the "Whole World" Series

PIANO PIECES FOR EVERYONE



This volume represents an outstanding addition to the piano group of the "Whole World Music Series." The large quarto size pages, all newly engraved, authoritatively edited with exactitude as to clarity and correctness of interpretation, bring to the musician a text of uniformly unsurpassed quality. The selection of contents represents the accumulated favorites of many generations of discerning music-lovers, including those moderns which are most generally accorded place on the programs of foremost recitalists and on the curricula of leading teachers. The result is a degree of versatility that is an outstanding and distinguishing feature of this valuable volume. The augmented interest today in the works of the modern school of composition, not alone in concert programs, but also in the home and studio repertory of the average pianist and student of the piano is here fully recognized. The classics that are already available in a multitude of collections have been held to a minimum in favor of a wider and more representative appeal. It is also important to note that the selections do not appear in any of the other piano volumes in our "Whole World" Series. A graded and classified index have been included for the assistance of teachers and students.

COMPLETE CONTENTS

Albeniz, I. ..... Cordova, Op. 232, No. 4 *(from "Songs of Spain")*
Amani, N. ..... Orientale, Op. 7, No. 2
Arensky, A. ..... Consolation, Op. 36, No. 5
Beethoven, L. van ..... Ecossaises
Beethoven, L. van ..... German Dance
Brahms, J. ..... Intermezzo, Op. 116, No. 6
Cervantes, I. ..... Jealousy *(Cuban Dance)*
Chopin, F. ..... Nocturne *(F Sharp)*, Op. 15, No. 2
Chopin, F. ..... Prélude, Op. 28, No. 4
Cui, C. ..... Orientale, Op. 50, No. 9 *(from "Kaleidescope")*
Dohnányi, E. von ..... Capriccio, Op. 2, No. 4 *(B Minor)*
Fauré, G. ..... Cradle Song for a Doll, Op. 56, No. 1
Fibich, Z. ..... Poëme
Flörsheim, O. ..... Elevation
Franck, C. ..... Danse Lente
German, E. ..... Shepherd's Dance *(from "Henry VIII")*
Grieg, E. ..... The Echo, Op. 43, No. 2
Grieg, E. ..... Puck, Op. 71, No. 3
Ippolitow-Ivanow, M. ..... Procession of the Sardar, Op. 10, No. 4 *(from "Caucasian Sketches")*
Juon, P. ..... Nymphs at Play, Op. 18, No. 1 *(Etude)*
Levy, L. ..... Valse Lente, Op. 32
MacDowell, E. A. ..... Præludium and Intermezzo, A Major, Op. 10
Medtner, N. ..... Fairy Tales
Palmgren, S. ..... White Lillies
Pierné, G. ..... Valse
Prokofieff, S. ..... Élan, Op. 4, No. 2
Prokofieff, S. ..... Légende, Op. 12, No. 6
Prokofieff, S. ..... Marche, Op. 33 *("Love of Three Oranges")*
Rachmaninoff, S. ..... Romance *(F Minor)*
Rebikoff, V. ..... Les Démons S' Amusent
Reger, M. ..... Caprice
Respighi, O. ..... Nocturne
Rimsky-Korsakow, N. ..... Flight of the Bumble-Bee
Roubetz, A. ..... Meditation
Schubert, F. ..... Ballet Music *(from Rosamunde)*
Schubert-Liszt ..... Thou Art Peace *(Du bist die Ruh')*
Schumann, R. ..... Duetto *(from Sonata)* Op. 22
Schumann, R. ..... The Prophet Bird, Op. 82, No. 7 *(Vogel als Prophet)*
Schumann, R. ..... Soaring *(Aufschwung)* Op. 12, No. 2
Schutt, E. ..... Pierrot In Pensive Mood, Op. 48, No. 5
Scriàbine, A. ..... Etude *(E Major)* Op. 8, No. 5
Sjögren, E. ..... Eroticon *(No. 11, in D-Flat)*
Stravinsky, I. ..... Berceuse *(from "The Fire Bird")*
Stravinsky, I. ..... Chez Pétrouchka *(from Pétrouchka)*
Szalit, P. ..... Intermezzo
Tschaikowsky, P. I. ..... Troika, Op. 37, No. 11

For Sale at all Music Stores in the United States
(Not sold in Canada or European Countries)

PRICE $1.50

D. APPLETON-CENTURY CO.

29-35 West 32nd St. New York, N. Y.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3256 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



Christoph Gottlieb Schröter—B. Hohenstein, Saxony, Aug. 19, 1699; d. Nordhausen, Nov. 1782. Noted organist, theorist, lecturer, writer. In 1726 orgnst. at Minden; from 1732 at Nordhausen.



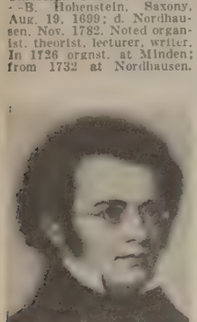
Werner Schrauth—B. Neuwied-on-Rhine, Aug. 29, 1899. Comp., pianist, arranger. Studied with Von Baussnern. Active in Frankfort. Has written orchl. wks. and cham. mu., also argmts.



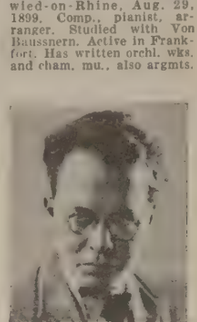
Corona Schröter—B. Guben, Ger., Jan. 14, 1751; d. Ilmenau, Aug. 23, 1802. Celeb. sopr., comp. A great favorite at Weimar ct. Assoc. with Goethe in production of his dramas. Wrote songs.



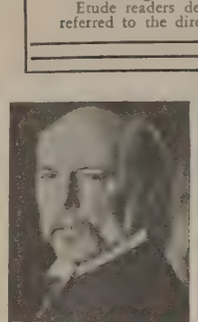
Daniel Schubart—B. theim, Swabia, Ap 1739; d. Stuttgart, 1791. Comp., poet, Ct. Poet in Stuttgar enduring fame as au words Schubert's *Die F*



Franz Peter Schubert—B. Vienna, Jan. 31, 1797; d there, Nov. 19, 1828. Famous comp. From boyhood a prolific melodist. Works incl. over 600 songs, besides symphonies, masses & other wks.



Heinz Schubert—B. Dessau, Ger., Apr. 8, 1908. Opera cond. Pupil of A. Seidl, Haas, and Hausegger. From 1929 to 1935 cond. in Dortmund and Flensburg, then in Munich. Cham. mus., choruses, songs.



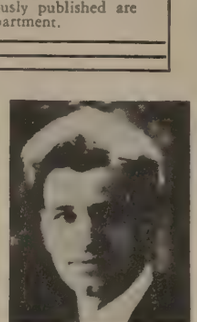
Ernst von Schuch—B. Graz, Styria, Nov. 23, 1847; d. Dresden, May 10, 1914. Cond. From 1873 till death, at Dresden Court Opera. Conducted world prem. of important operas of R. Strauss.



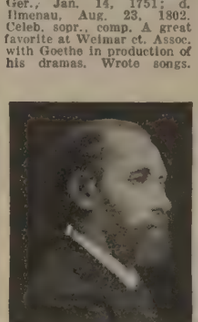
Johannes Schüler—B. Vietz, Ger., June 21, 1894. Cond. Studied in Berlin. From 1920-33, opera cond. in Gleiwitz, Königsberg, Hanover and Halle. Since 1933, opera dir. in Essen.



Gustav Schuetzendorf — B. Cologne, Ger., 1883; d. Berlin, Apr. 28, 1937. Baritone. Opera appearances in Munich, Berlin, Leipzig and Vienna. For 13 yrs. mem. of Metro. Opera (début 1922).



George Stark Schuler—B. New York, N. Y., Comp., orgnst., pianist, tchr. For 20 yrs. has been fac. mem., Moody Bible Inst., Chicago. Author, "Evangelistic Piano Playing," and other works.



Julius Schulhoff—B. Prague, Aug. 2, 1825; d. Berlin, Mar. 13, 1898. Comp., pianist. Début, Dresden, 1842. Many successful tours. A favorite teacher in Paris, Dresden and Berlin.



Ella von Schultz-Ad—B. Petrograd, F 1846; d. Bonn, July 2 Comp., pianist. F Henselt and Rubi Was active in Venice works including an



Johann Abraham Peter Schulz—B. Lüneburg, Ger., Mar. 31, 1747; d. Schwedt, June 10, 1800. Comp., cond. Kapellm. at Rheinsberg, then court cond. at Copenhagen. Many large works.



Heinrich Schulz-Beuthen—B. Beuthen, Silesia, June 19, 1838; d. Dresden, Mar. 12, 1915. Considered by many one of most important Ger. composers. Orchl. works, chamber music, choruses.



Clara Schumann—B. Leipzig, Sept. 13, 1819; d. Frankfort-on-Main, May 20, 1896. Pianist, comp. Daughter and pupil of F. Wieck; wife of R. Schumann. Had brilliant concert career. Miscl. works.



Elisabeth Schumann — B. Merseburg (Thuringia). Soprano. A leading prima donna of Vienna Staatsoper. Has toured Amer. Known especially as intptr. of Mozart and R. Strauss; lieder singer.



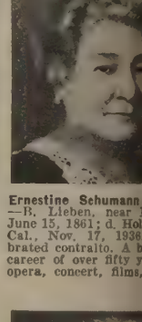
Georg Alfred Schumann—B. Königstein, Saxony, Oct. 25, 1866. Comp., pianist, cond. Studied, Leipzig Cons. Was cond., Bremen Philh. O., then dir., Berlin Acad. of Singing. Miscl. works.



Meta Schumann—B. Minneapolis, Minn. Comp., sopr., accompanist. Studied in London. Sang with St. Paul Symph. Toured as accom. with Elena Gerhardt, Giannini, other artists. Res. N.Y.



Robert Schumann—B. Zwickau, Saxony, June 8, 1810; d. Endenich, Ger., July 29, 1856. Famous comp., writer, editor. Fdr. of neo-romantic school. His complete works comprise 34 volumes.



Ernestine Schumann—B. Lieben, near June 15, 1861; d. Hol Cal., Nov. 17, 1936 brated contralto. A b career of over fifty y opera, concert, films,



Georg Schünemann—B. Berlin, Mar. 13, 1884. Musicologist. Studied at Stern's Cons. Active in Berlin, holding important posts. Has written valuable literary wks., also essays in various journals.



Heinz Schüngeler—B. Aachen, Ger., 1884. Comp. Studied at Düsseldorf Cons. In 1904 became teacher at Cons. of Hagen. Has written piano pieces, songs; also works for two pianos.



Ignaz Schuppanzigh—B. Vienna, 1776; d. there Mar. 2, 1830. Violinist, cond. Member of Prince Razumovsky's private quartet. Intimate of Beethoven. Dir. of German opera in Vienna.



Karl Schuricht—B. Danzig, July 3, 1880. Comp., cond. Pupil of Humperdinck. Kapellm. of theaters in Zwickau, Dortmund, Kreuznach. In 1912 became munic. music dir. in Wismar, Ger.



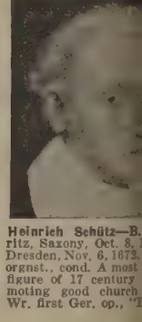
Bernard Schuster—B. Berlin, Mar. 26, 1870; d. there Jan. 13, 1934. Comp., cond., editor, mus. publ. Was opera cond., Magdeburg and Berlin. In 1901 founded periodical, "Die Musik." Miscl. wks.



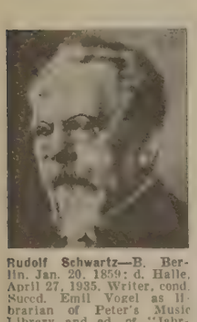
Joseph Schuster—B. Dresden, Aug. 11, 1748; d. there, July 24, 1812. Dram. comp. Pupil of Schürer and Padre Martini. Court comp. at Dresden. Honorary maestro di cappella at Naples.



Eduard Schütt—B. Petrograd, Oct. 22, 1856; d. Meran, Italy, July 26, 1933. Comp., pianist. Was cond. of Akademischer Wagner-Verein in Vienna. Wr. a comic opera and many other works.



Heinrich Schütz—B. ritz, Saxony, Oct. 8, Dresden, Nov. 6, 1672. orgnst., cond. A most figure of 17 century moting good church Wr. first Ger. op., "



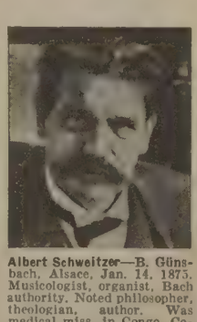
Rudolf Schwartz—B. Berlin, Jan. 20, 1859; d. Halle, April 27, 1935. Writer, cond. Succd. Emil Vogel as librarian of Peter's Music Library and ed. of "Jahrbuch." Litr. and mus. wks.



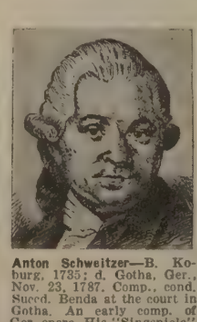
Joseph Schwartz—B. Riga, Russia, 1880; d. Berlin, Nov. 10, 1926. Opera baritone. Sang first in Vienna Volksoper, later at Berlin ct. op. Has made successful appearances also in Paris and N. Y.



Maximilian Schwedler—B. Hirschberg, Silesia, Mar. 31, 1853. Flutist. Was prof. at Leipzig Cons. and solo flutist of Gewandhaus Orch. Inventor of Schwedler flute. Wrote a method.



Albert Schweitzer—B. Günsbach, Alsace, Jan. 14, 1875. Musicologist, organist. Bach authority. Noted philosopher, theologian, author. Was medical miss. in Congo. Co-founder, Paris Bach Soc.



Anton Schweitzer—B. Koburg, 1735; d. Gotha, Ger., Nov. 23, 1787. Comp., cond. Succd. Benda at the court in Gotha. An early comp. of Ger. opera. His "Singspiele" attained great popularity.



Irving Schwerké—Mus. critic, author, teacher. Has lectured in Europe on Amer. composers. Mem. of various internl. music societies; Contbr. to leading mus. journals, incl. The Etude.



Paul Schwers—B. Spandau, Feb. 22, 1874. Comp., organist, editor. Active in Berlin. In 1907 became ed., "Allgemeine Musikzeitung." Has written masses, chamber mus., choruses and songs.



Gustav Schwickert—I delberg, Ger., Dec. Comp. Pupil of J. manns. For some ye been active in Frei writer of choral works piano pieces.



Ludwig Schytte—B. Aarhus, Jütland, Denmark, Apr. 28, 1850; d. Berlin, Nov. 10, 1909. Comp., pianist, teacher. On faculty of Horák's Acad., Vienna. Excelled as writer in the smaller forms.



Michel Sciapiro—B. Russia. Comp., violinist, teacher. Pupil of Hugo Heermann and Ševčik. Became Ševčik's assoc. teacher in New York. His violin pieces have been used by leading artists.



Silvio Scionti—B. Acireale, Sicily. Pianist, teacher. Long a leading artist and teacher in Chicago. Has appeared with Chicago and Minneapolis Symphony Orchestras.



Charles Kennedy Scott—B. Romsey, Eng., Nov. 16, 1876. Comp., cond. Fdr., Oriana Madrigal Soc., 1904; Philh. Choir, 1919; Euterpe Str. Players, 1922, all of London. A leader in English chl. mus.

Cyril Meir Scott—B. Oxton, Cheshire, Eng., Sept. 27, 1879. Comp., poet. Pupil of I. Knorr. One of England's best known writers, whose works tend toward modernism. Writes in all forms.

Henri Scott—B. Coatesville, Pa., Apr. 8, 1876. Dram. bass, teacher. Pupil of Oscar Saenger, New York. From 1911-1914 with Chicago Op. Co. For many years with Metro. Opera. Res. Phila.

John Prindle Scott—B. Norwich, N. Y., Aug. 6, 1877; d. Syracuse, N. Y., Dec. 2, 1932. Comp., chl. dir. Studied at Oberlin Cons. Wrote many songs, incl. *The Secret* and *The Wind's in the South.*

Antonio Scotti—B. Jan. 25, 1866; d. the 26, 1936. Famous dra tone. Debut, Malta. Had a career of 3 with Metro. Opera 1899). A notable

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy — $2.00 a year

VOLUME LVI, No. 3 — MARCH, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Dr. Frances Elliott Clark
F. Sherman Cooke
Louis Woodson Curtis
Dr. Hollis E. Dann
William Arms Fisher
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth A. Gest
Mabelle Glenn
Victor J. Grabel
Jacob Kwalwasser
George L. Lindsay
Joseph E. Maddy
Guy Maier
Guy McCoy
Russell Van Dyke Morgan
William S. Nortenheim
Dr. Victor L. F. Rebmann
Peter Hugh Reed
Henry S. Sawyer
Frederick W. Wodell

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

Etude Historical Portrait Series 138
World of Music 140
Editorials 141
A Career in Radio ..... *L. Manners* 143
Let Us Have More Piano Duets ..... *O. C. Emerald* 144
A Romance of Easter Carols ..... *K. D. Hemming* 145
A Personal Memory of Ippolitoff-Ivanoff ..... *V. Karapetoff* 146
The Story of the Gloria Patri ..... *V. C. Tupper* 146
The Civic Value of a Music Hobby ..... *L. Prince* 147
Student Repertoires ..... *A. T. Smith* 148
The Threshold of Music ..... *L. Abbott* 149
Fifty Years Ago This Month 150
Records and Radio ..... *P. H. Reed* 150
Bugles Over the Hudson ..... *H. V. Miller* 151
Stage Deportment at Student Recitals ..... *R. E. French* 152
A Pupil's Questionnaire ..... *D. D. Freas* 152
Debussy's Principles in Piano Playing ..... *M. Dumesnil* 153
Musicians of March Birth ..... *W. F. Gates* 154
Band and Orchestra Department ..... *W. D. Revelli* 155
Where Do We Go from Here ..... *W. D. Revelli* 155
Music Extension Study Course ..... *J. Thompson* 156
Teachers' Round Table ..... *G. Maier* 157
The "Italian Concerto" of Bach ..... *M. Hambourg* 158
"Sugar Coating" the Scales for Sammy ..... *C. H. Maskell* 183
How to Make Chord Practice Interesting ..... *H. Mynning* 183
Singer's Etude 184
The Inflexible Jaw ..... *W. G. Armstrong* 184
Voice Training in Our Schools ..... *J. Kelly* 184
The "Floating" Tone ..... *H. E. Erickson* 185
Organist's Etude 186
Who Wrote the First Organ Tutor? ..... *C. A. Harris* 186
Better Hymn-Tunes in the Service ..... *E. G. Mead* 186
Vocal Couplers ..... *M. Anderson* 187
Organ Questions and Answers ..... *H. S. Fry* 188
Piano Accordion Department ..... *P. Deiro* 189
The Game of Teaching ..... *P. Deiro* 189
Violinist's Etude ..... *R. Braine* 190
How a Violin Is Made in Mittenwald ..... *M. Matthews* 190
Paganini from a Personal Point of View ..... *S. Michel* 191
Violin Questions and Answers ..... *R. Braine* 192
So "Kitty" Loses Her Credit ..... *H. E. Elverson* 192
Fretted Instruments Department ..... *G. C. Krick* 192
The Banjo ..... *G. C. Krick* 192
Music in the Dark ..... *B. B. Steinel* 194
Teaching the Beginning Pianist to "Take Dictation" ..... *G. F. Pugley* 194
Questions and Answers ..... *K. Gehrkens* 195
Voice Questions and Answers ..... *F. W. Wodell* 197
Junior Etude ..... *E. Gest* 202
Letters from Etude Friends 204
A Boy's Game ..... *H. D. Brown* 204
Do You Know? 204
Musical Books Reviewed 204

Music

Fascinating Pieces for the Musical Home

Columbine ..... *C. Nordman* 159
March of the Lollipops ..... *W. Lemont* 160
Mrs. Washington's Minuet ..... *P. L. Duport* 161
Hungarian Echoes ..... *J. F. Cooke* 162
Volga Boatmen's Song ..... *C. F. Manney* 163
Music Box, The ..... *L. L. Loth* 164
Nocturne ..... *R. H. Woodman* 165

Master Works

Italian Concerto (1st movement) ..... *J. S. Bach* 167

Outstanding Vocal and Instrumental Novelties

Waltz Continental (Piano Accordion) ..... *I. Peterson* 171
Beloved, Let Us Love One Another (Vocal) ..... *C. F. Mueller* 172
Dreamtides (Vocal) ..... *T. Lieurance* 174
Pastorale (Organ) ..... *W. A. Mozart* 175
Deep River (Four Hands) ..... *A. Kelberine* 176

Progressive Music for String Quartet

Gavotte in B-flat ..... *G. F. Handel* 178

Delightful Pieces for Junior Etude Readers

Swinging in the Treetop ..... *S. Forrest* 180
Big Chief ..... *R. Paridon* 180
Sandman's coming ..... *A. Richter* 181
Bedtime March ..... *L. Weitz* 181
Waltz in Springtime, A ..... *I. Rodgers* 182
Amaryllis ..... *H. Ghys-Felton* 182

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879.

Copyright, 1938, by Theodore Presser Co. for U. S. A. and Great Britain.

Appropriate Music for

The Choir's Contribution to the Easter Program

Any of These Publications May Be Had for Examination

EASTER CANTATAS

For Mixed Voices unless otherwise mentioned

MESSIAH VICTORIOUS
By William G. Hammond

A stimulating and uplifting musical presentation of the Resurrection and Ascension. There always is predominating a musical fervor in its decided melodic and rhythmic construction. Time, 30 minutes. Price, 75c.

THE RISEN KING
By Alfred Wooler

Just the kind of a cantata to make a genuine appeal to volunteer choirs. It is always interesting to the choir and the solo assignments are very satisfying. Time, 30 minutes. Price, 60c.

IMMORTALITY
By R. M. Stults

A well planned cantata with texts taken chiefly from the Scriptures. Time, 35 minutes. Price, 60c.
Also published in an edition for Treble Voices—Two Part. Price, 60c.

EVERLASTING LIFE
By Mrs. R. R. Forman

This cantata presents the story of the Resurrection in a most beautiful and effective manner. Ten musical numbers. Time, 45 minutes. Price, 60c.

THE GLORY OF THE RESURRECTION
By Charles Gilbert Spross

Frederick H. Martens made the compilation around which the composer wove his melodies and musical effects to enhance the beauties of these Easter thoughts. Time, 35 minutes. Price, 75c.

VICTORY DIVINE
By J. Christopher Marks

One of the best of all cantatas for Lenten or Eastertide use, satisfying to the lover of good music as well as to non-musical folk, small choirs of volunteer singers with fair soloists or splendidly trained choirs numbering several hundred voices. Time, 1 hour. Price, $1.00.

THE GREATEST LOVE
By H. W. Petrie

A brilliant cantata of moderate difficulty for Easter or general use. The twelve melodic and interesting musical numbers are divided between soloists and the chorus. Time, 40 minutes. Price, 75c.

HE LIVES, THE KING OF KINGS
By Anna Priscilla Risher

Texts by Juanita E. Roos. Its nine numbers impressively bring out the story of the Cross, the Tomb, and the Resurrection. Time, 20 minutes. Price, 50c.

Other Easter Cantatas

The Rainbow of Promise (*Baines*)	$0.60
The Wondrous Cross (*Bergé*)	.60
Life Eternal (*Dale*)	.60
King of Glory (*Morrison*)	.60
The Dawn (*Baines*) *Treble Voices*	.60
Alleluia (*Stults*)	.60
Easter Glory (*Stults*)	.60
From Death unto Life (*Stults*)	.60
The Dawn of the Kingdom (*Wolcott*)	.60
The Living Christ (*Stults*)	.60
King of the Ages (*Stults*)	.60

EASTER ANTHEMS

MIXED VOICES

Cat. No.		Price
10240	Alleluia, Alleluia! *A. U. Brander*	$0.12
20040	And When the Sabbath Was Past (with Violin) *W. H. Jones*	.15
6022	Awake, Thou That Sleepest! *F. C. Maker*	.12
6021	As It Began to Dawn *G. C. Martin*	.12
10474	As It Began to Dawn *R. M. Stults*	.12
20278	Awake Up My Glory *J. Barnby*	.10
10729	Break Forth into Joy *J. Barnby*	.12
10802	He Is Risen. *R. M. Stults*	.12
20128	Christ Is Risen from the Dead *R. S. Morrison*	.12
10307	Christ, Our Passover *W. H. Eastham*	.10
20872	Lord Now Victorious *Mascagni-Greely*	.20
21234	Christ, the Lord, Is Risen Today *Lily Strickland*	.12
35141	Christ Triumphant *H. R. Shelley*	.18
35127	Day of Resurrection, The *C. G. Spross*	.16
21011	Easter Morn *Risher-Spross*	.12
20126	Glory Crowns the Victor's Brow *R. M. Stults*	.12
20689	He Is Risen *C. Simper*	.12
10111	Hosanna *Granier-Adams*	.12
21328	Hymn of Joy (New) *Louise E. Stairs*	.12
21118	I Know That My Redeemer Liveth *Handel-Warhurst*	.12
10629	Jesus Christ Is Risen *W. H. Neidlinger*	.15
20178	King of Kings! *C. Simper*	.12
21183	Where Life Is Waking All Around *H. P. Hopkins*	.12
10068	Lord Is Risen, Indeed, The *Billings-Lerman*	.10
35139	Christ, Our Passover *W. Macfarlane*	.20
21119	Our Lord Is Risen from the Dead *C. Harris*	.12
15595	Resurrection, The *R. M. Stults*	.12
15598	Risen Lord, The *R. S. Morrison*	.12
35136	Strife Is O'er, The *C. B. Hawley*	.16
20614	Strife Is O'er, The *E. S. Hosmer*	.12
20149	Thanks Be to God *P. Ambrose*	.15
20373	Today the Lord Is Risen *R. Kountz*	.10

MIXED VOICES—Continued

Cat. No.		Price
20256	To the Place Came Mary *Wm. Baines*	.12
10309	Why Seek Ye the Living? *W. H. Eastham*	.05

TREBLE VOICES

10803	Alleluia, Alleluia! (3 Part) *A. U. Brander*	.15
10478	Alleluia, Song of Gladness (2 Part) *J. B. Gran*	.10
10899	Christ Is Risen (2 Part) *J. C. Warhurst*	.12
35211	Christ Triumphant (3 Part) *H. R. Shelley*	.15
10805	Hosanna (2 Part) *Granier-Warhurst*	.12
21137	Nature's Eastertide (2 Part) *Wm. Baines*	.12
21139	Three Easter Carols (2 Part) *Mrs. R. R. Forman*	.12

MEN'S VOICES

10804	Alleluia, Alleluia! *A. U. Brander*	.15
10241	Christ Is Risen *Minshall-Nevin*	.12
10934	Hosanna *J. Granier*	.10
21138	King of Kings *Simper-Nevin*	.12
20887	Lord Now Victorious, The *Mascagni-Greely*	.20
10806	Sing with All the Sons of Glory *F. H. Brackett*	.10

EASTER SERVICES
For the Sunday School

After Three Days	Various Composers
Easter Glory	F. A. Clark
Echoes of Easter Joy	F. A. Clark
Hail, Festal Day	R. M. Stults
King Immortal	F. A. Clark
The Risen King	R. S. Morrison and Other Composers
Dawn of Hope	R. M. Stults and Other Composers
Raised in Glory	R. M. Stults

Prices on Above Services

Single Copies	7c	50 Copies	$3.25
Dozen Copies	80c	100 Copies	6.00

Send for Folder P-1 giving complete list of Easter Music for Choirs

THEODORE PRESSER CO.

Music Publishers, Dealers and Importers

1712 CHESTNUT STREET, PHILADELPHIA, PA.

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 3 • MARCH, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



DR. HOWARD HANSON

DR. HOWARD HANSON, director of the Eastman School of Music of Rochester, New York, was reëlected president of the National Association of Schools of Music, at its session at Pittsburgh on December 27th and 28th, last. Dr. Hanson has done a notable work in the way of recognition of the American composer, by giving performance to their works, on the programs of the Rochester Symphony Orchestra, under his personal direction.

SOFIA, BULGARIA, with a population of three hundred and fifty thousand, has its Grand Opera with one hundred and fifty-seven artist singers, choristers, dancers and instrumentalists, and at the same time supports two symphony orchestras.

THE APOLLO CLUB of Chicago gave, on December 27th, its ninety-first performance of Handel's "Messiah," a work which has been the especial treasure of this fine organization through its many, many years of existence. Edgar Nelson was the inspiring conductor, with Robert Birch presiding at the organ.

DON LORENZO PEROSI is reported to have accepted an invitation to compose a Mass in honor of San Carlo (St. Charles) and to direct its performance at the Duomo (Cathedral) of Milan.

THE ROYAL PHILHARMONIC SOCIETY of London began its season by inviting the Leeds Festival Choir to London to give a repeat performance of the "Mass in D" of Beethoven and the "Dettingen Te Deum" of Handel, which were leading works in the then recent Leeds Festival.

THE CHICAGO CITY OPERA reports "sold out houses" as the rule of its now closed season, with patrons loyal to opera when produced "on a scale comparable only to the palmy days of the Campanini and Insull regimes." The "Norma" of Bellini and "Otello" of Verdi had revivals; and the polish opera, "Halka," with incidental dances by Loda Halama, was a novelty.



ADELE AUS DER OHE

ADELE AUS DER OHE, once among the most eminent women pianists of the world, died on December 8th in Berlin. Born about 1865 in Germany, she first studied the piano with Kullak, and then at eleven began seven years of instruction from Liszt, of whose pupils she was one of the very few surviving. She played with all the leading orchestras in existence in her day, toured the United States for seventeen consecutive years beginning in 1887, when she thrilled the public with the "dazzling brilliancy" of her technic.

THE "CANTOR OF LEIPZIG" had his day in the Parisian sun, when within a fortnight his monumental "Mass in B minor" and the "Passion according to St. John" each had two performances by the Bach Society of Paris.

LILIAN MARY BAYLIS, moving spirit of the phenomenal Old Vic and Sadler's Wells enterprises, through which the world had its most successful ventures in high class opera and drama at prices within the reach of the humblest, died on last November 25th, at the age of sixty-three. In her teaching us how to bring a fine art of the stage to the masses, Miss Baylis made one of the most significant pioneer cultural contributions of the present generation.

RICHARD STRAUSS, who, the musical world is pleased to know, has recovered from a recent serious illness, announces that his new opera, "Daphne," is completed and that it is to have its world première at the Dresden Opera with Dr. Karl Bohm conducting.

NEW MUSICAL RESTRICTIONS have been decreed by the Chamber of Music of the German State, by which foreign musicians may accept a position or engagement in Germany only on the authorization of this Chamber; and music teachers—unless by exceptional permission—may not instruct non-Aryan pupils.

THE CIVIC GRAND OPERA COMPANY of Philadelphia drew on January 19th a capacity audience to the famous old Academy of Music, for a performance of those gory musical twins of the stage, "Cavalleria Rusticana" and "I Pagliacci." The evening was made memorable in our musical annals by the brilliant American début of Fidelia Campigna, from La Scala of Milan, in the rôle of *Santuzza*, and by the effective introduction of a richly robed religious procession during the playing of the celebrated *Intermezzo*.

THE PASDELOUP ORCHESTRA of Paris presented Alexander Brailowsky as soloist for its program of October 31st, when he won stupendous applause for his interpretation of the "Concerto in E minor" of Chopin and the "Concerto in G minor" of Mendelssohn, with "absolute perfection of technic and sparkling life."

WALLACE A. SABIN, one of the most distinguished organists and composers of the Pacific Coast, passed away on December 9th, at Berkeley, California. He created the musical score for two of the most popular of the famous Bohemian Grove Plays, "St. Patrick at Tara" and "The Twilight of the Kings."

DR. VAUGHAN WILLIAMS has been awarded the Shakespeare Prize recently founded by an anonymous Hamburg merchant. It is one of three (the others being the Rembrandt and the Steffans prizes) to be given annually for outstanding work in music, literature, painting, sculpture, and architecture.

THE KOCHEL CATALOG of Mozart's compositions, revised and annotated by Alfred Einstein, has been recently issued in a third edition of this work of such meticulous research and incalculable value in identifying and authenticating the compositions of this incomparable master. It is to be hoped that before too long we shall have an English translation of this volume.

THE MUSIC AND ART DEPARTMENT of the Central Library of Los Angeles is reported to contain "5,500 books and 22,102 music stores." Probably a compositor's imp craftily scrambled the c's and t's for the librarian's records.

A STRADIVARIUS MEMORIAL CONCERT was presented in Carnegie Hall, New York, on December 20th, last, for the Stradivarius Memorial Association, of which the purposes are the development of young talent by making fine instruments available for use in study and concert. Dr. Walter Damrosch, Efrem Zimbalist and the Musical Art Quartet were sponsors of this event; and contributing movements are being organized throughout the country.

A WORLD MUSIC FESTIVAL, as a feature of the New York World's Fair of 1939, is being planned by a committee of which Dr. Walter Damrosch is chairman, with Edward Johnson, general manager of the Metropolitan Opera Company, Mrs. Vincent Astor, Marshall Field, and others prominent in the musical world coöperating.

THE ROYAL OPERA of Stockholm opened its new season with the "La Bohême" of Puccini, followed by the "Orpheus" of Gluck.

YEHUDI MENUHIN gave especial importance to his concert in Carnegie Hall of New York, on December 6th, last, by giving the first concert performance in America of the recently exhumed "Violin Concerto in D minor" by Schumann, with piano accompaniment as was its original form. He was to have had the honor of giving to this work its world première; but the Reich interfered with a decree that this honor should fall to the land of Schumann's birth.

THE "SONATA IN E-FLAT, OP. 122," of Schubert, was on a recent New York program of Webster Aitken; which recalls that Schubert wrote the *Andante* of this sonata on the back of the original manuscript of Beethoven's song, *Ich Liebe Dich,* thus producing one of the rarest musical relics in all the world, now in possession of the Society of the Friends of Music of Vienna.

MLLE. NADIA BOULANGER, the eminent French composer, theoretician and conductor, led the conservative Philharmonic Society of London in its concert of last November 4th, one of the very few occasions on which this honor has fallen to a woman musician. The audience had a surprise when it opened a program which listed works of the early centuries and closed with the "Requiem" of Fauré.



EDWIN HUGHES

MR. EDWIN HUGHES, well known to readers of THE ETUDE, was elected president of the Music Teachers National Association, at its convention in Pittsburgh from December twenty-eigh thirtieth. Mr. Hughes has held long a le place among piano teachers of America aside from his maintaining a prominent in the professional life of musical New he is director of the Piano Departme the Washington Conservatory of Musi

SIR LANDON RONALD, after a s of twenty-seven years as principal o Guildhall School of Music of Londor retired from that post. Many American recall him as conductor for Melba wh her several tours.

A BACH FESTIVAL is announce March 3rd and 4th, by the Bach Fe Committee of Winter Park, Florida. Christopher O. Honaas, choirmaster at F College, and director of the Bach Ch Orlando-Winter Park, as conductor chorus will be a coöperating body inc the A Cappella Choir of Rollins C (sixty voices), The Orlando-Winter Bach Choir (fifty-seven voices), and from Jacksonville, Daytona Beach, T Gainesville and Leesburg. The "St. Ma Passion" and a number of motets fami Bach lovers are announced, with s mostly from the Bach Festival shri Bethlehem, Pennsylvania.

ONE OF OUR MOST DISTINGUIS of American radio commentators re made the repeated statement that the popular *I'm Always Chasing Rainbow* a melodic "steal" from the *Prelude in C minor* of Chopin; though, of course poaching had been practiced on the *Fa Impromptu* of the famous Polish-F composer.



MARTINE as *Otel*

VERDI'S "OTELLO," after a rest of twenty-four years, was revived on December 22nd, at the Metropolitan Opera House, with Giovanni Martinelli in the title rôle, Elizabeth Rethberg as *Desdemona,* and Lawrence Tibbett as *Iago;* when there were innumerable curtain calls, with outbursts of applause that frequently interrupted the performance next to last and perhaps most tragic of V operas was first heard in America. Academy of Music of New York, on Ap 1888, with Marconi as *Otello,* Galassi as Eva Tetrazzini (sister of Luisa, the e coloratura soprano) as *Desdemona,* Scalchi (glorious among all contralt *Emilia.*

(*Continued on page 201*)

Hacks Who Became Masters

ONLY yesterday the gentlemen of Grub Street, the diggers after golden nuggets which were to make the jewelry of figureheads, were held in ignominy. Wagner, for instance, had a large number of coworkers, many of whom were masters who, as helpers in the orchestration of his works, made it possible for the greater master's mind to produce what it did. It so happens that the Editor of THE ETUDE studied with one man in Germany upon whom Wagner placed great responsibility in the carrying out of suggestions in his scores. This was Professor Herman Ritter, one of the foremost musical savants of his day. One composer alone, with a single pen in his hand, never could have written and copied the millions of notes found in a Wagner score and its parts. But remember that, without the great original creative genius of Wagner, the work of most of the men who gladly helped him never would have been possible.

In the days of Bach, Handel, Mozart and Haydn, these workers, by enormous diligence, might have written all of the works for the comparatively simple orchestrations of the day. Handel, for instance, would write a composition with a figured bass. That is, the harmony would be suggested by figures rather than by notes written out. This was the reason why Mozart made additions to the score of Handel's "Messiah" so as to make it better to a more modern orchestra. Even the orchestra of Mozart seems a very simple, almost childlike, group, when compared with the modern symphony orchestra. If Mozart could wake up at this moment in a modern home and hear the orchestrations of several of the popular radio orchestras, such as those of Frank Black, Ferde Grofé and André Kostelanetz, he would be astounded by their skill, brilliancy and color. Mr. Maurice Dumesnil, who was a protégé of Debussy and probably knows more about him than any other living man, states that Debussy in the latter part of his life depended quite a bit upon one "hack." In other words, after the master had created a great work he was liable to hand an orchestral sketch, on four staves, to his confrère. André Caplet, a really very distinguished musician and winner of the *Prix de Rome*, who would carry out the full realization of the high score, on which Debussy would thereafter work and finally give approval. Meanwhile, Debussy would stroll leisurely out to the *Bois de Boulogne* or go to contemplate the knicknacks in the *de luxe* shops of the Victor Hugo Avenue. Mme. Debussy, shorty before her death, admitted that among the scores on which Caplet worked were "La Mer (The Sea)" and "The Martyrdom of St. Sebastian." Caplet, by the way, was himself a very able composer. His "Miroir de Jésus" is a masterwork. For a time he liked Baston as an opera conductor. Under his own name he has published a very lovely orchestration of the *Golliwogg's Cake Walk* of Debussy. All publishers have editors to whom even the greatest composers are glad to express their gratitude for suggestions and technical help.



ANDRÉ CAPLET

The situation to-day, however, has changed very greatly. The men who were put down merely as orchestral arrangers have come to a different station in life, owing to the enormous demand for music for the radio and the moving pictures. These men take a good popular song and dress it up in silks and satins, diamonds and pearls, so that in a way it becomes a work of art. Listen in to the finesse of some of the works that come from the fabulously busy pen of Frank Black, Musical Director of Radio City. When we first saw the name of Ferde Grofé, he was orchestrating very light musical scores for other musicians. The next we heard of him came with the orchestration of Gershwin's *Rhapsody in Blue*. Then he blossomed out before the public with the "Grand Canyon Suite," the "Mississippi Suite," and other original works, showing that he has melodic and musicianly gifts as well as great technical skill, and giving him a high position among musicians.

The gifted and brilliant orchestral arrangers are the high salaried musical moguls of Hollywood and Radio City; but they cannot take the place of the original creative composers. Moreover, these misnamed hacks of filmdom often have incomes which are spectacular. Frank Black admitted to us, some months ago, that he was nevertheless in despair at the time for really good song themes upon which to work.

It never should be forgotten that Wagner himself was for nearly a year a hack for a Parisian publisher, making arrangements of the lighter pieces for pianoforte, and that Debussy in his early years made a meager living by arranging for four hands or two pianos the compositions of the older master, Camille Saint-Saëns. Perhaps one of the best roads to becoming a master is, first of all, to be a very good hack.

Many masters have spent years in the reworking of the orchestral scores of their predecessors. Rimsky-Korsakoff did Moussorgsky a very great service by making an entirely new score for "Boris Godounoff," and Erich Korngold's revision of the score of "Die Fledermaus," by Johann Strauss, which he did for the incomparable Max Reinhardt performance at the *Deutsches Theater* in Berlin, made of it one of the most delightful things of its kind. These men considered laborious work of this sort to be an honor and an opportunity.

Hollywood now has a score of musicians with the technic and ability of real masters, who are applying their skill, not to works for a *Kaiserliche* and a *Koenigliche Hofoper*, where they might be heard by only a handful of listeners, but to the radio and to moving pictures, where their efforts are a delight to millions. There is an obvious disadvantage to this, in that these men of magnificent talents and ability may cease to write for great and permanent aims and permit their precious gifts to be devoted to trifling pot

boilers or less enduring productions of a popular nature.

Query:—"If Wagner had written 'Die Meistersinger' for the cinema only, what might have happened to it after it had been the round of the movie palaces?"

In Memoriam

OVER a year ago one of the foremost of American singers and teachers of singing, Horatio Connell, passed to a higher existence.

In every finer sense he was a most intense and patriotic American. He was trained musically in Europe, coming under the instruction of the famous Stockhausen. He became one of the best known oratorio singers abroad and was renowned for his singing of Bach. Returning to America, he had many distinguished appearances and then settled down as a teacher, becoming remarkably successful in his private work, at the Curtis Institute in Philadelphia, and the Juilliard School of Music in New York, where he succeeded Mme. Sembrich. He was the author of Connell's "Master Vocal Exercises." Among the very successful singers who studied with him are Helen Jepson, Rose Bampton, Nelson Eddy and Wilbur Evans. He was a man of strong character, with a blithe and happy soul, and with a beautiful outlook on life which was an inspiration to all who knew him. A few months before his passing he wrote the following impressive and prophetic poem:

The Boatman Nears His Goal

Strong blows the wind from out the east,
  Dashing the sea foam on the shore,
Where winging gulls alight and feast,
  Flying from inland moor.

The brown thrush and the martin blue
  In tree top green and azure air,
Whistle and sing the whole day through,
  While pass the June days fair.

Alone, I row my one man boat
  Against the swift and rising tide,
Watching the graceful sea birds float
  Across the marshes wide.

The dreams of youth pass, mile by mile,
  Joy wakes anew a slumbering soul,
Life seems so fair and all worth while,
  As the Boatman nears his goal.

Real friends are never forgotten; and Horatio Connell was claimed as a friend by many whom he had richly helped.

The Ubiquitous Sucker

WHICH MEANS that you need hardly to step a few feet away from home without meeting someone who seems destined by the gods to be caught by a scheme which, to any thinking person, is a flagrant fraud.

When we, the Editor, were a boy, we used to tramp the Catskill Creek, not far from where Rip Van Winkle played at nine pins with his little old men of the mountain. The creek was teeming with suckers, a peculiar fish with a mouth turned down so that it fed upon the growths on the rocky bottom. These fish were never to be caught with a hook, but with a wire snare on the end of a pole, operating like a lasso. The sport was exciting and at the same time stupid. The fish rested, statue-like, in the clear mountain water; and the trick was to pass the noose up over the fish's tail without touching him and then to jerk it at the right time. Usually it required from twenty to thirty failures to get one fish. We were so overcome with the thrill of the adventure, however, that we embalmed our experiences in a poem which, to our youthful great delight, was published in "Judge." Since then, however, we have spent much of our time in explaining to human suckers how they can avoid being caught if they are not absolutely set upon putting themselves into a noose.

Really, friends, the situation often becomes highly farcical. So many people resent learning the truth, especially when the truth punctures their vanity. One good lady recently became very indignant when we tried to explain to her that the New York firm of alleged publishers, who were willing to print her manuscript for a sum of about eighty-five dollars, were making a profit of at least sixty-five dollars, upon a masterpiece which would certainly die still-born.

Yes, the fake publisher is abroad again, looking for suckers. Do not forget that one in Washington, some years ago, is said to have cleaned up some two million dollars in the racket, before he was put out of business by the Government postal authorities. Thousands of wholly incompetent would be poets and composers were induced to put their brain children into print, with the idea that a fortune was assured. It was, but only to the fake publisher who made an enormous percent of profit on every sucker he landed.

One of the latest musical sucker rackets is the "Radio Training School." Fake schools have arisen, sometimes with fraudulent apparatus, purporting to give auditions for radio work, and pretending that, with but a few lessons, they can turn out radio stars. Exorbitant prices are charged for so called "intensive" tuition; and the student stands no better chance than any of a thousand other music students, of becoming a radio star.

Because of this, we have drafted the following:

Rules for Suckers

1. Before patronizing any publisher who has not a well established name, write to the Better Business Bureau in the nearest large city and find whether the publisher is legitimate.
2. If you receive any offers from publishers who will, for a consideration, print your manuscript and offer it for sale, let a Better Business Bureau advise you as to the reliability of the firm. Send the offer to the Postal Department in Washington, which is always glad to coöperate in the suppression of frauds.
3. Remember that no legitimate publisher solicits manuscripts that he does not expect to make a part of the catalog of the firm. This means that he examines each manuscript with a view to listing it as one of the firm's assets; and that, if he believes in it, he is willing to invest money in it and does not ask the composer or the poet to contribute one penny. If the publisher cannot accept the manuscript, he sends it back and the composer has an opportunity to dispose of it elsewhere. It may just fit into the catalog of some other house. Getting a manuscript back by no means implies that it is doomed.
4. Patronize schools and teachers of known reliability. Beware of those which promise miracles! Of course, millions have been made by many in the musical field—from Verdi to George Cohan—but it has not been done by proprietary schools which make outrageously extravagant claims. Before you believe any high powered advertising, which assures you that all you need is a few lessons to make you a Lawrence Tibbett or a Grace Moore, consult some worth while musicians and get their advice. We know of one youthful sucker who was taken in by a fake radio school which assured him that he was already almost a Bing Crosby, but which quickly changed its opinion when the student's money was gone.
5. If you want to throw away money, there are far more pleasurable and less humiliating means of doing so, than in being a musical sucker. Try collecting discarded ink bottles or Pullman Car stubs.

A Career in Radio

By LUCILLE MANNERS

Soprano Soloist of The Cities Service Radio Hour of The National Broadcasting Company

A Conference Secured Expressly for The Etude *Music Magazine*

By ROSE HEYLBUT



LUCILLE MANNERS

TO A GREAT EXTENT, the artists who appear on the important radio hours are musicians who have proven themselves in the public field of concert or opera, and who are invited to perform before the microphones as a result of their already established musical reputations. This circumstance often gives rise to such questions from aspiring young beginners as: "Is it possible to build up a radio career without a stellar reputation?" "Can an unknown singer hope to develop a standing by means of radio alone?" "Are the networks willing to listen to anyone who is not already made?"

I am glad to discuss these problems, because my own career has been thus far in radio exclusively. My case is one of a singer who has been built up entirely in radio, and who still dreams of a chance in concert and opera. In telling of my own experiences, my sole purpose is to show to other young singers (who to-day are in the same position as myself five years ago) that radio is by no means a sealed world, closed to those who are not stars.

I come from the small town of Irvington, New Jersey; I have always loved to sing (quite apart from the professional aspects of vocal art); and I had no advantages by way of "boosting". In order to have better opportunities for better singing, I joined a small opera club, which was forced to disband during the depression. There I met my teachers, Mr. Louis Dornay and his wife, Mme. Betsy Culp. Mme. Culp is a near relative of Mme. Julia Culp, the eminent *Lieder* singer, and she has had the same musical background and traditions. From the very start my teachers offered me the dual advantages of careful vocal technic and interpretative training. In order to continue having the benefit of this excellent musical schooling, I took a position as stenographer, supplementing my family's small rational allowance by my own earnings, and finishing my academic work at night school.

Opportunity Knocks

WHILE I WAS THUS OCCUPIED, the National Broadcasting Company invited my teachers to sing over the air on one of their programs, and they spoke to officials there, suggesting me for an audition. The audition was granted. By way of a parenthesis, I suggest that it is always a wise thing to reinforce one's application for a radio audition by credentials and recommendations from teachers whose musical opinions may be considered authoritative. In order to go to the broadcasting headquarters and sing, I asked my employers for extra time off at the lunch hour. The regular board for auditions heard me; and during the time there came a telephoned request for me to repeat the song, for one of the company's executives who wished to listen to me from his own office.

The audition ended; I heard no decision either for or against my work; and I went back to my typewriter wondering what might be in store. At the office, next day, I received a telephone call from NBC, asking me to present myself on the following afternoon for a radio appearance. That is the story of my entrance into radio. It will prove, I believe, that the door is always open.

Once I had officially entered the magic world of song, I expected to be hailed as a star at once. But nothing of the kind happened. I was given routine work to do; which led to my use as soloist on some of the sustaining hours (unsponsored programs); and still later, I was chosen for certain guest appearances on larger, sponsored hours. But when those guest appearances were over I went back to my small work. Even when I appeared, for four weeks, as substitute on the Cities Service program I returned to my humble typewriter afterwards; and I was glad to have it as a refuge. It would be pleasant, of course, to have the big things to come at once; but, since this is not usually possible, it is better to be satisfied with the smaller things, and to keep on working. After five years of faithful working and waiting, I was selected as soloist of one of the network's largest sponsored programs.

So much for the inside secrets of breaking into radio. Now, what shall the young singer do once he, or she, gets there? My best and most earnest advice is: "Do not listen to people who talk to you about special radio technic." There is no such thing. There is but one kind of radio technic, and that is the correct technic of singing. The only thing that is the least bit *special* about radio singing is the very mechanical point of not standing too near to the microphone. This brings with it the dangerous habit of saving the voice and putting less than one's best into the performance. I stand about two-and-a-half feet from the microphone, and then forget about its being radio. I sing exactly as though I were on a public concert platform, using the same vocal technic and striving at all times to keep my tones as pure and free, and my production as relaxed and natural as is possible. Anything less is not good singing, and it is a grave mistake to suppose that radio requires less than good singing.

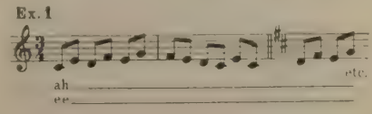
An Exacting Art

IF THERE WERE any possible difference to be made between radio singing and regular singing, I should say that radio makes even more exacting demands upon vocal expertness. The reason for this is that, to assert himself over the air, the singer must depend upon voice alone. There is nothing glamorous at which the audience may look or by which it may be captured.

Radio listeners welcome you only for the sake of your voice and the expertness with which you project it to them.

One of the most important problems for the young singer to master is the art of singing on the breath. This means the conservation and use of the breath supply so that each note will be sung full "in the middle," with as little breath as possible employed, and so that the entire supply can be utilized easily and freely for long interpretative passages. It is one of the most difficult phases of the vocal art to be mastered. The danger, of course, is in permitting any of the breath to creep into the tone, thus causing the tone to sound breathy at the same time that the breath supply is used up by this wasteful escape. The remedy is to try to get as much vocal value out of each breath as can be done before releasing any more. I have a very helpful exercise for this, which aids in utilizing the breath supply, at the same time that it gives a more polished *fioritura* technic. Here it is:

Ex. 1



The exercise is to be sung as it is written, ascending the scale by half step transpositions. The intervals are reversed when descending the scale. Sing as many of these units as can be done comfortably on one breath; and gradually make use of all the vowels sounds, such as *ah, awe, aye, ee,* e (as in *met*), *oh, oo,* with the easier ones only at first; then the more difficult; and with a fresh vowel for each breath. Try the exercise first in your middle range, and then progress gradually to the higher notes.

The question of range is also an interesting one. Though I now sing *coloratura* arias, I began as a mezzosoprano. The questions arise: "When is it legitimate to increase the range, and when is it dangerous?" It is legitimate to develop those higher tones which already lie naturally in the voice and need only to be perfected. It is dangerous to try to sing notes which are not natural and need to be pushed or forced. Always begin to sing in the middle register. Perfect one note at a time. Never attempt to sing a tone that is higher than what you have been practicing. Instead, feel it out and discover whether it comes naturally or whether you have to force it. Only your own sensations can guide you on this point, and one should be consistently and constantly alert for the feeling of the thing.

For any voice of any range, one should strive to sing only with head tones; that is to say, with tones resonated in the cavities of the head, behind the nose. Never under any circumstances should one push on the tone from the throat. In feeling out new tones, in the legitimate development of range, try to keep these resonance chambers as open and free as is possible. I have found it helpful to master a special position of mouth, for high notes. I do not like to advise other singers what to do, but I am glad to tell of my own habits. I hesitate to call this mouth position a "smiling" one, because of the danger of having this misinterpreted as a fixed and unrelaxed grin. So I shall say that I place my mouth as though I were going to pronounce the letter *e*. I realize that *e* is a difficult vowel to sing, and I seldom vocalize on it; but I find it helpful to keep *e* in mind in preparing for a high note. I prefer this position rather than a simple dropping of the jaw, because such a position tends to throw the tones back into the throat.

No matter how eager you are to progress to the difficult passages of songs or arias, always warm up the voice with an introductory few minutes of pure scales and *vocalises*.

A Sound Foundation

SO MUCH FOR ACTUAL vocal points. Another most important matter is the general

musicianship of the aspiring radio artist. Singing is not enough. Even aside from wanting to develop into a thorough, well rounded artist, there are very practical reasons for studying as hard for a radio career as one would for the opera. The aspirant who cannot read notes fluently is lost on the air, where program emergencies so often arise which make the consideration of new music imperative. Further, because ear-values are intensified in radio work, perfect pronunciation of foreign languages becomes another "must." On the concert stage, where light, flowers, a beautiful gown, and the aspect of an enthusiastic audience can absorb some of the listeners' attention, it is bad enough to hear "ick" for "ich," or "hooroose" for "heureuse"; on the air, where nothing but the sound can make an impression, it is fatal! It will be found that even those radio singers of to-day, who make no pretension to art music but confine themselves to popular songs and crooning, are taking more earnest steps to develop their general musicianship than was the case not so far in the past.

Repertoire is another immensely vital consideration. Let us suppose that our young candidate has secured an audition, has passed it with success, and has actually secured a contract for radio work. The first thing he needs, upon which he may call, is a solid and varied repertoire, from which he can choose selections of all types for immediate use. Radio songs cannot stand too frequent repetition. Where a concert singer can prepare a single program of twenty songs, and carry it all over the country in visiting the different cities, the radio singer must prepare each concert from entirely new material. And this material must admit of infinite variety. There must be operatic arias, *Lieder*, French music, English songs, plantation melodies, ballads, operetta "hits," and dignified popular numbers. All must be there, in the mind and in the throat, ready for use at a moment's notice; and new songs must be constantly added.

The radio audience, after all, is different from that of any other musical entity. Opera and concerts command their own types of listeners. People know in advance what to expect. If they like it they come, and one can be assured of their interest by the very fact that they do come. If they do not like it, they stay away; and one can be sure that only the smallest minority of the audience has still to be converted to the cause of good music. On the air, however, there is no one type of audience to aim at. Everybody listens, potentially at least. Even if they do not turn on your program, their dials may be set from the last one, and you will come over to them purely by accident. And that sheerly accidental introduction may be your chance of making new friends.

The All in All

THUS, THE GREATEST PROBLEM of the radio singer is the preparation of a program which, again potentially at least, will include something that everybody likes. In reaching such an audience, it is a great mistake to guide one's self exclusively by the distinction between classical and popular songs. The audience is not interested in the source or history of your music. It wants pleasing melody. This melodic pleasure may proceed from a Schubert *Lied*, an arrangement of Liszt's *Liebestraum* (which was not written as a song at all), a ballad by Stephen Foster, a Strauss waltz, or the theme song of a new motion picture. All, in their respective fields, are good music. Perhaps television may one day create a different audience appeal, when the listeners can see the singer and watch the dramatic interpretation of the song. But, for the present, the aural pleasure of smooth, lovely melody is the best yardstick by which to measure the value of one's radio programs. Thus, it is a wise thing to open one's mind to all the different kinds and types of songs which will provide the melodies one needs. Do not be either highbrow or lowbrow; do not shun this or that type of music. All good music is wel on the air.

Above all, do not act the *prima don* radio contract is not a synonym for perfection. There is always much learned and improved, and a whole humility in the face of all one doe know can help to smooth the way to learning.

By way of summing up such counse I can give to ambitious singers who their eyes upon the goal of radio, yourself as fine a musician and as re sible an artist as you can. Find a te who will impart to you the only c method of singing, and follow his a regardless of any talk you may he "special radio technic." Do not try to the big things along. Begin in a small and let your development (both voca professional) come gradually. If you the chance to an audition by one o major networks, consider that opport as just so much extra good fortune do not expect it as your due. Try, in to fit in with the plans of your local tion, and get some experience there all times make yourself vocally sure go to your work with a reserve-fu repertoire that will make for a sen security. Then never for a moment yourself to feel that radio work de less than any other field of musical

Let Us Have More Piano Duets

By OLIVE C. ENEVOLD

YES, FOUR HANDS on two instruments are considered quite correct, indeed fashionable: but four hands on one instrument seem not so popular as formerly. And yet some of the finest music of the great masters was written for four hands on one piano. Mozart, Schubert, Liszt, Brahms, and Grieg, all excelled in this form of composition.

Interpretation of these fine duets calls for one's (or "two's") best efforts; and this should not be an excuse for our neglect of this medium for permanent culture, for which it is so excellently suited. Interpretation of a duet involves adjusting the pedals for certain passages, as well as graciously acknowledging the other player's fine points in technic. There is nothing else so fine in life as such mutual recognition in any art, and music lovers should find pleasure in this pursuit.

Schubert showed a marked predilection for writing for four hands. The "Hungarian Dances" of Brahms were originally written for four hands. Grieg exhibited a special gift for this four hand writing, so neglected by many composers. He and his wife, Fru Nina, were skillful duetists; and they found great joy in performing together. His four "Norwegian Dances" and the two "Symphonic Pieces," all for four hands on one piano, are gems no pianists dare belittle. In fact, quoting Henry T. Finck, in his book, "Edvard Grieg"; "To get the piece *Norwegian Dances, Op. 35* at its best for a piano solo you must first get the original version for four hands." Sound advice to students, from a sound musician.

Grieg's clever four hand transcriptions of his own works are beautiful tone pictures. The four hand arrangement of Schubert's *Divertissiment à la Hongroise*, with its delightful Hungarian airs, and its rich tonal combinations in the *secondo*, is a treat for modern ears.

On Making Transcriptions

THERE ARE STILL the original duets to be had, without the arranging in some unauthorized shape. A good transcription as a duet should retain the original key and not a single note should be changed, further than to spread the harmonies for the four hands. A good example is the *Liebestraume, No. 3* of Liszt in duet arrangement. It is richer in tone than the solo, with the showy *cadenzas* discarded; which should please many sincere musicians who care not for Liszt's sometimes frivolous flourishes. It was published in THE ETUDE for August, 1931. Brahms' *Hungarian Dance, No. 7*, in the original duet form, was in THE ETUDE for October, 1930; and the *No. 5* in the issue of April, 1933.

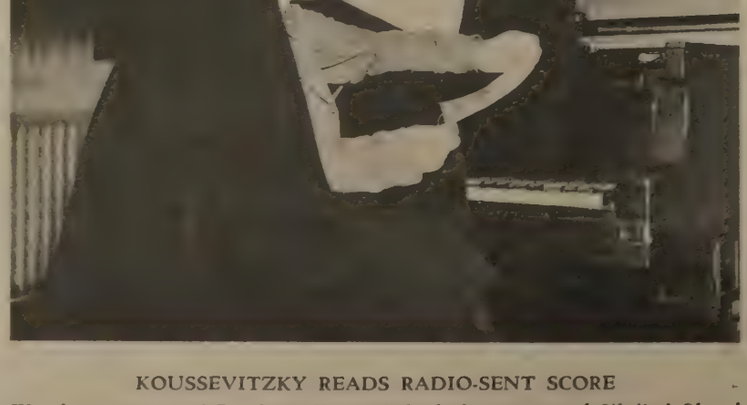
Musicians are aware that the deep tones in the bass of the modern grand piano travel farther than the high ones. Also, sound travels faster in warm, damp weather. This may be one reason that the duet is considered impracticable for the large concert hall. Nevertheless, two intelligent players must alternately tone down the volume of sound according to the interpretation, even in a small auditorium. discoveries now being made in the d of acoustics, we cannot ignore the la sound in their relation to music.

Suit the Music to the Occasi

WE HEAR COUNTLESS CONCERTS of cha music, but never any such programs taining the charming piano duets. may have been rare occasions, such a Schumann Centenary Celebration o Classical Concert Society in Lond 1910, which program admitted one duet. In an article in *The London T* at the time of the celebration, the a could not recall any other example first class public occasion in London a piano duet had been included. No the number was a credit to the com for otherwise the editor would not expressed the wish to hear the "Mi Marches" of Schubert in their or four hand version, virtually unknown i lic to-day except in Tausig's solo p sions or as too often flared by a bra

It is a pity that all this literature i demned unheard in its original for may be that the apparent associati the piano duet with the amateur has thing to do with the seeming boycott the fact that the opportunities fo proper development are, for some re lacking. The piano duet is an exc form of chamber music and should b tivated as such. May the day soon when we shall hear fine interpretati original duets of the masters, by a of the first rank!

Very few piano duets were originally for four hands. Most of th duets are arrangements, some of the interesting being transcriptions of o overtures. Among the duets originally ten in this form, those of Antonio D (1781-1858) are among the most in ing. For the most part they are fourth grade. Diabelli was a priest later became a professional musicia then a music publisher. He published of the works of Schubert; but he und this so spontaneous and original co and complained that he wrote too



KOUSSEVITZKY READS RADIO-SENT SCORE

Wonders never cease! Dr. Serge Koussevitzky had programmed Sibelius' Choral Symphony "The Origin of Fire" for a late December concert of the Boston Symphony Orchestra. Part of the score, sent from Berlin, was lost in the mail. The Radio Corporation of America came to his aid, and the missing parts were photographed from the originals in Berlin, put in a transmitting machine, and sent through the air to New York, where a receiving machine made a copy of which four music sheets made a page 8½ x 11 inches. It required but seventy-two minutes to send each of these sheets. The transmission of the several parts took several hours. If it had come by aeroplane, it could not have taken less than two days. By fast steamer it might have been delivered in New York in from four to five days. This is the first time that a musical score has been sent photographically over such a distance through the air. If this method had not been available, the performance of this work might have had to be postponed for a week or fortnight.

A Romance of Easter Carols

Music of the Great Festival of the Resurrection

By KATHERINE D. HEMMING

JST AS OUR CHRISTMAS CAROLS are built on a celebration of the ancients, those for Easter have same Pagan origin. However, while wo species are similar in musical treat-:, that is, built on dance rhythms, they rally differ widely in sentiment, one rding the nativity, the other the resur-on, of Christ. Also, in the secular ls we find the former concerned with ing and jollity, whereas those for er are "rejoicings in nature's rebirth" odes to spring. Ancient races were .ys sincere, and our Indo-European stors, who believed that the sun was born each morning and that after rid-across the world it lay buried at night, ld naturally welcome the spring.

bleak northern climes these Aryan worshippers greatly feared the long ths of partial and days of total dark-; so when days began to lengthen they a great festival called *Hwcolar-tid,* or ning Tide, that was joyously celebrated dancing and singing odes to their the Sun. Each nation and tribe had imilar festival at the beginning of g. Early Christians naturally used e spring songs, with which they were amiliar, in building those of their new f; for Easter, their greatest festival he year, coincided with the Feast of ng of the pagans.

A Handmaid of Religion

AND MUSIC always have been given rence, not only by the Hebrews but by all nationalities; and early Greeks, 1000 to 400 B.C., even thought it e of superhuman origin. At a much date the Romans also rated music highly in their worship. So we find corded that, at a religious celebration in ne, during the reign of Julius Cæsar -44 B.C.), twelve thousand singers and cians participated. In Christian Rome always has formed an important part eir services, especially at Easter. After silence of bells and the use of minor ts during Holy Week, at midnight on er Eve during the reading of a cer-passage of scripture in the Sistine el, the bells of Saint Peter's, joined ll the bells in the city, ring jubilantly; guns of Castle Saint Angelo are fired; people crowd in and around the ches to join in the singing of special val settings of the *Gloria* and *Alleluia, se Ye the Lord.* This famous Sistine el is closely associated with song, ng been instituted by Pope Sylvester, in 314 A.D. also founded singing ols in Rome, for boys and men.

e Greek Church, in all parts of the d, has elaborate music and ritual at ervices, but special music for Easter when the theme is *Alleluia,* that is many times in various modes, by the companied choir, first by the Decani, are trained singing monks, on the right e altar, then echoed by the Cantori, or rs, on the left, after which it is again ated by the Decani and then by the e choir. On Easter Eve, at the Cathe-of Saint Sophia in Constantinople—is in darkness except for one window ny thousands of worshipers, bearing ed candles and led by the Patriarch, h around the building, chanting. At ght the Patriarch strikes the west with his foot; the Decani, around loudly chant, "Lift up your heads, O tes, and the King of Glory shall come in." The Cantori, inside the church, answer, "Who is the King of Glory"? The Decani again chant, "The Lord of Hosts: He is the King of Glory." Immediately the doors swing open; suddenly the Church blazes with lights; and the people crowd in and around the church, listening to the joyful music and carrying eggs and other foods from which they have abstained during the lean days of Lent and now have brought to be blessed. Eggs, symbolizing rebirth, always have played an important part in spring celebrations as well as in song, the egg ceremonial dance being oldest known dance. Each communicant greets the other with, "Christ is Risen!"; which receives the universal response, "He is indeed Risen," accompanied by a kiss among high and low.

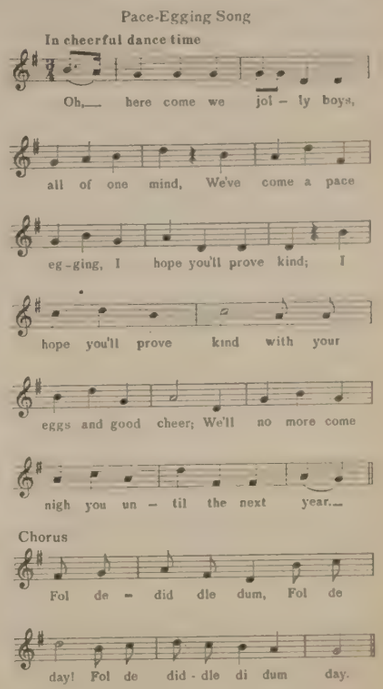
We shall mention musical examples of both branches of the Christian Church, Greek and Roman, which have persisted throughout the ages, each period adding some beauty to hymn and anthem. Pope Gregory, about 590 A. D., gave the world a dignified mode of church music that clearly evinces the sonorous solemnity of Hebraic psalmody and Druidic chant.

Among Easter hymns in Gregorian mode, with which all are familiar, the most perfect specimens are those translated from the Latin, such as *Alleluia, the strife is o'er* — music by Palestrina (1526-1594): *The Lamb's High Banquet,* set to a 7th century Sarum plain song; *Alleluia! O sons and daughters, let us sing* is a 17th century French melody. Other classical favorites include, *Christ the Lord is risen again,* by Johann Rosenblum (1615); *Christ the Lord is Risen to-day,* by Charles Wesley (1789), sung to *Lyrica Davidica;* and *Hail the festal Day,* by Rev. James Baden-Powell (1842). Through the years we find many splendid Easter hymns have been written by such masters as Sir Henry Smart, Sir George Elvey, Sir Arthur Sullivan, Martin Luther and other composers of every country, each displaying his individuality in the product of his inspiration. Among those written in true carol or dance form is *Rejoice, To-day earth tells abroad with holy veneration.*

The word *paschal,* frequently occurring in Easter hymns, is from *pascha,* the Jewish passover. Most countries use variants of this word, for Easter—to the French it is *paque;* Italians, *pasqua;* Dutch, *paschen;* Swedish and Norwegians, *paaske;* and Welsh, *paag.* Germans alone call it *ostern,* from the old Saxon word *oster* meaning *rising.* Only English speaking people call it *Easter,* so named after the old pagan goddess of the Saxons, *spring, estre.*

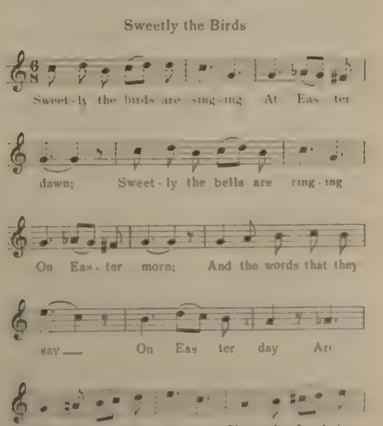
Of all beautiful Easter songs, Handel's *I know that my Redeemer liveth* stands first; also among Easter choral music his immortal and majestic *Hallelujah Chorus* from the "Messiah." This and Bach's Easter music are stupendously inspiring. In the "Passions" and other Easter music by Bach, a fine effect is gained from the fact that for the character of Jesus the words are always accompanied by strings in contrast to the other recitatives that are accompanied by the clavichord.

Among the many Easter hymns in true carol form are *Easter flowers are blooming bright,* written in lilting six-eight rhythm; the *In the Star of Morning, Rising in the Sky,* in twelve-eight measure; also this delightful carol for children, *Sweetly the birds are singing,* by Remington Fairland.



Secular Easter carols, although always spring songs, vary in different countries according to the temperament of the people. In the Tyrol, men with hats gaily decorated with flowers and ribbons, go from house to house during the Easter season, serenading with bright and gay songs, telling of spring and love. A vivid contrast is displayed by the Welsh, who also serenade but with a heavier type of song that is always in four part harmony. Each is beautiful in its own character. France has a greater collection of Easter songs than any other country.

A typical traditional old English Easter carol is the *Pace-Egging Song,* sung to a traditional air from West England.





THE FAMOUS "ST. CAECILIA" OF RUBENS

(*Continued on Page* 194)

A Personal Memory of Ippolitoff-Ivanoff

By DR. VLADIMIR KARAPETOFF

THE ETUDE is indebted to Professor Vladimir Karapetoff, one of the most distinguished of electrical engineers, and Professor of Electrical Engineering at Cornell University, for the following letter dealing with his own very thorough training in music under Ippolitoff-Ivanoff (1859-1935). The composer's real name was Ivanoff; but, to distinguish himself from an older musician of the same name, he prefixed his mother's name, Ippolitoff. He was a pupil of Rimsky-Korsakoff. For some time he taught in the Caucasus; and this led to the writing of his best known orchestral work, "Sketches from the Caucasus," played by orchestras everywhere. In 1906, when Vassily Safanoff came to America to lead the New York Philharmonic Orchestra, Ippolitoff-Ivanoff succeeded him as Director of the Moscow Conservatory.—EDITOR'S NOTE.

TO THE ETUDE:

Apropos of the passing of M. M. Ippolitoff-Ivanoff, January 29, 1935, may I relate some personal reminiscences of this remarkable man, as material for his future biographers? I was born in January, 1876, in Leningrad. During the years of 1885-89 I was living with my father and sisters in Baku, on the Caspian Sea. In addition to being a pupil in a grade school, I was taking piano lessons of a remarkable and original man, Christopher M. Kara-Murza. This man noticed that I was not particularly interested in acquiring piano technic but was intensely interested in theory, harmony, composition, orchestra, biographies of great composers, and so on. He therefore befriended me as though I were a grown up man, and encouraged my childish attempts in everything musical. The piano was considered to be merely a means to an end, and systematic practicing was not insisted upon. In the summer of 1889 our family moved to Tiflis, the capital of Trans-Caucasia and the residence of the Governor-General. The city had much better schools than Baku, and there were also a government opera house and a conservatory of music. The conductor of the opera and the director of the conservatory was M. M. Ippolitoff-Ivanoff. His young wife was Madame Zarudnaya, one of the leading sopranos in the opera and a vocal teacher at the conservatory. That fall a new piano teacher was engaged from Moscow, a pupil of Pabst, by the name of I. M. Matkovsky.

I was admitted to the high-school; and then my father took me to the conservatory, to be examined upon my skill in piano playing, by Matkovsky, in the presence of Ippolitoff-Ivanoff. I played a few scales and then began a concert study by Moscheles, for which I did not have an adequate technic, and which I did not know, anyway. Then, quite abruptly, the Director interrupted me, and, turning to my father, said, "This boy has not the first conception about piano playing; and, since he does not seem to possess any appreciable talent, I would not advise you to enroll him."

"But I want to study the piano, and I want to learn to play," I said vividly, before my father could open his mouth.

"You would have to start from the beginning, and that is hardly worth while," warned the Director.

"I am willing," said I. "When may I come for the first lesson?"

My father good-naturedly consented, and so I began my technical studies on the piano. Apparently father did not believe that a full high-school course, the piano, and private French lessons, were sufficient to keep his boy out of mischief; and so for some, to me unknown, reason, the violoncello was added, and I had to go to the conservatory four afternoons a week, twice for the piano lessons and twice for the violoncello lessons.

The Director's disparaging remarks only aroused a mad ambition in me to acquire a wonderful technic; and, with a good foundation in theory and harmony, this did not prove to be very difficult. In a few months I got over my inferiority complex and apparently Matkovsky reported to the Director my facility in reading new music, facility due to an early training in harmony and musical form. As a result, Ippolitoff-Ivanoff appointed me to be the official accompanist at student recitals, which usually took place on Sunday forenoons. Through these recitals I met his wife, whose vocal pupils I accompanied.

At last I was allowed to appear as piano soloist, and I played Schubert's *Impromptu in E-flat major,* at such a terrific tempo that the faculty members held their breath for fear something would happen. I did this simply to show Ippolitoff-Ivanoff how mistaken he was in his first disparaging remarks. After this, the Director took a particular liking to me and endeavored to encourage me all he could. Among other things he invited me to be the accompanist in a club at which selections of grand operas were staged under his supervision. In this manner it was my privilege to study operating scenes and their proper interpretation under this remarkable conductor. I am sure that I have carried the inspiration of this association to the present day. He patiently explained to me how to help a singer to get in, which notes to omit in difficult parts, and how to lead the singer in tempos without thwarting his self-expression.

The next year Ippolitoff-Ivanoff organized an orchestra among the conservatory students. He had the poor judgment to choose Beethoven's "Pastoral Symphony" for the first piece to be studied, and naturally he was continuously angry at us for our inability even to read the notes. In those days properly fitted glasses for a school boy were a rarity, and I really could not see half of the notes from the distance at which I had to sit. He finally rapped on his stand and pointing his baton at me said, "You fat boy out there, why don't you become a shoemaker? You will never become a musician anyway." It seems that my figure bent forward to read the music, and periodically drawing the bow reminded him of a shoemaker pulling on waxed ends. I do not remember my further career in this orchestra, but by 1892 I played one of Goltermann's violoncello concertos, in the Director's presence, at one of the Sunday morning recitals. This was one of those concertos about which Joachim once said, "Ja, das is beinahe Musik."

About that time the conservatory engaged another vocal teacher, Mr. Usatiy, who had been a well known operatic tenor but lost his voice. It seems that differences arose almost at once between him and Ippolitoff-Ivanoff's wife, and finally Usatiy established himself as an independent vocal teacher and operatic coach, having his apartment with a suitable stag that time I became known as an acce accompanist and Mr. Usatiy invite to accompany scenes from grand which he periodically staged for his This was a double delemma for a sixteen. I continued my studies at th servatory and did not wish to offen and Mrs. Ippolitoff-Ivanoff by help man with whom they had quarreled. the rules of the high-school forbad pupils from going out after six, a the rehearsals and performances we the evening. My father told me that I do as I pleased. My piano teacher Matkovsky, thought that accompa operas would be a fine experience fo and so I finally accepted Mr. Usatiy' posal. I hasten to state that no pay was attached to my duties. My offici was Mr. Orchestras and everyone me that, even later when I had noth do with the enterprise. Since high-s pupils in those days wore military forms and special traunt officers were vided to spot "civies," I went out al season two or three times a week, dark, wearing my father's gray ov and hat, and with a black mustache over my youthful lips.

In the fall of 1892 I went to Leni to enter a College of Civil Engineerin in the summer of 1893, when back I called on Mr. Usatiy. A tall young was also calling and Mr. Usatiy duced him to me saying, "His na Chaliapin; he has a fine bass voice some day you will hear about him was Usatiy who discovered Chaliapi who was his first teacher.

I never met Mr. Ippolitoff-Ivanoff 1892, having lived in this country 1902. Some two or three years ago I him, reminding him of the "Pa Symphony" incident and assuring hi he was perfectly correct in his pro that I should never become a musicia music has been my solace and the s of many joys all these years, and my tact with Ippolitoff-Ivanoff was a factor in broadening my interest to i vocal music and leadership, and in a great happiness to my life.

The Story of the Gloria Patri "Glory Be to the Father"

By VIRGINIA C. TUPPER

THE *Gloria Patri* is called the "Lesser Doxology," to distinguish it from the *Gloria in Excelsis* (Glory be to God on High), known as the "Greater Doxology."

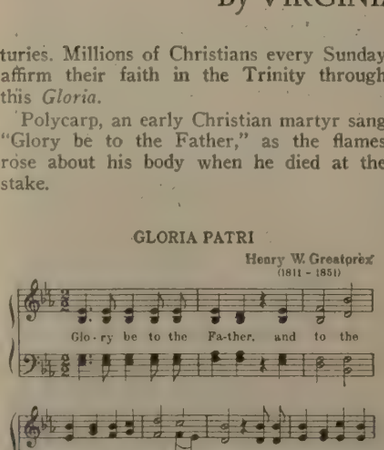
The *Gloria Patri* is a most ancient chant of praise. Possibly the Apostles themselves sang the first two lines in their meetings. It is certainly traced back to the second century.

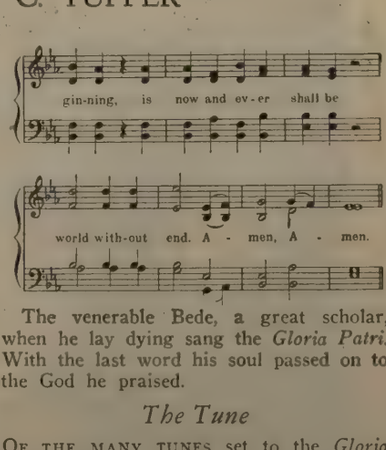
Philo, a learned Jew of Alexandria, writes of the joyful hymn singing of the early Christians. "Beautiful hymns to God they sang," he writes, "in unison, and with harmonies, their singing transported with divine enthusiasm."

The last two lines of the *Gloria* were added later, before 529 A.D. The *Gloria* was sung by martyrs in the Colosseum at Rome.

It has been used constantly in all Christian churches, and in every nation for centuries. Millions of Christians every Sunday affirm their faith in the Trinity through this *Gloria.*

Polycarp, an early Christian martyr sang "Glory be to the Father," as the flames rose about his body when he died at the stake.





The venerable Bede, a great scholar, when he lay dying sang the *Gloria Patri.* With the last word his soul passed on to the God he praised.

The Tune

OF THE MANY TUNES set to the *Gloria Patri* a favorite one used to-day in many churches is by Henry W. Greatorex. Henry was the son of Thomas Greatorex, an organist at Westminster Abbey. Henry G orex was himself a fine organist. In he came to the United States and organist at the Center Congrega Church in Hartford, Connecticut. La went to New York City where he wa ganist in several Episcopal churches. ly he drifted to South Carolina, sett Charleston, and in the last year of h there, in 1851, he published his coll of sacred music. The *Gloria Patri* best known contribution, and has through the years; it is sung in v churches every Sunday.

* * * * *

"It is through æsthetics that the wo to the solution of every political pr since it is through beauty that ma moves on to freedom."—Schiller, "Letter on Aesthetic education."



Judge Leopold Prince

The Civic Value of A Music Hobby

By The Honorable LEOPOLD PRINCE

Justice of The Municipal Court of The City of New York
Founder and Conductor of the City Amateur Symphony Orchestra

A Conference Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

Judge Leopold Prince is distinguished not alone for the broad humanity of his judicial rulings but also for the unique success with which he has incorporated his private hobby of music making into the civic life of New York City. Along with the demands of a crowded court calendar and its attendant legal research, he has for more than ten years managed to devote a number of hours each week to music making. The development of his hobby and the significant rôle it has come to assume in civic affairs, is the theme of Judge Prince's illuminating talk to readers of The Etude.—Editorial Note.

MPORTANT AS IT IS that our civic communities should enjoy the cultural advantages of hearing great professional mphony orchestras, I believe it to be even re important that these municipal groups ovide their citizens with facilities for king music *themselves*. In my opinion, re is no finer means of building char- er than that of participating personally great music. Aside from its æsthetic ue and its spiritual "lift," music brings th it a certain discipline in accuracy, pre- ion, and group coöperation, that can rcely be equalled in any other field of asurable endeavor. And the value of such cipline is all the greater just because comes in the form of fun. Attending re- arsals regularly and punctually, reading correct notes from the parts, counting rhythm, watching for the conductor's at, coming in on time, and making pro- rtioned *crescendi* and *decrescendi*, in uni- n with a hundred other players, all tend train the mind to clear, precise, and perative habits of thought. And if that es not form character, I don't know what l do so!

There are, of course, a number of other vantages to be derived from group music king; and for that reason I most heartily ite the attention of other civic com- nities to this hobby of mine. For more n a decade, now, I have had the pleasure conducting my own amateur orchestra. cently this orchestra became incorpo- ed, by Mayor LaGuardia, into the munic- l life of New York City, and received name of The City Amateur Symphony Orchestra. We are in every sense an amateur organization. Our players include a doctor, a dentist, a barber, a butcher, clerks, salesmen, and store employes. One of our group is employed by a great five and ten cent chain store—and I have to pay that giant company two dollars for a substitute, whenever our rehearsals or performances conflict with the girl's hours of duty.

Oaks from Acorns Grow

OUR ORCHESTRA GREW from the simplest beginnings. I love music, I play the violin and have kept up my playing all through my study and professional years, purely as personal recreation. As soon as my son could handle a bow, he, too, was given musical instruction. When he was about fourteen I thought that his interest would be further stimulated by opening to him the riches of ensemble playing. Accordingly we played duets. Presently we grew more ambitious and invited two friends in, to expand our duets into quartets. Every Friday night my boy, his two friends, and I shut ourselves in our front room at home and let loose our ardors. When we needed piano accompaniment, my wife joined us, and then we were a quintet. We had such good times, playing and talking it all over afterwards (with the added attractions of sandwiches and ginger ale), that other friends asked to join our little party. They were admitted, but only on condition that they bring their instruments with them. And so our original duets grew into a small orchestra. Our living room accommodated only twenty-two players (with elbow-room left for bowing), and so the orchestra became automatically limited to that number. We continued in that way for more than a year; plenty of sounds came out of our windows; and the neighborhood grew to know about us.

That is how we were invited to perform at a neighboring Public School, when a campaign was under way to raise funds for hungry children. That was altogether an event! Here we were, performing as an orchestra, for a public audience; and, in the course of the evening, I was called upon to speak. Among other things I said that I deplored the fact that sheer lack of space limited our group. The next morning I had a most gracious letter from the principal of one of the city's high schools, kindly inviting us to use the auditorium of her school for practice purposes. That was, indeed, a windfall. In no time at all our group expanded from twenty-two to fifty players, then to seventy-five, and, ultimately, to our present roster of one hundred and ten.

The Spirit Lives

WE STILL HAVE the same enthusiastic, hearty, informal good time. We meet every Friday evening, and spend a busy three hours in practicing and getting ready for our public concerts, of which we give a limited number during the winter months and a more extended program in July, in the city's municipal parks (Central Park in New York, and Prospect Park in Brooklyn). During the years of our existence, we have grown tremendously in knowledge, learning, by degrees, to play full symphonic programs. My summer vacation is regularly spent in unearthing new, interesting music, and in studying the scores, so that, when I conduct my players, I may conscientiously know what I am about. Having progressed from the easiest, "catchiest" music, we now perform the first three symphonies of Beethoven, the "Fourth Symphony" of Tschaikowsky, the "Unfinished" of Schubert, various symphonies of Haydn and Mozart, and a great deal of modern music—all of which I feel it my duty to put before my young performers, even if I do not always find it "beautiful" myself. It is my privilege to conduct all rehearsals and performances. I have had no formal training as a conductor; but, building upon a naturally sound sense of rhythm, I have studied all available books on conducting, as well as the working methods of the ranking conductors of our day.

That, as concisely as possible, is the story of our organization's development. It was begun sheerly in a spirit of fun, and it still yields us plenty of pleasure. But it does more. It has taken one hundred and ten young people (my original players were no more than fifteen years of age when they came to us) and has given them a personal sense of contact with the loftiest minds and the most ennobling thoughts in the world. It has shown them that first rate fun is to be had away from street corners and questionable saloons. It has given them a wholesome sense of pride in their own accomplishments. It has taught



NEW YORK'S "CITY AMATEUR SYMPHONY ORCHESTRA"

them, always in the spirit of fun, the value of precision, idealistic thinking, and pulling together. For such reasons, I believe myself qualified to talk at first hand of the benefits of amateur community music making—and I cannot sufficiently urge that other communities, all the way from Portland, Maine, to Portland, Oregon, also try their hands at it.

Labor Has Sure Reward

THERE ARE, OF COURSE, certain difficulties to be overcome. The chief of these is the matter of ways and means. In assembling performers for an organization of this kind, one will often find that some of the most gifted are too poor to provide themselves with instruments, or even with strings and repairs. Frequently white dresses or flannel trousers have to be furnished, for concerts. Also, there is the question of an adequate practice hall, the cost of new music, music stands, lights, and so on. That is why I urge that amateur orchestras be placed on a strictly community basis. I have, until recently, assumed the full financial burden of our group; but I do not advise others to do it. Try to get local authorities to grant a small appropriation; and, as a starter, a very small one will suffice. Get your local school authorities to give the use of their premises, rent free, for practice. Interest your local editor in giving space to a straight "news" reporting of your activities. And, when you are ready for public performances, give a concert for the benefit of your own organization. After that, play your best and watch what happens.

As to the choice of music that a new amateur group should play, I can offer only the results of my own experience. Begin with the simplest, most melodic airs. Do not try to make too ambitious a showing at the start. Progress, by healthy degrees, to the easier symphonies of Haydn and Mozart. Get some good orchestral arrangements of spirited marches. That is how we began; and even to-day I spend much time in the libraries, searching for new and unusual compositions. Each year I try to have two or three novelties on our program—music that is new, even, to the professional orchestras. It was my great pleasure thus to rediscover Haydn's "'Bear' Symphony." It gave me even greater pleasure, the following season, to find that same score used by some of the great orchestras, who had been made aware of it through the efforts of our strictly amateur group. Our program for the coming year will include works by Moussorgsky, Glazounow, Ivanow, Massenet, Grieg, and Tschaikowsky.

The Community Profits

A COMMUNITY, that will give an amateur orchestra even half a chance, will find itself more than amply repaid. Here again I speak from experience. Apart from the facilities which such a group creates for putting the best in music into the hands (and souls) of its citizens, apart even from the incalculable good it does in providing clean, wholesome entertainment for the young people of the town, the municipality itself reaps a harvest of glory from possessing a civic amateur orchestra. People come to hear it, and take pride in it. Our own audiences of twenty thousand a night attest to that. The vitality of any local "occasion" is immeasurably increased by the inclusion of good music. Mothers and fathers build up a very special sort of civic pride in seeing their children performing at a dignified public concert. And the young performers themselves are imbued with an unequalled sense of public and civic responsibility.

It is my firm conviction that pistols never find their way into hands that are busy with strings and bows. In my thirty years on the Municipal Court bench, I have never had a musician appear before me as litigant in any major case. And once the music habit is firmly rooted into people's souls, it never quite wears away. During the ten years of my orchestra's existence I have had a change of personnel of no more than twenty per cent. Some of our original group have had to drop out, of course, through pressure of business and lack of time; but they always come back to our concerts, and all of them tell me that, in the scanty leisure they do have, they still keep up their playing.

Indeed one of our present players, an excellent cornetist who works as a barber during the day, prefers his music even to his ease. This young man is not released from his shop before nine o'clock at night. He reached his city apartment around ten, and spent the hours from then until midnight in practice. The neighbors complained, and his landlord finally told him that he would have to give up either his cornet or his rooms. Without hesitation our cornetist removed himself and his family to the country, where he has plenty of space and no near neighbors. It is infinitely easier, he tells me, for him to commute to his work (and his rehearsals) than to give up his music.

The Harvest is Plenty

AS A DIRECT RESULT of the activities of our amateur group, several of our players have graduated to distinguished posts in professional organizations. Avram Weiss, our recent concertmaster, twenty-one years of age, entered a competitive audition last spring, with more than a hundred professional violinists, and won the coveted post of Assistant Concertmaster in the Indianapolis Symphony Orchestra. He is the third concertmaster we have lost in that way. Others of our performers have gone on to scholarships in noted conservatories and to promising careers. Thus, a civic amateur orchestra is valuable for the things to which it may lead.

Another interesting experience came to us, in this case a touching one. A noted musicologist, who possessed a valuable music library, heard some of our concerts and came to like us. I never had the pleasure of meeting the gentleman, but I heard that he expressed interest and enthusiasm in our work. He was in poor health, a trip abroad, and remarked to his that, if it should turn out to be a "one trip," he wished his entire library of m to be given to me, for the use of our chestra. He died abroad, and his collection of scores and arrangements presented to us.

Often at the end of a winter of work, we invite distinguished guest ductors to lead one of our performan and then our players experience a *thrill*, in leaving their desks and counters to follow the baton of a "pr sional" conductor. Among those who thus led our group are Mischa Pia Leon Barzin, and Eugene Plotnikoff. T are great occasions for me, when I fi seat at the back of the hall and listen, not quite disinterested spectator, to magic that comes from beneath the fin of these amateur youngsters.

Whatever the difficulties of gettir civic amateur orchestra under way, I say from experience that one of the more than worth the effort required. (your souls to great music. Give your y people the lift of personal contact wi force that builds fun at the same time it builds character. Permit your commu to enjoy the distinction of maintainin instrument for the general good! Take cultural development of the community your own hands; and aim always at hi goals and greater opportunities. My pr dream, just now, is to extend the rôl the City Amateur Symphony Orch to a proving-ground for gifted y American artists. I should like each to invite a number of conductors and ists to perform with us, who might otherwise have the chance of a digi public début. And if other commur will do the same, we shall soon have broader channel in which American ar may launch their own careers and the velopment of their national art. Ama orchestras thus offer our country one o finest art opportunities.

Student Repertoires

By ALICE THORNBURG SMITH

PARENTS of young students become discouraged when the child is not prepared to play a piece away from home, or even on short notice in his own home. It is well enough to say that the student should constantly review old pieces in order to keep up his repertoire, but there must be some incentive for the young child to do this.

The following method has proved successful.

Whenever a child plays for guests in his home, or as a guest in another home, he is credited with two points. If he plays at school, Sunday School, or at a party he gets five points. He tells the teacher at each lesson how many points he has earned the previous week. When one hundred points are reached, he is allowed to select a prize from a list prepared by the teacher. These prizes never exceed ten cents in cost, but the list includes the things in a dime store that children love and value. Some students earn several prizes a year in this manner. When parties occur, those planning to attend often mention to the teacher that they are counting on earning five points by playing at the party. Sunday School and public school teachers find ready and willing helpers in building programs. Mothers have said that if guests do not ask to hear a piece, the youngster will angle for an invitation to play. Coaxing is never necessary.

Among the older students this problem is solved by means of a repertoire club. We call it the "Triad Club," because each student *tries* to *add* one piece to his repertoire at each club meeting (once a month). To be eligible for membership in this club, the student must have five third grade pieces memorized. For initiation the members put the names of these pieces in a hat and draw out one which the initiate is then required to play.

The program for each meeting is arranged by the vice-president, who is program chairman. Previous to each meeting the teacher gives him a list of those n bers who are prepared to play at that m ing, together with the names of selections. All playing must be done memory.

Officers of the Triad Club are el semiannually, in order that a larger nu may have the opportunity of serving. T are no fees or dues. Each member, or year, acts as host or hostess, receivin club in his or her own home. Musical g are played after the program, and ref ments are served. The teacher attend an honorary member, taking no active only making suggestions occasionally this is a student organization. A bus session is held at each meeting. The s tary prepares the minutes, listing the gram in full. It is surprising how much helps the students to remember the n of compositions and composers. Club m bers are always on the lookout for p for their own repertoires. Requests often made for each other's pieces. younger students look forward to the when they will be eligible to membe in this club.



IS MUSIC TEACHING COMING TO THIS?

Here is a new scientific gadget from Berlin. Dr. Kurt Johnen and his wife are demonstrating his new invention for showing the faults of the piano student, by recording upon a cylinder the breathing and change of tension.

* * * * *

"If music teachers in the public sc are not educated to the highest stan and are not capable of teaching childre science of music, then the value obt from the musical appreciation hours the radio is almost obliterated."

—Dr. Walter Damros

The Threshold of Music

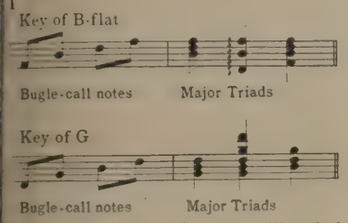
The Simplest Chord in Music—The Major Triad

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the second in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter*

WE RETURN to the four notes used in ugle calls and play them simulta- eously, we sound a chord—the sim- and most common chord in all music. chord is known as the *Major Triad.* e word "triad" means "three-note ." This word may at first confuse because the bugle call notes which it, according to the foregoing para- , are four in number. Analysis, how- will show that only three of the four are actually different from each other, ourth being an octave, or duplicate, of irst. On a B-flat bugle, for instance, our notes are F, B-flat, D and F. In one F is the same as another, so we liscard the lower F as a repetition— the chord, reduced to its simplest , consists of the three notes, B-flat, d F.

Ex. 1



tice that the triads are still triads e-note chords) even when you add notes, so long as the additional are merely octaves of notes already original triad; also, that it makes no ence which of the three notes is on which is in the middle, and which be- it is still the same triad. You may a chord C-E-G or E-G-C or G-C-E; t is always the major triad of C.

ce the major triad is simply a group- of certain overtones, a major triad s for every tone in the octave. You ick out for yourself the major triad , from the overtones of C given on 7 of THE ETUDE for January, and ise the major triad on F from the ones of F, given on page 50 of the issue.

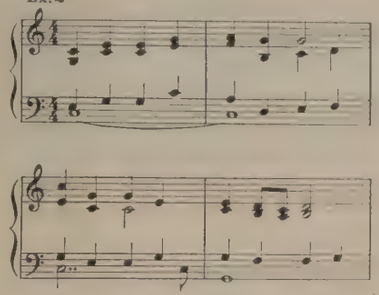
e word "major," as used in "major ," means merely the greater of the chief kinds of triads. The other kind, u have probably guessed, is the minor . Major and minor triads, we shall later, take their names from their guishing features: the intervals of a r third and a minor third, respectively, major third being greater than the r.

ery major triad contains the correct for playing *Taps, Reveille,* or any bugle call. Its notes are the same as of the 2nd, 3d, 4th, 5th, 6th and 8th of the harmonic series—so it can be l the most natural chord in the world. ld the scientific explanation why most le prefer simple major tunes and har- es to the discordant music of ultra- rn composers.

e literature of music, from the dance to the symphony, is filled with mel- which rely for their beauty almost ly on the major triad. To name a few ndom, there are Irving Berlin's *Alex- r's Ragtime Band;* Jerome Kern's *Till Clouds Roll By;* the Negro convict *Water Boy;* the *Sapphic Ode* of ms; the first theme of Beethoven's ica Symphony," and the prayer from Humperdinck's opera, "Hansel and Gretel."

Here are the first few measures of the prayer, as they appear in the prelude to the opera.

Ex. 2



In the first and third measures, not only does the harmony limit itself exclusively to the triad of C, but the melody, too, outlines the same triad. In the other measures we find somewhat more variety: triads on F, G and C.

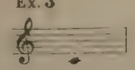
Related Triads

EVEN THE SIMPLEST of tunes requires a little freedom of melody and variety of harmony. So unless we are content to listen to bugle calls all our lives, we must look further for our source of tunes and chords than the lone major triad which has so far occupied our attention. Fortunately, we have not far to look. Every major triad has its quota of family connections—other triads to which it is related.

In all, of course, there are as many major triads as there are notes in the piano. But since the various octaves are mere duplications of each other we had better say that there are as many different major triads as there are notes (both black and white) within an octave—which are twelve. Each of these twelve triads has a relationship to every other one—in some cases, an exceedingly close relationship; in other cases, so distant as to seem almost like no relationship. For instance, the triads on C and F-sharp do not appear to be on speaking terms at all. It is as if they were at opposite ends of the earth. Every major triad, however, does have two immediate neighbors—two other closely related major triads. The three of them together form a relationship so strongly knit that they have become an overwhelmingly important feature of almost every page of music ever written.

Let us track down these three triads. Suppose we start with a single tone — C.

Ex. 3



We are going to make this tone the starting point and finishing point of our present exploration. It will remain the keynote of our discussion. Therefore we shall call C the tonic, or principal tone (keeping in mind that the word *tonic* in music does not refer at all to medicinal or invigorating properties, but is simply the term used to describe the "queen bee" of a set of tones, around which the other tones swarm).

The overtones of C — the ones which form the notes of the bugle calls—produce the chord known as the C major triad. When C is tonic, we can speak of this triad as the tonic triad because it is directly based on the tonic note.

Ex. 4



Among the overtones of C, we find that one note in particular stands out as being second in importance to C itself. It occurs three separate times among the first eleven overtones. That note is G (four white notes above C on the piano). This second most important note is called the dominant note.

We can form a chord from G exactly as we have done from C; for G can also be considered as a fundamental tone, with its own series of overtones. It, too, has its bugle call notes—4, 5 and 6 in its harmonic series—and when we put them together we have the triad G-B-D.

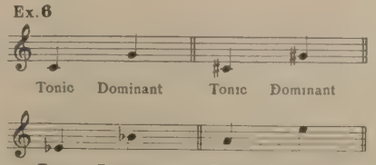
Ex. 5



This triad is called the dominant triad of the key of C. The dominant is like a brother to the tonic, so close is its relationship. No doubt you have already guessed that it is one of the family trio to which we have referred.

Every note that exists has its dominant, which, we shall discover later, is the fifth note in the scale which starts with the tonic as its first note. C-sharp has its G-sharp; E-flat has its B-flat; A has its E; and so on.

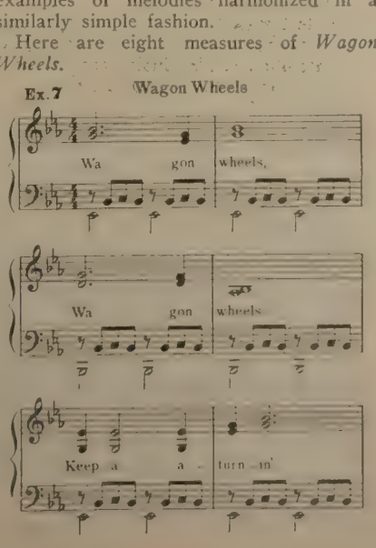
Ex. 6

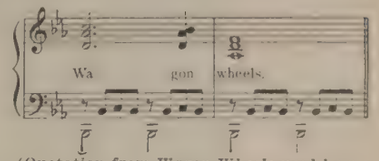


Many a tune has gotten along perfectly well on tonic and dominant harmonies alone. For example, *Hail, Hail, the Gang's All Here.* Among the popular songs of recent years, *Wagon Wheels* and *Happy Days Are Here Again* run almost their entire length on the impetus of these two chords; while the classic music of the eighteenth century provides innumerable examples of melodies harmonized in a similarly simple fashion.

Here are eight measures of *Wagon Wheels.*

Ex. 7 Wagon Wheels

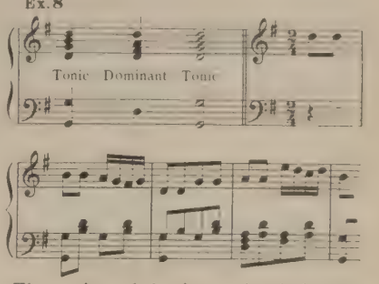




(Quotation from *Wagon Wheels* used by permission of the publishers, Shapiro, Bernstein & Co., Inc., New York.)

Then in the "Symphony, No. 88" of Haydn, the *Allegro* (last movement) has this passage:

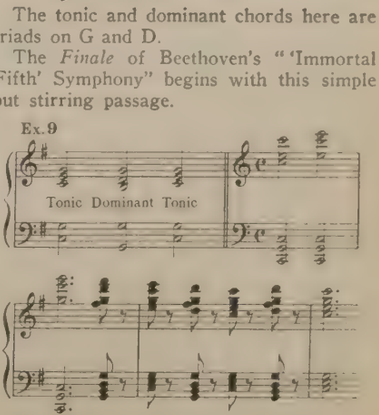
Ex. 8



The tonic and dominant chords here are triads on G and D.

The *Finale* of Beethoven's "'Immortal Fifth' Symphony" begins with this simple but stirring passage.

Ex. 9

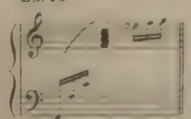


By the insistent use of the two simplest and most natural chords in the vocabulary of music, Beethoven imparts to this passage an elemental simplicity and strength.

It has been already stated that every note has a dominant. Since this is so, it stands to reason that every note must also be the dominant of some other tonic, and that a note which is the dominant of its neighbor on one side is at the very same time the tonic of its neighbor on the other side. Thus every note can be visualized as forming part of an endless chain. Looking at C in this light, we regard it as one link in a chain of dominant-tonic relationships. On its right stands its dominant, G. On its left is the note which holds the same relation to C as C does to G, and which therefore considers C its dominant. This note is C's second most important neighbor—and it is F, to be found as many notes below C as G is above C.

The overtones of F contain these bugle-call notes—the notes of the F Major Triad:

Ex. 10

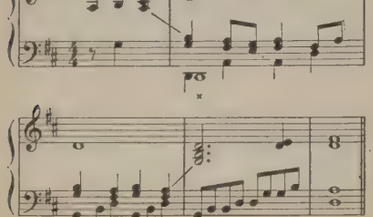


The note C, we discover, holds the same dominating position in the F triad which

G held in the chord of C. If C, as dominant, is a brother to F, what is F's relation to C? Surely that of a sister! As a matter of fact, there is something feminine about F (and F harmonies) in relation to C and G. The sister tone happens to be called the Subdominant. And the sister chord is called the Subdominant Triad.

We already have seen that the brotherly dominant triad can be used with the tonic, to provide music of a rugged, masculine character. In the same way the feminine qualities of the sisterly subdominant triad impart a soft, gentle quality to the music it touches. Peacefulness is implicit in the "A-men" sung at the close of hymns (subdominant triad followed by tonic triad). The *Lullaby* of Brahms soothes with its repeated subdominant chords. The *Prayer* of "Hansel and Gretel," of which the opening has already been quoted, closes with gentle subdominant triads. Here is the passage as it occurs in the forest scene, when *Hansel* and *Gretel* sink down on the moss and go to sleep with their arms twined round each other:

Ex. 11



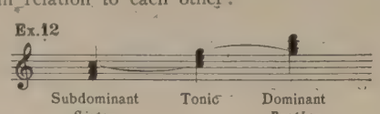
(Quotations from "Hansel and Gretel" used in this article are by permission of the publishers, B. Schott's Söhne, Mainz. American sole agents, Associated Music Publishers, Inc., New York.)

The subdominant chords are marked with x's. In each case the subdominant chord is followed by a tonic.

Even Al Jolson's famous song, *Mammy*, proves to be no exception to the rule. The second time the word *Mammy* appears in the chorus it is harmonized with subdominant and tonic chords.

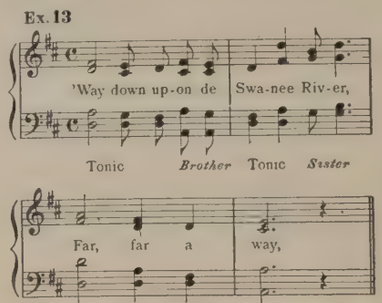
With the subdominant, our family trio is now complete. Here are all three chords, in relation to each other:

Ex. 12



These three chords form a triumvirate which rules the great majority of musical compositions with an iron hand. If you do not believe it, listen to the famous old Stephen Foster song, *Old Folks at Home*. Its entire twenty-four measures are harmonized with these three chords. You will find them in the opening phrase:

Ex. 13



Another familiar song which uses only tonic, dominant and subdominant chords is the old Spanish air *Juanita*, for which the so popular words were written by The Honorable Mrs. Norton, granddaughter of Richard Brinsley Sheridan, the famous Irish wit and playwright.

Fifty Years Ago This Month

Felix Le Couppey, one of the most eminent teachers of the piano which France has produced, and especially successful in the development of artists with an exquisitely finished technic, had this to say in our columns:

"However gifted the pupil may be, however rich the talent nature has bestowed upon him, if practice has not made his fingers flexible, if by persevering work he has not overcome all the difficulties of execution, not only will there be a height of perfection to which he never will attain, but sooner or later his progress will be arrested by unforseen obstacles. The study of technic, therefore, must enter largely into the plans of every student who aspires to brilliant results; a quarter or, better still, a third of the time devoted to the piano should be given to it.

"On this point the teacher will sometimes meet with resistance, for it must certainly be acknowledged that the practice of exercises is dry and unattractive, and the pupil, in his ignorance, will often dispute the usefulness of it. If this opposition cannot be overcome by persuasive means, if the pupil is not yet old enough to listen to the teachings of experience and reason, the instructor should adopt a more decided course of action and insist on the mechanical parts being practiced in his presence. The teacher who seldom asks for scales and exercises may be certain that his pupils, left to themselves, play them more rarely still; but, on the other hand, the teacher who adheres to the excellent method of opening each lesson by spending some minutes on gymnastics for the fingers will obtain good results in the very cases where simple advice would be unheeded. Success will nearly always justify his expectations, and pupils unwittingly induced by the force of habit, will, little by little, and of their own accord, be led to reproduce the order of work adopted at the lessons, in their regular practice, and thus a good cause is gained.

"For the development of technic the exercises should be practiced in a very moderate tempo, the only way of acquiring a good articulation and perfect equality. A close attention is also indispensable, for it is a grave error to believe that the end is accomplished because the fingers are moved during a stated time. Kalkbrenner, in his method, advises pupils to read while practicing exercises, but I cannot agree with the opinion of this illustrious master. I think that too much care and reflection cannot be brought to the work. If the attention is relaxed, if the mind is distracted, the fingers act mechanically, and will only acquire, in a very imperfect manner, the essential qualities of good touch."

* * * * *

"In my opinion music should be taught in every school and college in the land. I do not think there is anything more helpful than good sweet music; and in my judgment more people have been brought to order and more souls saved through sweet music in the churches than have been saved by the whooping and howling of evangelists and preachers."—Cole L. Blease.

Records and Radio

By PETER HUGH REED

THE FORMATION of the NBC Symphony Orchestra and Toscanini's return to America to conduct it has been the big news of radio this winter. America, which to-day owns the several finest symphony orchestras in the world, has never had a radio orchestra, prior to this past fall, to compete with the British Broadcasting Symphony Orchestra. Those who know the recordings of this organization have long been aware of its excellence. It is one of the two leading orchestras of Great Britain.

Perhaps no newly formed orchestra, prior to the NBC Symphony Orchestra, ever had such a famous director as Toscanini to mold it into shape. We who hear the results attained by this great musician recognize his extraordinary genius, yet to realize fully the scope of his artistry, one should be permitted to hear a rehearsal or to talk to the men in the orchestra. He not only awakens greater appreciation of music, those who have played under his direction tell us, but he makes us comprehend more fully the significance of each score he conducts.

The first series of concerts of Toscanini are completed, but not forgotten. His artistry, so cherishable, has not entirely dispensed itself into air, for recordings of some of his most notable achievements, we are told, have been made.

More than a souvenir of Toscanini's association with the B.B.C. Symphony Orchestra is his performance of Beethoven's "Sixth Symphony," which was recorded in London and released here by Victor. It is the definitive reading of this work on records. The bucolic charm, the whole hearted ingenuousness of Beethoven's pastoral holiday is played with a rare sense of proportion, nothing is overstressed nor left to the imagination, but all is precisely, nay, preciously, outlined to live memorably in those rare moments of retrospect after the last bar of the music has died away. What Toscanini does with music is not to be explained but heard. An overture to Rossini's "Semiramide" (Victor set M-408), is given a glowing and brilliant reading, for example, that not only incites admiration but enhances seemingly the music's worth.

It has been impossible, because of space limitations, to review here all of the fine recordings issued this past winter. As time goes on, however, we will endeavor to call attention to the most important items. In view of this fact, it might be well at this time, to invite our readers to ask their dealer for a copy of the RCA-Victor pamphlet, A New and Extraordinary List of Red Seal Records, compiled by the writer—if they have not already seen it.

Lucrezia Bori's Operatic Album (Victor set M-405) brings us a series of arias chosen from her favorite rôles. This is a valedictory album of operatic selections, for the singer is no longer connected with the opera house. Although it would be ridiculous to refute the fact that Bori's voice has lost some of its original bloom, these recordings, none the less, are welcome, for her admirable and inimitable artistry is most assuredly set forth in them. Arias from Mozart, DeFalla, Wolf-Ferrari, Puccini, and Massenet are included.

For occidental ears, oriental music has never been more impressively set forth on records than from those made by the musicians that accompany Uday Shan-Kar, one of the greatest male dancers of all times (Victor album No. M-382). Anybody who has seen these dancers and heard their fascinating music knows its quality, but for those who have not seen them I recommend that they hear the *Kartikeyya*, with its dulcet toned bowl its vibrant conch shell tones, or the *Taranga*, a musical miracle on t drums, played by the talented Shiral composer and director of the musi Or again the *Danse Indra*, with its nos flute, or the *Danse Snanum*, with its odic vibrancy.

Two notable Bach sets, recently br out, contain the composer's famous *caglia*, played on the organ of the minster Choir School at Princeton, Jersey, by Carl Weinrich (Musicraf 10), and three of his six sonatas for and harpsichord, played by Georges Ba and Yella Pessl (Victor set M-406). *Passacaglia* owes its origin to two contemporaries, Buxtehude and Re It is one of the most imposing pieces kind ever written, in which the com gradually builds up a volume of soun enhances his detail from the quiet ning to the magnificent splendor o closing measures. Weinrich's brillian majestic performance of this mus matched by excellent recording. Ba and Pessl, two distinguished artists on respective instruments, the flute an harpsichord, give performances of "Flute Sonatas," "B minor," "E-flat m and "C major," in which the ingeniou tuosity, the lovely *cantilena*, and the de and humor of the music at hand are re in expert style.

Beethoven is said to have writte "Sonata for French Horn and Piano, 17," in a day. It is not a great although its construction is sound a feeling is sincere. Gottfried von Fr unites with Miss Yella Pessl, at the in Columbia set X86, to give us a fine formance of this music, which should very welcome to Beethovenians.

Among violoncello sonatas one o most popular has always been the "S in A major, Opus 69," by Beethoven. a work of dignity and serenity, richly tiful in its *adagio*. Casals performed sonata in a recording some six yea more back, now Emanuel Feuerman Myra Hess bring us an up to date r duction of it (Columbia set 312). Alth Feuermann gives an admirable perf ance, it cannot be said that he ec Casal's inspired reading of this work.

Piano students and music lovers will find many rewarding items in r recording lists: a glowing performan Chopin's *Scherzo in E major, Opus 5* Vladimir Horowitz (Victor disc 14 a sparkling and beautiful *legato* readi Mozart's "Variations on Gluck's dummer Pöbel meint," K. 455 (Mus discs 1051-52); an appreciative and u standing performance of Busoni's "I Diary" (founded on American themes) by the composer's pupil and f Egon Petri (Columbia disc 69010D) a scholarly and sonorous interpretati Schubert's posthumous "Sonata in minor," by Ernst Victor Wolff (Col set 311).

Recommended: Sir Thomas Beec revelatory reading of "Tragic Overt by Brahms (Columbia set X 85); the ton "Pops" Orchestra performanc "Spanish Rhapsody," by Chabrier (V disc 4375); Miliza Korjus' facile si of *Lakme's Bell Song* and the *Or Prayer* from Delibes' "Lakme" (V disc 12136); and the harpist Mildred ing's playing of *Prelude in C majo* Prokofieff and *Pastorale, Opus 46,* by Sibelius (Columbia disc 17107D).



WEST POINT'S BAND TO-DAY
The Band of the United States Military Academy at West Point, New York, during the summer of 1937; passing in review, with Cadets in summer uniform.

Bugles Over the Hudson

By HARRY V. MILLNER

PARADE REST! The Cadet Adjutant barks his command as the sun begins to set, and fifteen hundred es are miraculously tilted. Sound Off! ree thunderous chords, Tonic—Domiat—Tonic, rolling across the parade ound at West Point, prelude the Band the United States Military Academy ooping the Line."

This is truly a new and thrilling experie for the thousands of visitors who come visit relatives and friends in the Corps Cadets, or others on duty at "The int."

The trumpets and drums of the Field sic mingle with the music of the Band this point in the ceremony, and the ctators are treated to something all too le in this country. There are any numof bands, and hundreds of drum corps the United States; but it is unusual for nericans to have an opportunity to hear m all together, in one of the many od-tingling marches written for just h a combination.

Visitors are accustomed to, and expect, meticulous marching of the West nter and quickly notice that the band, , executes its own part of the display t as faultlessly. This precision is not ange when one remembers that this oranization of musicians has served conuously at "The Point" since June 16, 7; though not, of course, with the same n.

As the band swings along in its trim, nservative blue uniforms, faced with ite, one wonders if a ghostly company musicians of long ago marches with m.

Gay Uniforms

THEY DO, they will be clad in white forms, trimmed with scarlet. Their users will be tucked into high black ts, and the nodding plumes on their mets will be white and scarlet. They managed to play their instruments h a yellow sword suspended from a k belt around their waists. It must e been quite difficult to do; for many, o are entitled to wear swords at functs, have great difficulty in keeping them m getting between their legs and bring- on an ignominious disaster.

n view of the high cost of good music 1937, it is interesting to note that the old records state that musicians and "Martial Music" were paid from seven to eleven dollars per month. Still it is comforting to read further that this munificent salary was augmented by a compulsory donation of twenty-five cents per month from each cadet.

There are many amusing anecdotes to be culled from musty papers in the tower of the Library here. One of these about the Band is typical. An official entry states for posterity that "One Herman Bruno, of Hamburg was this day enlisted. He shall be paid nine dollars per month, provided—he studies the bass drum. When he has learnt to beat this 'Great Drum' as well as the man who now beats it, he shall receive ten dollars, provided further—that when he learns to play a musical instrument he shall receive eleven dollars!" It would amaze this no doubt earnest young student of percussion of years ago if he knew the salary a first class "swing" drummer can command to-day.

All members of the Band, with the exception of its Leader, Lieutenant Francesco Resta, are enlisted men of the Regular Army, who may be retired after thirty years service, on a pension. Many of them serve the entire thirty years at West Point, while others have come from the Regular Army, National Guard and the Navy. This settles a common query of the curious. "Is that the Cadet Band, or the soldier's Band. If it is the Cadet Band, how is it that so many of them have gray hair?"

The reason why this exceptional organization is practically unknown to America at large is because its duties are exclusively with Cadets, and its unoccupied time is so limited that it is not available for broadcasting.

A Gallant Record

IT IS IN ALL PROBABILITY the oldest band, in point of continuous service in the country; as on June sixteenth the organization completed its one hundred twenty-first year. Day in and day out it serves The Corps efficiently and devotedly. It is seldom heard outside the limits of the Reservation up the Hudson, except when it accompanies the Corps of Cadets to one of the Army's spectacular football games, to Washington for an Inaugural Parade, or at some patriotic or Service event within a short distance of the Military Academy.

The amount, scope and quality of the performance demanded of this organization would appal many musicians who think themselves overworked. An ordinary day begins with a rehearsal at half past eight of the morning. Then there is a change of uniforms to play "Dinner Formation" (the Cadets have to march formally to dinner); and perhaps a change again for one of the frequent military funerals (all graduates of the Academy, and enlisted men serving here or retired from West Point, have the privilege of a final resting place in the lovely cemetery overlooking the quiet reaches of the Hudson). Later in the day will be a change again for Parade and Guardmount; and there must be another change for the concert from seven-thirty till eight-thirty in the evening; after which the time of these musicians is their own.

Not only is physical equipment second to none necessary to pass the doctor for enlistment, but musical ability of a high order is essential. A hundred years ago a desperate urge to beat the "Great Drum" might have got an applicant consideration; but nowadays performers in a United States Military Band must be able to do much more than play marches well. Important as that duty is, the modern conception of a band has changed definitely in the last few years.

"Art is Long"

THE POPULAR CONCEPTION of a band was long a street organization that blared out a few of the well known marches. The more noise it made the better it was. To-day we have with us the symphonic band. Such great organizations as Goldman's Band, and The United States Marine, Navy and Army Bands, present a class of music previously considered possible only by a symphony orchestra.

The United States Military Academy Band has made great strides, musically, under the inspired baton of its leader, Lieutenant Francesco Resta. It is a passion with him that the only difference between a great orchestra and a band is the "tone color." He has demonstrated that the military band can be just as flexible under the baton of a master as the string ensemble. The scoffers have come, listened and gone away convinced and enthusiastic. One of the outstanding and unusual events in recent musical history was the performance of Tschaikowsky's "Piano Concerto in B flat minor," with military band accompaniment, at West Point. Miss May Allison

(*Continued on Page* 198)



THE UNITED STATES MILITARY ACADEMY BAND OF BYGONE DAYS

Stage Deportment at Student Recitals

By RUTH E. FRENCH

STAGE DEPORTMENT may be compared to the wrappings around a Christmas gift. In themselves they are not particularly valuable, but they add much to the pleasure of receiving the gift. It is true that pleasant and easy stage manners will not take the place of technic nor of musical ability, any more than an empty box in beautiful wrappings will answer the purpose of a gift. Nevertheless, when one has something to present it should be done in an attractive manner.

Let us first consider the reason for giving students training in stage deportment. Why is it necessary for them to bow before and after they perform? Why should they go on and off the stage in certain prescribed ways, which may seem arbitrary? Answering the first question, bowing in a recital is very much the same as bowing in social life. One does not absolutely have to do it, but one is more attractive and a better feeling is established in meeting people by means of a graceful bow. Then, too, there is the matter of courtesy.

Many people do not actually enjoy going to a pupils' recital. However much parents, and adoring aunties and uncles, may like to hear their own relatives, a whole evening spent in that way is likely to be boring to some without these personal interests. So a pleasant bow, by way of greeting an audience, is a courteous acknowledgment of their presence and may even cause them to overlook some technical slips. Since the audience has put forth the effort to come and listen to the pupils, the pupils should show appreciation by bowing as they come on the stage and again in acknowledging applause at the end of the number.

In Which Feathers Make the Birds

STAGE DEPORTMENT also includes the matter of dress, and in this the first consideration is comfort. If one is to have a new dress or new shoes for a recital, these garments should be worn and the number played while wearing them, and this several times before the day of the recital. This will help ward off self-consciousness, and it will furthermore insure the performer against discovering during a number that some ornament, bit of lace, or flowing sleeve is distressingly in the way, or that the tight bodice, which looks chic and feels comfortable when the wearer is inactive, is binding and uncomfortable when moving the arms in playing. A skillful dressmaker can add a bit of width between the shoulders of a dress which will look smooth but at the same time allow for freedom of movement so necessary to instrumental performers.

Of course it goes without saying that the dress must be appropriate to the time of day. An elaborate evening gown for an afternoon or morning recital is always in bad taste; however, a simple, inconspicuous, and sometimes inexpensive dress not exactly formal in style, may be worn in the evening. Tact and thoughtfulness by the teacher are needed in this matter, as she may be faced with the problem of a student wishing to be excused from playing because of not having an evening dress. In any event she should stress the fact that the performer and the performance are of more importance than the dress.

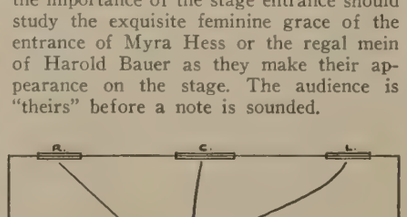
Going on the stage for a number is "zero hour" for many students. In fact to most seasoned artists the entrance to the stage is like *Coilantogle Ford* in "The Lady of the Lake":

"See, here all vantageless I stand."

This being the case, a number on a program may be said to begin just before the performer steps on the stage. In the green room there must be neither the deadly dullness which is one manifestation of extreme nervousness, nor the fluttering chatter which is another. As a rule it is best that students do not do much talking, as this is likely to upset the chain of thought and make concentration more difficult on the stage.

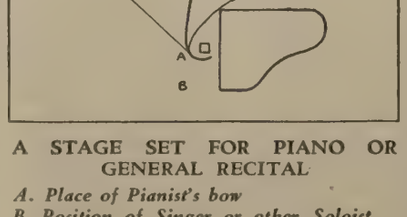
First Impressions Last

MUCH OF THE INTEREST of the audience depends upon the entrance of the performer, because this in a way reveals his attitude towards his work. The student who rushes on the stage, sits at the piano, plays, and then rushes off as if it were a hated job well over, spoils the whole effect of the number. No matter how lovely the piece, no matter how well it is played, the rushing type of entrance and exit nullifies everything else. The same is true of the student who slinks nervously in and out. He acts as if he were ashamed of himself. He begets no respect for his art because his attitude is one of depreciation, and this is reflected in the audience. A little too much assurance in the entrance is better than not enough. The entrance of the performer whether student or concert artist may be likened to the frame of a picture or the stem of a rose. Since it is of this importance, let us give due consideration to its place. The student who would learn the importance of the stage entrance should study the exquisite feminine grace of the entrance of Myra Hess or the regal mein of Harold Bauer as they make their appearance on the stage. The audience is "theirs" before a note is sounded.



A STAGE SET FOR PIANO OR GENERAL RECITAL

A. Place of Pianist's bow
B. Position of Singer or other Soloist



A STAGE SET FOR SOLOIST STANDING IN THE CURVE OF THE PIANO

A. The Solist enters from the Left
B. The Accompanist's Approach to the Piano

Technically there are three possible stage entrances, right, left, and center. Of these the center and right—as you face the audience—are considered best. The left entrance is good for a singer if the piano is placed in the middle of the stage so as to permit him to stand in the bend of the instrument. The line of entrance is on what is termed the "shepherd's crook" as is shown in the accompanying diagrams.

After the stage entrance the next consideration is the bow. This is the performer's greeting to the audience. It must be formal, because it is directed to at least some strangers. It must be cordial, because they have come to the recital. The bow reflects one's personality the same as does one's salutation when meeting people. For this reason the student should not slavishly copy the stage entrance and bow of artists. He should study them and note the effects they get, but his bow must be in keeping with his personality. A student, who copies the entrance and bow of Harold Bauer, will only look pompous, because he does not have the older man's personality and experience to back it. In other words he does not happen to be Harold Bauer.

The Ease and Grace of Bowing

THERE ARE FOUR TYPES of bows, head, waist, hip, and ankle, according to the acting joint. The ankle bow is correct for the concert and recital stage. The man's concert bow is taken in the following way: heels and toes together, knees stiff, bow over the ankle making a half moon from feet to head. The arms are relaxed at the sides—not on the back of the piano chair or across the front of the waist—they simply fall where gravity takes them. There should be no extra movement with the head, and the eyes should focus on the back of the room. The reason for the latter is because the audience is more interested in seeing the face of the performer than the top of his head which is likely to be very much in evidence if he looks at the floor.

The woman's concert bow differs from the man's in being more of a curtsey. The feet are in the position of a natural step, the weight being on the back foot. The knee of that leg is bent while the other is straight. The bow is over the ankle of the advance foot, and the line from this foot to the head forms a half moon. As in the man's bow, the arms are relaxed at the sides and the eyes focus on the back of the hall. This bow may be conveniently practiced by walking backward, preferably before a mirror, and bowing over each step. This practice will stand one in good stead when two bows are to be made after a particularly successful number.

The place of the bow varies with the instrument. A pianist always bows in line with the piano seat, never correctly with the chair between him and the audience. It is true that some men—concert artists—bow in the latter way; but it is still open to the criticism that the chair cuts the figure of the pianist. Singers and performers on other instruments come a little farther down stage, nearer the audience, and bow where they are to perform. After bowing, the pianist enters the seat from the side nearest the audience and leaves from the same side, whether accompanist or soloist. Sometimes an accompanist, after a number, will turn directly away from the audience. This is construed as a gesture of modesty. He does not want to seem to share the applause that is for the soloist; but it is not in good form to turn the to the audience at any time. The a panist should look straight ahead unt soloist is going off the stage then toward the audience and follow. In ca a man having a lady accompanist, h companies her on and off the stage.

And Other Details

WHEN A PIANIST is playing two or numbers in a group, it is not nece for him to rise between numbers t knowledge applause. It is better to on the seat and bow from the hips just a nod of the head. When the nu is finished the pianist leaves the instru from the down stage side, stands aga line with the piano seat and bows. If is enough applause to warrant two there should be one backward step be them. If the pianist is a woman, she over one foot, takes a step backward bows over the other, then using the foot as a pivot turns and leaves the The last bow should always be ove opposite foot from the side to whic turns. If the applause is sufficient t mand a second appearance, the perfo goes one-third to two-thirds of the down stage and bows.

When there are two or more perfor confusion must be avoided. Their ent and exit must be arranged so that will be no crossing between performer audience. In a piano duet both players on a line together. If there is a first second piano, the players bow on an ol line with the second pianist a little of the first. String ensemble perfo bow on a line together and enter their from the down stage side. A soloist an orchestra bows first to the audi then to the conductor, and then to orchestra.

These details of courtesy add muc the success of a recital. They give a tain pleasing grace to a performance they also add dignity which promote spect. It is the duty of every teach instill into the minds of his pupils th recital is not primarily to display ability but rather to teach them to be to show something of beauty to the w For this reason there must be no during the time they are on the sta detract from that beauty.

A Pupil's Questionnaire

By D. D. Freas

There are nine questions which ma asked about every new piece whic opened for study for the first time.

1. What does the title mean?
2. Who composed the piece?
3. Where and when did he live?
4. Do you know any other compos by him?
5. What type of piece is it? Mili Dreamy? Lilting?
6. In what key is it written?
7. What is the time signature?
8. Does it start slowly or quickly?
9. Do runs, chords, and so on, see predominate?

When the pupil is prepared with answers, he is then ready to start on s thing new and has a very good found for real pleasure and intelligence in practice.



le Debussy, standing in front of his Home in Paris.

Debussy's Principles in Pianoforte Playing

By the distinguished French virtuoso pianist, conductor, Debussy disciple and teacher

MAURICE DUMESNIL

Member of the Piano Juries at the Paris Conservatory, The Ecole Normale and the American Conservatory at Fontainebleau



Debussy at the Home of Pierre Louÿs, about 1895.

What does the "Debussy blur" mean? M. Dumesnil, internationally known as a disciple of his friend and master, Claude Debussy, presents this very informative and thought provoking article, upon the occasion of the twentieth anniversary of the death of the great French modernist. In the last two decades Debussy's music has commanded more and more recognition, and M. Dumesnil's symposium gives a new insight into the performance of his pianoforte works, including a dissertation on the famous "Debussy Blur."

RECENT YEARS the piano music f Claude Debussy has steadily gained round among teachers and students, verywhere there is manifested a de- or a better comprehension of undoubt- the greatest contributor to the piano toire since Chopin and Liszt. The im- nce of Debussy's advent toward the ning of this century remains to this considerable. It was he who brought a revolution in the art of pianistic g, comparable in its consequences only at which Chopin had precipitated ty years before; it was he who intro- into his piano works that luscious tmospheric tone coloring—so novel in ffects—which caused him to be some- improperly labeled as an "impres- t composer."

e all the great masters, Debussy did me at once into full possession of his dual style. He went through the al process of evolution. It is interest- o follow him from his student days, his style was mostly melodic and ful, to his maturity, when his person- was fully developed and his contribu- to the piano literature became more more important, culminating in such s as the *Images*, the *Isle of Joy*, and wo books of "Preludes."

at were the characteristics of Debussy pianist? Here also he went through a evolution. When in 1873, at the age of , he entered the pianoforte class of ontel at the Paris Conservatory, his al gifts in this respect seemed far noteworthy; in fact, he had many lties with his teacher. He was loath t down at his instrument for hours o run scales and arpeggios up and the keyboard. Instead, he borrowed the library the scores of the string ets by Haydn and Mozart and spent, ducing and performing them at sight, valuable hours which Marmontel ght should have been devoted to the rment of his technic. When Claude le attended the class, the work which been assigned to him was seldom pre- d. Marmontel, of course, scolded, as befitting for upholding the dicipline e school; but, when he learned the reason, his resentment vanished ly. One day even, as he talked with nac about their mutual student, he ented upon the youngster's work as vs:

Characterization Questioned

T LITTLE RASCAL; he doesn't care very for his piano, but how he loves !" A statement which perhaps ap- d justified, though it was entirely rectified in his later illustrious years.

In reality the distinguished pedagogue was mistaken. Claude Achille was already very fond of the piano as an instrument; but he felt stifled by the strict discipline and the routine of the class; he had to play much music that did not agree with his temperament and interested him very little, or not at all; he wanted to devote some of his time to other branches of study which attracted his ardent curiosity. Consequently he was restless, nervous, as if torn between his own craving for freedom and the rigidity of scholastic processes, all of which combined to make him the rather rebellious and erratic student who sat at the piano and, before playing his etude or his fugue, improvised short preludes with rare harmonies of his own. Then, too, he shocked Ambroise Thomas, the director of the school and famous composer of "Mignon," by the romantic expression with which he played Bach, whose works at the time were regarded mostly as plain exercises for the development of finger independence.

Paul Vidal, who was his classmate and to whom he dedicated that exquisite song, *Sleep, dear love,* often recounted the queer impression produced upon him and the other fellow students by the mannerisms of Claude Achille. It seemed hardly possible that years later he would become a magician of delicate colorings and one of the most delightful and patrician pianists who ever handed a keyboard. His playing was always interesting, but it had many faults. His trill, for instance, was slow and awkward. Then he seemed to suffer from a sort of rhythmic complex which caused him to overaccentuate the strong beats of each measure, almost to the point of pounding. There were times, in fact, when he fairly pounced upon the keys; often he overdid all his other effects as well, sniffing noisily as if to help himself along through the more difficult passages. Sometimes, however, when he became appeased, he produced shadings of astonishing mellowness. His *forte* was the agility of his left hand. With all these defects and qualities, his playing had something very decidedly his own.

At his first contest, in 1874, Claude Achille took a second accessit, which means, the last (or lowest) mention on the list of awards; in 1875 he rose to the first accessit, this being generally looked upon as a "slow ascension"; and in 1876 he received no award at all. There was a reason for this: the piece selected and imposed by the director was the first movement of the "Sonata, Op. 111" by Beethoven, and this music, otherwise admirable, did not suit him at all. The following year, 1877, he had better luck with the *Allegro* from the "Sonata in G minor" by Schumann; and he won the second prize. But this was as far as he ever would go; and, in his eagerness to initiate himself into other things, he decided to drop the pianistic issue and resign from Marmontel's class.



M. DUMESNIL, WITH HIS "DEBUSSY CLASS" IN PARIS

This photograph was taken in front of the mansion, 64 Avenue Foch, where Debussy lived from 1905 to 1918, and where he died.

A Style is Found

ONCE LIBERATED from the requirements of the repertoire, and not having to concern himself any more with so many hackneyed works of mere technical appeal, his approach of the piano began to modify itself. In 1880, he took a brilliant first prize in the accompaniment class of Bazille. There his splendid musicianship could manifest itself without restraint. His contest was very brilliant indeed. It consisted of difficult tests, such as the instantaneous realization of a given bass, the improvisation of an accompaniment for a melody, sight reading with transposition, and reduction of orchestral scores. Debussy astonished the jury by his spontaneous versatility and also by the quality of his pianism. To his improvisations he brought much of that same liquid loveliness of tone in which he submerged the "cascades" of rare chords which had made him famous among the student body.

With such achievements, Claude Achille was ready to take his flight into the world of composition. During his study with his American born teacher, Ernest Guiraud, and following his Prix de Rome in 1884, he wrote a series of songs. All of them were treated excellently from the standpoint of accompaniment; and step by step Debussy seemed on his way to the time when he could try his hand at writing for piano solo and do it sucessfully.

From his first attempt with the "Arabesques," in 1888, to the suite "Pour le Piano," in 1901, which marks the turning point to his greater period, he contributed to the piano literature a series of charming and refined compositions, all of medium difficulty and very cleverly written. Among them is the famous *Claire de Lune,* which in the last few years has reached such a phenomenal popularity in the United States. Undoubtedly the name of Debussy has been made, in the Western hemisphere and among the public at large, chiefly by this delicate composition. Still, for over forty years after its publication in 1890, it remained dormant and almost forgotten among general indifference. Very few took notice of it, and less played it.

When at last it cast its spell, it spread like wildfire and rose instantaneously to the rank of a supreme favorite. How did this happen? Nobody knows. But it did happen. And may I say, in passing, that I was amused when some time ago a publisher in New York asked me if I could not possibly bring him from France something that would be "another *Claire de Lune*." "That is not easy," I replied; "because if I did, you probably would not see it before it reached success! Years ago you probably would have rejected the very *Claire de Lune*, guilty of carrying five flats in the signature, as well as an intricate middle part."

Regardless of its incredible popular achievement, in which luck played a part, this fragment of the "Suite bergamasque" remains as an exquisite sample of Debussy's first period. No music could be more adequate and true to its title, carrying us, as it does, into the realm of a moonlit garden illuminated softly by silvery rays, at that enchanted hour when all is repose, fragrance, and mystery.

The second period of Debussy started with the "Estampes," in 1903. Here we bow to the full fledged master. What a rich efflorescence of admirable compositions came to light during the following decade, the "Images," "Children's Corner," the twenty-four "Preludes," and the "Etudes." Also Debussy seemed less reluctant to come out of his solitary confinement, and on various occasions he appeared in public, performing his pieces as well as the accompaniments of his songs.

A Master Finds Himself

WHAT A METAMORPHOSIS had happened in the playing of the former Marmontel student; what an incredible change from the description given by Paul Vidal and mentioned above! Debussy, in his mature years, extracted from the keys and strings one of the most elusive and aristocratic tones that can ever charm human ears. His hands moved and waved flexibly, like a zephyr in the spring, removing any notion of a percussion instrument being used. The tone seemed to float gently through the air, like the perfumes at eventide sung by Baudelaire.

These personal appearances of the composer were altogether too few. They will never erase themselves from the memory of those whose privilege it was to hear them. Of special interest was the fact that, even in such halls as the Salle Gaveau and the Salle Erard, of moderate size, Debussy left the lid of the grand piano closed. In this way he could *drown* the tone better, an expression which may well apply to his pianistic art, too; though the master used it originally in reference to harmonic tonality.

And now, why is it that so many pianists and students seem to have such difficulty in finding that proper atmospheric rendering, so necessary for an adequate interpretation of his works?

In my book, *How to play and teach Debussy*, I have attempted to solve this problem, which every day becomes of greater actuality. I believe that, following the principles set by Debussy himself, one should combine the traditional acquisition of technic with that other more modern, delicate and poetic way of producing the tone, without which the understanding of his music would never become an open book. I can still visualize him as he sat at the piano, and I can still hear his remarks:

"Play with more sensitiveness in the finger tips. Play the chords as if the keys were being attracted to your finger tips, and rose to your hand as to a magnet."

And this:

"Too much relaxation, all the time, is not advisable. In order that the various notes of a chord should sound together, the fingers must have a certain firmness; but the firmness of rubber, with no stiffness whatsoever. The little cushions at the finger tips should be extremely sensitive, and, through their 'feel,' one should be almost able to foretell the quality of the tone which is going to come out."

A Modest Sage

CONCERNING PEDALING Debussy was almost as reluctant to write down any indications as he was about the fingerings. He limited himself to a few mentions of "the two pedals"; and his marks of the damper pedal alone are exceptionally scarce. However, if one makes it a rule to treat the runs, arpeggios and passages not in crisp fashion, but as "waves of tone," and from the sonorous and vibrating standpoint, he will be on the right path.

The word "blur" is often used in connection with this matter, but to find an actual description of what that words means is more difficult than merely to quote it. In the first place, one must distinguish that the spots in which this method of tone coloring can be used to advantage are found only here and there. It cannot be by any means a general rule, and can be likened to one particular touch used by a painter within his varied color scheme. Otherwise, it would resemble this curt definition once proposed in my presence by a well-meaning Western student: "Oh yes, Debussy. He is the man who writes his music in the whole tone scale"; when this, also, is no more than another occasional touch from the master's versatile pencil.

One should observe, in this matter of blurring, extreme tact and discretion; otherwise the result might be far from gratifying and turn to undesirable confusion. Treating the arpeggios of one same tonality in the way referred to above, cannot be called "blurring." It is simply a pedal process. Here is a definition of blurring such as my recollections of Debussy's own playing suggests: it consists of changing the pedal just a little too late after chord or each harmony, or group of ch or harmonies, in such passages that rant this sort of "encroaching" pro Remarkable examples of this instance found in *Reflections in the water, V* and *The submerged Cathedral*. The themselves are poetically suggestive, autumn landscape after Verlaine: *"L'o des arbres dans la rivière embrumée* shadows of the trees upon the river)," golden leaves, and distant Then the white sails rocking lazily o slate blue surface of the sea, in the la and drowsy splendor of a summer noon. Finally, the old Breton legend, sunken cathedral slowly rising from depths of the ocean and of the ages.

Throughout such pages it is appro to revel in splashes of tone coloring, t to evoke the settings so clearly descr Here are rare opportunities for playing "muffled, floating, caressing, groping, gering" manner; all of which, com with a slight pedal overvibration, will duce exactly the effect sought for, "blur."

But the very nature of this effect m it a tremendously arduous one to ac successfully. To be right, it must be ured with utmost precision; otherwis will be lost and the result may wel what one plainly calls a "mess."

In conclusion, it ought to be h profitable for all pianists to try to ac gradually an accurate conception of special equipment so vitally essential faithful rendering of Debussy's works doing so more than one point wil gained, because one will also come into session of a wider range of keyboard namics, with a wealth of polyphony will shine forth equally well in the inte tation of the old masters.

(M. Dumesnil will present in our issue an account of his last meeting the late Maurice Ravel.)

Musicians of March Birth

By W. FRANCIS GATES

MARCH brought on its bleak winds perhaps the musician whom we would be least willing to spare, in the person of Johann Sebastian Bach, the great "Cantor of Leipzig," and doubtless the greatest fountain of inspiration in the entire annals of music. Following him came the ingenuous Haydn, with his pellucid melodies so crystal clear. It has given such master violinists as Pablo de Sarasate, César Thomson, Jules-Joseph-Ernest Vieuxtemps, Otakar Ševčik, Franz von Vecsey, Max Bendix, Wilma Neruda, and Henri Marteau. Then there is the supreme conductor, Arturo Toscanini. And to our own nation it has been especially lavish in contributing Dudley Buck, organist, composer and educator; Arthur Foote, composer and teacher; Philip Hale, master critic; Thurlow Lieurance, composer and authority on Indian musical lore; Sebastian Bach Mills, pioneer pianist, teacher and composer; George B. Nevin, composer; Everett Ellsworth Truette, organist and composer; Harrison M. Wild, organist, composer and conductor; and David Duffie Wood, organist and composer.

A Natal Chronology

1st—Charles Samuel Lysberg (1821), Ebenezer Prout (1835), John Thomas (1826), Gottfried Weber (1779)

2nd—Andreas Porter Berggreen (1801), Jakob Dont (1815), William C. Carl (1865), Johann Christian Friedrich Häffner (1759), Sir Geo. Alexander Macfarren (1813), François Planté (1839), Marie-Hippolyte Rôze (1846), Bedřich Smetana (1824), David Duffie Wood (1838)

3rd—Jean-Michel d'Archambeau (1823), Alfred Bruneau (1857), Hugo Heermann (1844), Adolphe Nourrit (1802), Hugo Reinhold (1854), Joseph Sainton (1878), Gustav Strube (1867), Sir Henry J. Wood (1870)

4th—Joseph Böhm (1795), Gustav Kobbé (1857), Paul Lacome (1838), Watkin Mills (1856), Nicolai von Wilm (1834)

5th—Hans Balatka (1827), Arthur Foote (1853), Francesco Gasparini (1668), Johann Gungl (1828), Philip Hale (1854), Alfred Jaëll (1832), William Shield (1748), William F. Sudds (1843)

6th—Paul Juon (1872), Harrison Major Wild (1861)

7th—Gustav Graben-Hoffmann (18 Edward Lloyd (1845), Adele gulies (1863), Félix-Marie (Vic Massé (1822), Maurice Ravel (1

8th—Jean-Delphin Alard (1815), Philipp Emmanuel Bach (17 William Horatio Clarke (18 Ruggiero Leoncavallo (1858), Taubmann (1859), Hermann Wi mann (1849)

9th—Nicolas-Prosper Levasseur (17 Alexandre Luigini (1850), Joha Sembach (1881), Francis Lodo York (1861)

10th—Dudley Buck (1839), Felix Bo ski (1872), Lorenzo Da P (1749), Rev. John Bacchus D (1823), Henry Edward Kre (1854), Charles Macpherson (18 Pablo de Sarasate (1844), The Wachtel (1823)

11th—Julius Blüthner (1824), Franc Lamperti (1811)

12th—Thomas Augustine Arne (17 Alexandre-Félix Guilmant (18 Sir August Manns (1825), Ric Müller (1853)

13th—Sebastian Bach Mills (1838), H Wolf (1860)

14th—Joan de Manén (1883), Jo Strauss, Sr. (1804), Georg Ph Telemann (1681), Everett Ellsw Truette (1861)

15th—Johan Halvorsen (1864), Georg Nevin (1859), Mary Turner S (1856), Niccolò Vaccai (1790)

16th—Willy Burmester (1869),

(*Continued on Page* 196)

PRIZE WINNERS
"Why I Take *The Etude*" Contest

We are pleased to announce the following as prize winners in the "Why I Take THE ETUDE" Contest, which closed in July, 1937. It required many months for our judges to read the large number of letters entered, and decision was made particularly difficult because of the high standard of discrimination and judgment shown by the most of those who participated.

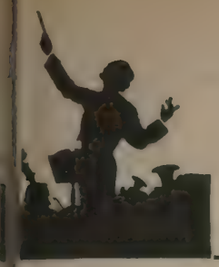
The judging finally narrowed down to six contestants; and the final decision was made by a musician of national reputation, independent of the offices of THE ETUDE.

The prize winners are:

1. Mr. Edward J. Plank, Stevens Point, Wisconsin $25.00
2. Mrs. Harriet J. Morse, Mansfield, Massachusetts $15.00
3. Mrs. Catherine Levering Bjelke, Oakland, California ... $10.00

We are deeply appreciative of the fine spirit of coöperation which so many of our loyal friends have shown in this contest. The winning letters will be published next month.

—The Editor.



BAND AND ORCHESTRA DEPARTMENT



Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND TRAINER AND CONDUCTOR

"Where Do We Go From Here"

Introducing a new and widely known editor for our Band Department

EDITOR'S NOTE

r. William D. Revelli began his musical cation in 1915, in St. Louis, Missouri, re he was a pupil of D. Sarli of the St. is Symphony Orchestra, and enrolled e Beethoven Conservatory of Music to y the violin and theory. In 1919 he red Chicago Musical College to study such eminent figures as Leon Sametini, is Victor Saar, and Felix Borowski. m 1919 to 1921 he toured with the Red- Chautauqua. His public school music ning was obtained (1924-1936) at the umbia School of Music in Chicago, re, from 1925 to 1935, he studied with A. VanderCook, founder of the Vander- k School of Music.

1925 Mr. Revelli was elected Super- r of Music in the Public Schools of art, Indiana, where he organized the rumental music department in the high ol. His work with the Hobart High ool Band has been widely noted as nomenal. Four years after its organiza- the Hobart High School Band was red in the National Contest, and the owing year it won first place in Class For five years Mr. Revelli has directed Hobart Band to first place in this ional Contest.

the fall of 1935, Mr. Revelli was ted to his present position in the Uni- ity of Michigan. He is conductor of University Bands, and an Assistant fessor in the School of Music, and s among the foremost American author- on school bands. He has judicated and ducted at clinics and conferences in tically every state in the Union, and present is vice-president of the National ool Band Association and a member of Board of Directors of the North Cen- Music Educators Conference. He is a mber of the American Bandmaster's As- ation. THE ETUDE is particularly proud present Mr. Revelli as the head of its d and Orchestra Department.

NO TEACHER, director nor administrator who is a member of that vast army of educators concerned n the music education program of our th can deny that the purposes, aims and ectives of this program as conducted in y of our schools to-day are notably erior to those in vogue a few years ago. he rapid progress attained by many of bands and orchestras of our public ools during the past decade is truly azing. What a far cry it is from the lit- school band or orchestra of a few years t, with its totally unbalanced combina- of instruments playing inferior music the "clap-trap" variety to the present unit, with its complete instrumentation senting the works of the masters in a ner comparing very favorably with the formances of many of our professional anizations.

Whereas, but a short time ago, very few our school bands and orchestras were pped with a full complement of the ous woodwinds, brasses and strings, we many of these groups to-day with a plete quota of instruments. Only very recently have the oboe, English horn, bassoon, French horn, alto and bass clarinets made their débuts in our school bands and orchestras. For many years these instruments were shunned as a group which could not be played satisfactorily except by a talented and gifted few; or, in the case of the oboe and bassoon, only by those musicians classed by the layman as "a bit peculiar."

We find to-day hundreds of plucky and determined young Americans astounding us with their remarkable technical facility and interpretative skill upon these same impossible instruments.

In this same line of progress we are also greatly impressed with the gradual development that has come about in the quality of music being played by our modern school organizations. The caliber of music studied and performed by the school bands and orchestras in the not too distant past left much to be desired. Generally, the music itself was not worthy of serious consideration; the arrangements were usually poor, being in most instances too thickly scored. This overscoring was intended primarily for the small park band, which was woefully lacking in instrumentation, particularly in the reed family, and the result was naturally brass and percussion heavy arrangements.

It is a short while, too, since the solo cornet part often served as the conductor's sole means of following the entire band's performance. The matter of having a condensed or full score was given little consideration, and editing on the part of the band conductor was a rare occurrence indeed. Due to the efforts, however, of various serious minded professional and school music conductors, and through excellent coöperation of the publishers, band and orchestra compositions, arrangements and transcriptions have gone through many changes which are proving of great value and influence to the modern conductor and his organizations.

Improved Instrumentation

THE DAY OF INADEQUATE instrumentation, mediocre arrangements, and inferior music for our school bands and orchestras is definitely on the wane, and although we find many localities where the bands and orchestras are still struggling for more satisfactory conditions, even in those school systems the seed for better music has been sown and we can expect a decided growth and advancement within the near future. Lest these organizations be eliminated from the musical picture, it behooves all of us to consider their problems as our own, for the criterion by which our musical development eventually will be judged is what the entire nation is doing, and not solely what the more fortunate few have accomplished.

In addition to the aforementioned phases of musical development, there is another aspect of equal if not greater importance—one which has been of inestimable value and service to the present success of our school music program. I refer to the part which the school administrators, boards of education, and school patrons have played in the development of our program. Without their interest and support the school music program could not function and the results never could have been achieved.

Although school instrumental music did make its bow in most communities unrecognized by administration, patrons or state, these same factions were in most cases quick to recognize the value of this new program. School patrons readily saw the worthiness of the music program and what it meant in the lives of their children. Some administrators realized the value of the music program not only from an æsthetic and cultural viewpoint, but as a tangible means of creating a mutual bond and a better understanding between the home and the school. As a result of this new attitude, the status of music in the school curriculum has seen a remarkable transition during the past several years.



William D. Revelli

Formerly, the majority of our school organizations held their rehearsals by necessity before or after the regular school day. Rehearsals and music classes of all types were offered as extracurricular, given without any school credit, and, in the case of the instrumental groups, usually paid for by the individual students. The instrumental musical director was in most cases not a regular member of the faculty, and his presence in the school building was tolerated only at the end of the school day.

From the progress achieved in this respect, it is quite evident that the present teachers of public school music should feel grateful indeed to their predecessors for the pioneer work accomplished, and for the sympathetic guidance accorded the music program by a few far seeing administrators. Through their support and interest, we find our bands, orchestras, and choruses of to day meeting daily on school schedule, practicing in acoustically treated rehearsal and practice studios. In addition, we find a highly developed music program for grade and junior high school. Rhythm bands, music appreciation, ear training and harmony classes, and classes in musical history are being offered to the student who is interested in the study of music in its various fields. Such is the greatly improved music program in many of the schools of our nation.



THE FAMOUS UNIVERSITY OF MICHIGAN BAND

With its Seventy-seven finely Trained Performers

Where do we go from here?

AS MUSIC EDUCATORS truly interested in the future of our program, we might well

(*Continued on Page* 193)

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano M appearing in the Music Sectio of this Issue

COLUMBINE.

By CHESTER NORDMAN

Like a fragrance from another age there drifts down the years to us the ever new story of those fanciful characters Columbine, Harlequin, Pierrot and Pierrette, and from this motley company Mr. Nordman has chosen to draw for readers of THE ETUDE this month a musical sketch of the flirtatious Columbine.

Observe that this composition begins *Moderato,* and very gracefully, but in the style of a *caprice,* bringing to mind at once the outstanding qualities of Columbine the young and lovely dancer.

Observe the sharp release of the first phrase followed by G in the melody played *sostenuto* (measure 2), and the change in pace which is clearly indicated. This elasticity of *tempo* adds to the capricious character of the musical portrait.

The first theme is in C major. The second, beginning with measure 17, is in the relative minor key, A minor, and is to be played with delicacy and expression as the text indicates.

The Trio, or third section, lies in the subdominant key, F major, and here we find the theme in the inner voice although played by the right hand. The *tempo* of the Trio section is slower although the tone may quite properly be a bit more resonant than in the preceding measures. Give the proper sonority to the melody and let the answering accompanying chords be echolike—sparkling but delicate.

Pedal marks are well indicated and are to be followed exactly.

MARCH OF THE LOLLIPOPS

By WILMOT LEMONT

With his usual Puckish understanding of the Never-Never Land of Childhood, Mr. Lemont has imprisoned in the measures of this march the genuine spirit of a little children's party, where the proceedings always include the march in to the decorated table and the delights of creamed chicken, ice cream and birthday cake.

The purpose of the march on such an occasion is exactly that of military use. It enables the children to advance in orderly fashion, hence *tempo* and rhythm are of paramount importance.

The first section is in C major; the second in F major, subdominant key, and the third in A minor, relative minor key. In the third section the melody is in the bass for the most part and suggests the trombone section of a band.

Set a smart pace and preserve it.

MRS. WASHINGTON'S MINUET

By PIERRE LANDRIN DUPORT

This little number affords an interesting example of the type of music prevalent in "upper circles" during Colonial days. The minuet was introduced to America of course from France where it had been a popular court dance for many years. This particular number was recently revived by the United States Government in connection with the Anniversary of the Constitution, and its title makes it apropos for inclusion on "American Programs."

Preserve the same classic treatment accorded this type of dance from the pens of the older masters. Simplicity and grace are watchwords, not overlooking phrasing, especially the slurred groups of two in measures five and six, and so on.

Strive for a broad *sostenuto* in the Trio section thus gaining contrast. As in all dance forms, rhythm is uppermost. Be sure it is well defined, therefore, by means of proper accent, strict *tempo* and correct phrasing.

HUNGARIAN ECHOES

By JAMES FRANCIS COOKE

Hungarian rhapsodies always emanate the flavor of Gipsy music. The Gipsies were a race of unknown origin. The English assumed them to have come from Egypt, hence the name Gypsies. The French called them Bohemians. They were severely persecuted and driven from one country to another until they finally found refuge in Hungary. They had a style of music particularly their own and it consisted for the most part of improvisations. In gratitude to Hungary they adopted the Hungarian folk tunes as a basis for their music and the Gipsy treatment of the Magyar tunes finally became adopted as the national Hungarian music. Liszt set the style of the Hungarian rhapsody as we know it to-day and Dr. Cooke has carefully preserved this style in the number here presented. It opens with the *Lassu,* sometimes called *Lassan,* which is a very slow movement in the form of a lament. This is followed by the *Friss* or *Friska,* which jumps to the other extreme and is quite gay in character. It is a characteristic of Hungarian-Gipsy music to change without warning from one mood to the other. Fast to slow; sad to gay; major to minor, and so on, are all outstanding traits which can be found in this example from the pen of Dr. Cooke. Being an extensive traveler and an expert linguist, Dr. Cooke has come into direct contact with the musical idioms of many countries. This is yet another musical "impression" to add to the interesting ones that already have appeared in THE ETUDE from Italy, France, and other countries.

By obeying carefully the markings in the text it will be impossible to miss the interpretation intended for this little Hungarian rhapsody.

VOLGA BOATMEN'S SONG

Arr. by CHARLES FONTEYN MANNEY

Before playing this piece be sure to read the note preceding the music which describes in detail the origin and intent of the music itself. Begin with the *una corda* (left pedal) and while the notes are to be played *pianissimo* they must be well sustained. Do not overlook the little swell and *diminuendo* signs in many of the measures. They give the effect of a labored effort in towing the heavy barges.

As the volume increases be sure the melody is always heard above the accompanying chords. There are many parts which will stand left-hand-alone practice. Regardless of the skips involved and the complexity of the accompaniment, never must the theme be obscured or the feeling of drudgery be lost. The simple folk-song is quite descriptive in itself and the power of description must be added to, and not lessened in this advanced transcription of the famous old Russian barge-hauler's song.

THE MUSIC BOX

By L. LESLIE LOTH

Here is a waltz to be played in the style of a music box. Try to produce a thin, tinkling tone—shallow touch; and a slight blurring of the pedal is not only permissible but desirable as it helps the music box imitation. Toss off the little four note phrases in the opening measures of the first theme and apply clean finger *legato* throughout. This is especially apropos when playing the second theme which is one long, continuous running passage in *legato* eighths, played *forte* and brilliantly.

Note the *accelerando* beginning in measure 47 and continuing in effect to the very end, where the music box runs down suddenly.

NOCTURNE

By R. HUNTINGTON WOODMAN

Nocturne means night song. The title thus indicates the proper mood to create when playing this number by Mr. Woodman. The melody line is clearly indicated and must be played of course in songlike manner. Do not let the *tempo* drag. The arpeggio accompaniment gives a colorful background when played smoothly and with nuance. The broken chord figures should be rolled rather than fingered, thus producing a more "liquid" quality and blending with the melody to form a complete whole. The mood becomes more animated at measure 18 and a brilliant section in sixteenths follows, suggesting a decided stirring of the night breezes. The first theme again enters after measure 35 and with it returns the quiet mood of the opening strains. The whole piece should be played with the utmost expression.

ITALIAN CONCERTO

By J. S. BACH

The masterful oratorios, cantatas and church music of Bach all indicate a profoundly religious feeling. No doubt he was greatly influenced also by the outward symbol of his religion, the cathedral, as all his works are perfect masterpieces of form, design and structure. Bach experienced three definite forms of architecture in his lifetime; the Gothic, which preceded his birth; the Baroque period, which began shortly before his birth, and the Rococco; which evolved during his era. His ability to build musical structures on well defined patterns can be readily traced in the "Italian Concerto." Nowadays a concerto means a solo, usually in sonata form, to be played with orchestral accompaniment. In the earlier days the term was used to designate any important instrumental piece.

Keep in mind, however, that this composition was written to be played, not on a modern piano, but on a harpsichord, the tone of which was much smaller than that of a piano. Be therefore not too robust in the *forte* passages.

In this issue of THE ETUDE will be found a master lesson on this interesting composition by the renowned piano virtuoso, Mark Hambourg. Be sure to make a careful study of the analysis by this great master.

SWINGING IN THE TREETOP

By SIDNEY FORREST

This first grade piece shows the melody in the left hand throughout. The right hand plays the accompanying chords which consist of the second inversion of the tonic and the dominant seventh chord.

It should not be played too fast—rather follow the text literally, that is, "Slow and dreamily." As is usual with first grade pieces, words are supplied, thus suggesting proper atmosphere.

BIG CHIEF

By ROXANA PARIDON

The Indian theme is one that always delights youngsters and this one, wit melody in the right hand against the present tom-tom in the bass, should of unusual interest. Play it in pompous manner suggesting the di and self-esteem associated with Chiefs" in general. Let the left hand tom chords be played with dry for *staccato.* Be sure to apply all the ac indicated in the right hand part. moderately fast *tempo* at the very ning and preserve it throughout.

SANDMAN'S COMING

By ADA RICHTER

Here is another first grade tune nothing faster than quarter notes in hand. The left hand supplies a broken accompaniment against the right melody. Words are included, maki possible to do the number as a song A very easy but melodious little piece

BEDTIME MARCH

By LOUIS WEITZ

This little musical bedtime story with the chimes—heard in the left ha after which the clock strikes seven, cated by the chords in measures 5 From this point the composer very cle takes the chords as a "motif" and dev a theme in march time. It is suggested the chords be played with forearm a The theme repeats itself, first and se ending, after which the chimes are heard, the clock once more strikes and its time for Betty and Ted to bed.

An unusually interesting novelty should make an immediate appeal to youngster in the second grade.

A WALTZ IN SPRINGTIME

By IRENE RODGERS

Readers of THE ETUDE have com expect something unusually pianistic the pen of Miss Rodgers and this exception. Besides having the meri being tuneful, this number presents a c little etude in broken chords, divided tween the hands. The *arpeggio* gr should be rolled from one hand to other with the smoothness of an e juggler tossing brilliantly colored bal the air. Follow the expression marks the result will be a charming second number which will sound much more cult than it really is.

AMARYLLIS

By HENRI GHYS

Whether this old Gavotte was comp by Louis XIII or not, no one can defi say. But in any event it has been a po favorite for many, many years and charming and fresh to-day as the da was written. The gavotte is an old of French origin, said to have origi from a race of people who live Dauphiny and known as the Gavot became a popular dance at the Fr court and differed from the minuet in the dancers lifted their feet from ground instead of sliding or shufflin was the fashion up to the time of its pearance. It is very dignified and sta it is written in four-four time and b always on the third quarter of the mea

Be sure to snap the grace notes li and daintily into the principal notes w follow. Play the middle section—meas 8 to 12—with vigor and mark all acc



THE TEACHERS' ROUND TABLE



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Hands Mixed

I have two young pupils aged seven d eight whom I started to teach in nuary. They are both bright and telligent, quick readers and otherse normally musical. They read the sic correctly, but here is the difficulty—neither of them cares whether e right or the left hand plays. metimes the right hand plays the 't hand notes, and *vice versa*. I ve never encountered such a probn before, and I have done everying I can think of to break them this habit. Can you help me?—T., Pennsylvania.

afraid I cannot help you with this em," as you call it, for I have considered it important. I have found any young children are ambidextrous efore it is of no consequence to them hand plays a series of notes. On the ry, it seems to me an excellent indi- of good coördination. If it disturbs ust try to believe that your two will soon outgrow the habit. They ably do.

Pre-School Pupils

I am a young teacher with about ree years of experience, and there a possibility of my getting a couple pre-school children for students; I am a little at a loss as to how begin. I am afraid it will not be ssible to conduct an elementary nd or rhythm class, as is usually ne in such cases. I should greatly preciate the names of a few books read, and suitable material to use. so, one mother of a little boy of two very anxious for me to do something th him; she is even willing to buy expensive toy piano which would more suitable for his hands. I perally feel the child is too young to rk directly on the piano, and sugsted the trial of a nursery where ey might have group classes in ging and rhythm. Are there any oks written about the approach to y tots of that age and what is there the way of material?—E. S., New rk.

glad that every year more teachers rting pre-school piano classes. Such , when successful, pay large re- spiritual and financial, and are the ossible "feeders." With pre-school , it is, of course, necessary to teach rudiments of music in activities away he piano; but I firmly believe in getl children accustomed to playing the as early in life as possible. Four years is none too soon, in many cases. If y of whom you write is precocious, ht well be introduced to the piano as as three years of age. But make it a strument, not a toy imitation. How- t that age you will, of course, strict- it his musical activities; play and olk songs to him, holding him on lap as you play—so that he may your hands, the notes, or the pictures music. Such a playing position is a concerting, but with a little patience be managed. Try the book of "Song " (written by my two sons when ere five and six) on him, and you will have him entranced. He will o sing, dance and conduct the songs; xt step—for him to play the tunes—llow quite naturally. All this, I re- s advisable only if he gives early ce of musical interest and aptitude. pre-school help you might examine cher's manual of "Playing the Piano," uer-Corzilius, especially pages 5 to to 16, 84 to 91; "Music for Young en," by Alice Thorn; and "How to Music to Children," by Elizabeth Newman. For the earliest beginner's books I like "Music Play for Every Day"; Ada Richter's "Kindergarten Class Book"; "A First Piano Book for Little Jacks and Jills," by Rodgers and Phillips; "Little Songs to Play and Sing," by Berenice Bentley.

Some illustrated books of folk music are the Willebeek LeMair volumes of "Little Songs of Long Ago" and "Our Old Nursery Rhymes"; "Sing Sang für's Kleine Volk" and "Sang und Klang für's Kinderherz"; "Vieilles Chansons et Rondes."

All these I can highly recommend.

Use of the Pedals

1. Would you please tell me the use and action of the three pedals of an upright piano?
2. What books should I get, that illustrate phrasing, style and interpretation from Grades I to IX?
3. What books should I use to develop the correct arm and wrist movement?
4. Is there any particular course to follow for development of octave passages?—P. D., Saskatchewan.

1. The pedal on the right is the damper pedal which, when depressed, raises the dampers from the strings preventing them from shutting off the tone. The pedal at the left, the soft pedal, in many upright pianos simply moves the hammers closer to the strings. The middle pedal of some uprights is a so-called "practice" pedal, deadening and muffling the sound so effectively that even the neighbors downstairs will not rap on the steam pipes; on others it is a "sustaining" pedal which usually acts only on tones below middle C. If one or more of these tones are played and held, with the middle pedal depressed immediately afterward, they will continue to sound exactly as though the damper pedal were used. Other tones on the piano are not affected. I wonder if any of those pianos of ancient vintage still exist in which the middle pedal releases a kind of mandolin accompaniment. What a thrill that used to be for bad little boys and girls who hated to practice!

2. An impossible question to answer. I can only recommend some material for you to look over: Christiani, "The Principles of Expression in Piano Playing;" Matthay, "Interpretation;" Adolph Kullak, "The Aesthetics of Piano Playing."

3. For you to examine: Mason, "Touch and Technic;" Matthay, "The Child's First Steps," and, "The Rotation Principle and Its Mastery;" Maier-Corzilius, "Playing the Piano (Teachers Manual)."

4. See: Presser, "Selected Octave Studies;" Rogers, "Octave Velocity (24 exercises and etudes);" Doering, "Exercises and Studies in Octave Playing, Opus 24."

An Ambitious Student

I have played the piano for eight years. For technic building I play Czerny's "Op. 299," Bach's "Two-part Inventions," and still brush over Pischna. My worst trouble in playing is blundering on wrong notes, notes not played, and being unable to play scales and arpeggios with respectable speed. I work during the daytime in an office, therefore cannot practice more than two hours at the most at night. What I wish to know is whether I am trying to advance too fast, or whether I should change teachers. My present teacher, it seems to me, does not pay enough attention to details of phrasing and pedaling, and does not seem to care much whether I strike a wrong note once in a while. I am also studying harmony and counterpoint, together with orchestration, using the following textbooks: Anger's "Treatise on Harmony, 3 vols.," and "Manual of Counterpoint"; and E. Prout's "Double Counterpoint" and "Canon and Counterpoint, Strict and Free." For orchestration I am using Forsyth's well known manual.—A. M. M., Connecticut.

I love that expression, "brush over Pischna"; and as I write this answer on one of those swift streamlined trains of the Middlewest, its soothing repetition "brush over Pischna", "brush over Pischna", goes perfectly with the smoothly purring wheels, and fills me with the same gentle drowsiness that comes over students when they practice such exercises. Try it yourself and see! And now, try repeating *this* instead: "No wonder you blunder", "No wonder you blunder", "No wonder you blunder"—and you have the answer to your first question. (It goes well with the old fashioned, flat-wheeled day coach!)

In piano playing you can never "brush over" anything. If every moment of your practice is not spent in the most intense concentration, it is futile for you to go on —especially after a day's work at the office. Blundering and inability to play at good speed are due only to lack of concentration, which means not knowing how to practice. At night you are tired, of course, therefore you should spend at most, one hour at the piano. At the end of each five minutes (by the clock) you ought to take three turns around the room. At the end of every twenty minutes, five minutes rest during which you read the newspaper, write, walk, lie down, anything but play piano. Throw Pischna out of the window; and, if your teacher cannot prescribe something better and you think he is not thorough enough, throw him ————. I mean, get another at once!

You are much too ambitious. The herculean tasks in counterpoint and orchestration which you have set for yourself are a full time, many years job, which you cannot expect to encompass. Like your piano practice, why not limit your theory work to one hour each night, devoting yourself for a year to a single one of those three subjects? By that time, if you have worked intelligently and regularly under the guidance of a competent teacher, you will be surprised at your accomplishment.

Meanwhile just keep in mind, will you not, that handy old saw—"not how much, but how well". And try too, in all you do, to be intense but not tense.

An Hour's Practice

My worst problems are, I think, timing—it is hard for me to keep even; trying to play differently—as to speed, heaviness or lightness of touch, and so on, with each hand; making runs smoothly and evenly—and, in general, playing accurately while playing very fast. My best points, I think, are that I read almost phenomenally swiftly and accurately, have a certain musicianly type of touch which my husband calls "feeling" for the piano, and find, on re-reading a piece for expression marks, that I have invariably done the right thing instinctively. There! If I were to spend say, one hour a day at the piano practicing, how should I use that hour?—D. A., Missouri.

All you need is a good, "hard boiled" instructor who will teach you how to practice; for it is easy to see that you dislike thorough, detailed work, and have come to rely entirely on your natural musical instinct. At least twenty minutes of your hour should be devoted to practicing short, concentrated finger and scale exercises, twenty minutes more to memorizing thoroughly a new piece, and the last twenty minutes to working up another piece to *tempo*. The short, finger exercises, memory processes and detailed study of rapid pieces mentioned here, all have been presented on this page in recent issues of THE ETUDE.

The Piano Class

I teach some class piano with anywhere from twelve to twenty pupils. How much time should I take out of the hour to give the pupils private attention?—R. M., Wisconsin.

A teacher who has mastered class routine usually devotes about two-thirds of the lesson time to group work, and not more than one-third to individual instruction. But even when he gives a brief few minutes "private" lesson to a pupil, he must make his criticisms so vital, interesting and general that the others will benefit.

Among the hundreds of large classes which I have attended very few were well managed; it takes a perfect paragon of a teacher—one with limitless energy, cool approach, imaginative resourcefulness, and one who is willing to spend much time in preparation for each group—to carry such a class through successfully. If you could limit your groups to six, or, at most, to eight pupils, you would get better results.

Beginning Pedal Study

How soon should the study of the pedal be commenced? Will you please give me a few ideas on introducing pedal study to children; also, are there writings dealing with the subject?—D. B. G.—Massachusetts.

In order that beginners may learn the habit of complete physical "letting go," at the same time listening intently to the tone produced, I recommend the use of the damper pedal from the very first lesson. If the student's legs are too short, get a pedal extension, or pedal for him yourself.

I begin with the following, done only with single tones or isolated chords: first, put down the damper pedal; two or three seconds later play a single tone or chord with fingers *touching* the keys before playing; the moment you hear the sound, let the arm bounce up in the air and back to the lap; hold the pedal as you listen relaxedly to the sustained sound; practice this *pp* to *ff*, with single and both hands, in widely spread positions, and in "chords" of two and more tones.

When the same chord or tone is played in the various octaves, hold the pedal through.

The "syncopated" pedal must not come until much later, just how much later depends on the progress and coördinative ability of the pupil. "Beginning with the Pedals of the Piano," by Cramm, or "The Pedal Book," by Johann Blose (Op. 35), will give you all the directions for foot work that you need. Both may be procured through the publishers of THE ETUDE.

* * *

"The present academic atti' de towards music history is scarcely calculated to bring the subject nearer to the layman."
—Paul Bekker.

The "Italian Concerto" of Bach

A Master Lesson

By the World Renowned Virtuoso

MARK HAMBOURG

Mr. Hambourg brings to these lessons a breadth of view which, in a way, reflects his own contacts with leading musical thinkers around the world. We never know whether our next letter from him may be from London, Rome, Paris. Cape Town, Calcutta, Melbourne, Buenos Aires, or New Orleans. No pianist is more traveled or more experienced in matters pedagogical. The composition analyzed will be found in the music section of this issue.

THIS "ITALIAN CONCERTO" belongs to the less severe type of Bach's compositions; in fact it shows the composer in an unusually mellow and kindly mood.

The whole of the first movement which I am annotating here, must be played without hurry; brightly, lightly, rhythmically. Yet, in the melodic passages, expression must be introduced, but without sentimentality, and without using too much pedal. The fingers must be kept very close to the keyboard in these melodic passages.

The piece opens with an energetic statement of the main theme, in the treble, with the three opening eighth notes being played *staccato* and resolutely, and the following quarter notes, in measure 2 being stressed. The notes in measure 3 should be warm with expression, and the terminating eighth notes of the phrase in measure 4, namely D and C, should again be stressed. The phrase should then end abruptly, with a quick lift of the hands off the keyboard, thus giving more significance to the pause which follows on the second beat of measure 4.

The theme starts again *forte* and gaily, a fifth higher on the dominant, in measure 5, to end again equally abruptly after the eighth note thirds, A-F and G-E, on the first beat of the eighth measure. These two thirds should be stressed as the similar ones were in measure 4.

The Soul Must Live

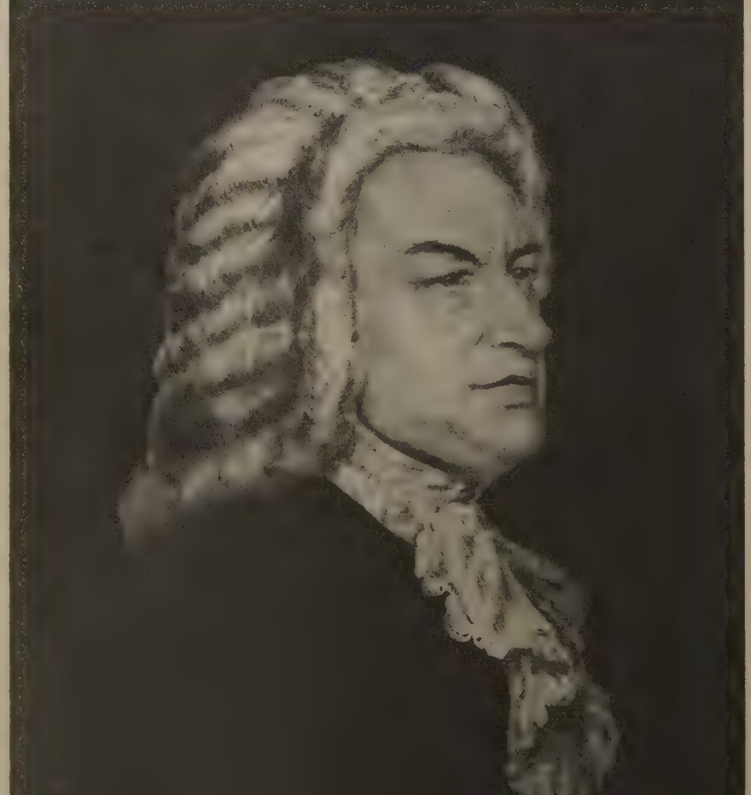
ON THE SECOND BEAT of measure 8 the three sixteenth notes in the treble, on C, B-flat and A, must be played *piano,* and lightly, to usher in the melodic theme which continues through measures 9, 10, 11, and 12, and which must be full of expression. A small accent is to be given on the second eighth note, G, in measure 9 of the treble; and a more prominent one on Middle C, in the bass, on the second beat of this measure. A *crescendo,* in measure 10, leads up to *mezzopiano* in measure 11, with another small accent on the second eighth note, high C, in the right hand, and again a more forcible one on the F in the left hand, as in measure 9. A further *crescendo,* in measures 12 and 13, drops again on the last half of measure 13, whilst little accents should be given in the treble, to G, tied quaver on the last half of the first beat of this measure, and F, a tied eighth note occupying the same position in the second beat.

In measure 14 the tone makes a further *diminuendo,* with an accent on the tied eighth note, E, on the second half of the first beat, and reaches measure 15 in *mezzopiano,* where the sixteenth note figures in the treble must be played very rhythmically, the effect to be as much as possible as if they were being performed with a bow on a stringed instrument. The phrase in the bass, in measure 15, commencing on the second half of the first beat with the sixteenth notes, C and D, must be brought out sharply, with well defined rhythm, and with stressing of the notes, E and C, and the bass octave C in measure 16. Measure 19 has a *crescendo* to *mezzoforte;* and in measures 21, 22, 23 and 24 there must be a continual rising and falling of tone on the sixteenth note groups, the *crescendo* being always on the second group of sixteenth notes in the measure; and the *decrescendo* on the first group of sixteenth notes. The whole of this series of passages, which begin in measure 21, and end in measure 24, should be brought out with emphasis and brilliance. In measure 25 there is another *crescendo* up to an accented F on the first beat of measure 26; and the two eighth notes, C and F, on the second beat of this measure, should be played very *staccato* and then proceed to the two accented chords in measure 27, which should sound out firmly and crisply. In measure 28 an accent must be given to B-natural, the second eighth note in the treble, and in measure 29, the bass notes should be brought out like the violoncello part in a quartet, and in strict time, but emphasizing the close of the theme.

Sound Must Echo to Sense

IN MEASURE 30 (where a new and more melodic theme is introduced, on C, the last eighth note of the measure, and in the treble), the tempo should broaden a little, and the graceful phrase in the right hand be played with singing tone, but *mezzoforte,* whilst the two eighth notes, G and B-flat, on the last beat of measure 33, in the treble, must be crisply *staccato.* An accent on the first note of measure 34 (coming after the *mordente,* or grace notes), namely B-flat in the treble, brings us to another close of a phrase; and the notes in the bass here, commencing on the second half of the first beat of measure 34, must be made prominent, so as to round off the statement and at the same time prepare for the charming development of it, which continues in *mezzopiano* until measure 39. Also, in measure 34 I take the G and F, written in the left hand, with the right hand, together with the B-flat and A in the treble. Here in measure 39 there is a little stress of the tied eighth note A, on the second half of the first beat in the right hand; and another stress of the similar tied eighth note on C, in the following measure.

A little *crescendo* in measure 41 brings us again to a close of phrase in the beginning of measure 42, where there should be an accent on the first beat of the measure in the treble, on the F, ornar by the *mordente,* and the notes in th must be brought out, as in measure measures 43, 44 and 45 the sixteen groups must be played *détaché* (deta that is to say, starting from the sixteenth note of each group, and f on to the first sixteenth note of th group, each cluster of four notes m self-contained and distinctly detached the succeeding one. Continuing to me 46, 47 and 48, the tied eighth notes i of these measures, on the second h the first beats in the right hand, m stressed; and in measures 49 and first sixteenth note of the first bea the first and third sixteenth notes second beat in the treble, should a especially brought out.



JOHANN SEBASTIAN BACH
From a marvelous steel point etching by Victor Mignot.

Conversational Music

HAVING ARRIVED at measure 51, I gi cents in the left hand, on the b quarter note of the second half of th beat; also on the B-natural which f the C, and on the sixteenth note C is the first note in the bass of measu A sudden *decrescendo* in measure 56 to emphasize the brightness of the when it is taken up *forte* again in m 57. Another drop in tone should be in measure 60; and the sixteenth n E-flat, D and C, in the left hand last beat of the measure—and th succeeding eighth notes in the bas on the first beat of measure 61, sound like a little question, the answe ing in the phrase in the treble in the measure, and the *tempo* being slower.

Having come to measure 65, th teenth note figures in the right hand be performed in strict time and mically. In measures 69, 70 and 71 are sixteenth note passages running bass, which should have a *crescen decrescendo* within the limits of each ure, whilst the last sixteenth note three measures, and the first sixtee the succeeding measure, must be e sized.

Continuing to measure 73, the inner ter notes—G-sharp and E—in the hand, should be brought out; and al B-natural and A, both quarter notes left hand of the next measure. Meas should be *mezzopiano,* the drop in to ing achieved by a *decrescendo* in me 73 and 74. The phrase in the left h measures 75 and 76 must sound sharply *staccato,* as also the similar p in measures 77 and 78. Also little must be given to the second sixteent of each group of four in the right of measures 77, 78 and 79. A *crescendo* in measure 85 brings us t on the high A, in the treble, on the beat of measure 86, and continues u end of the theme in measure 90. Th notes, commencing on the last eight C-sharp, in measure 88, and all th measure 89, including the first n measure 90, must be made prominet

An Eloquent Peroration

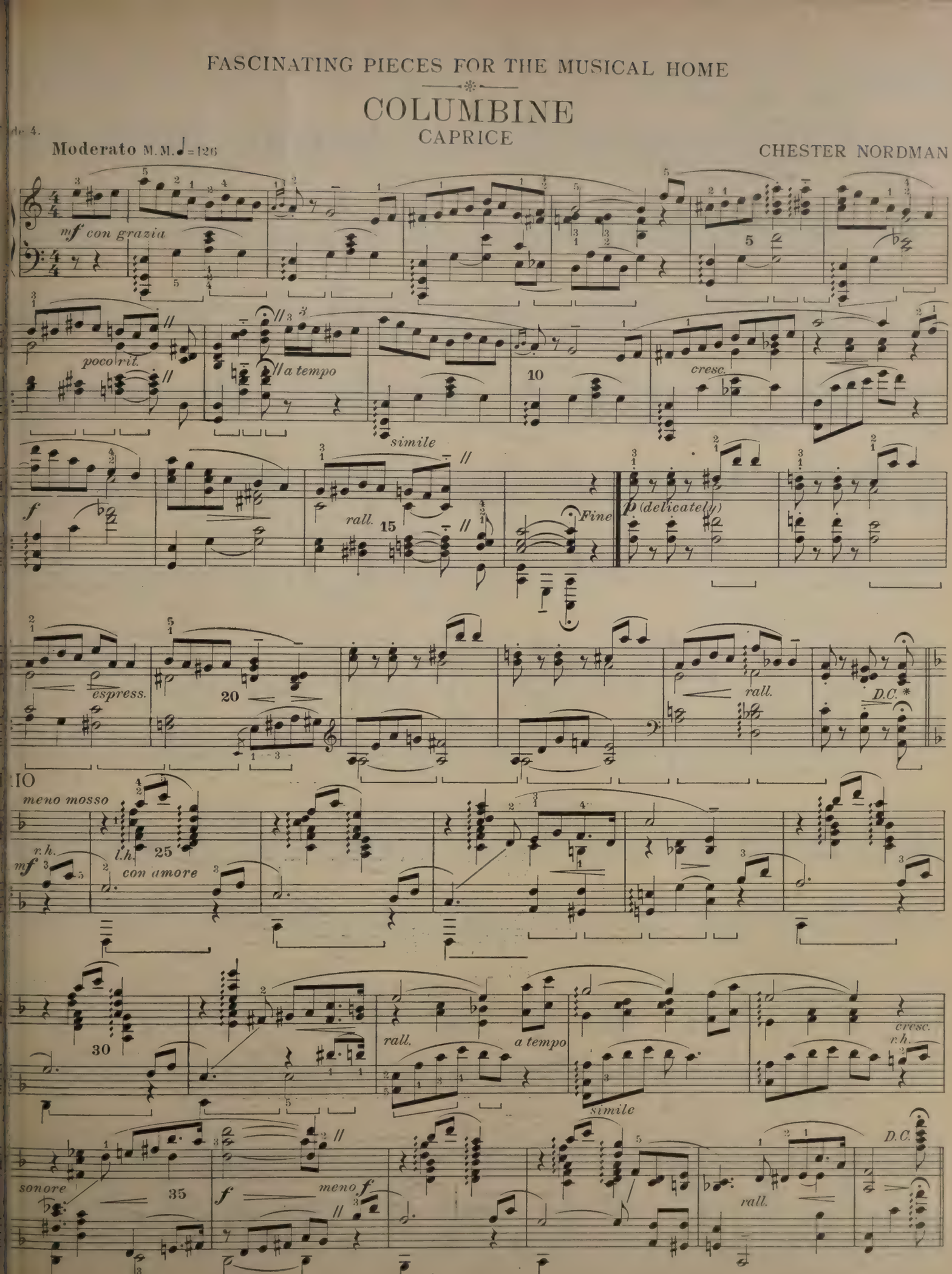
FROM MEASURE 90 ONWARDS, the piec sists of further developments of the v themes, either rhythmical or in di tonalities, but in a similar vein to has gone before. The music must th be rendered in the same manner.

(*Continued on Page* 194)

COLUMBINE

CAPRICE

CHESTER NORDMAN



Copyright 1937 by Theodore Presser Co.
BRCH 1938

*From here go back to the beginning and play to *Fine*; then play *Trio*.

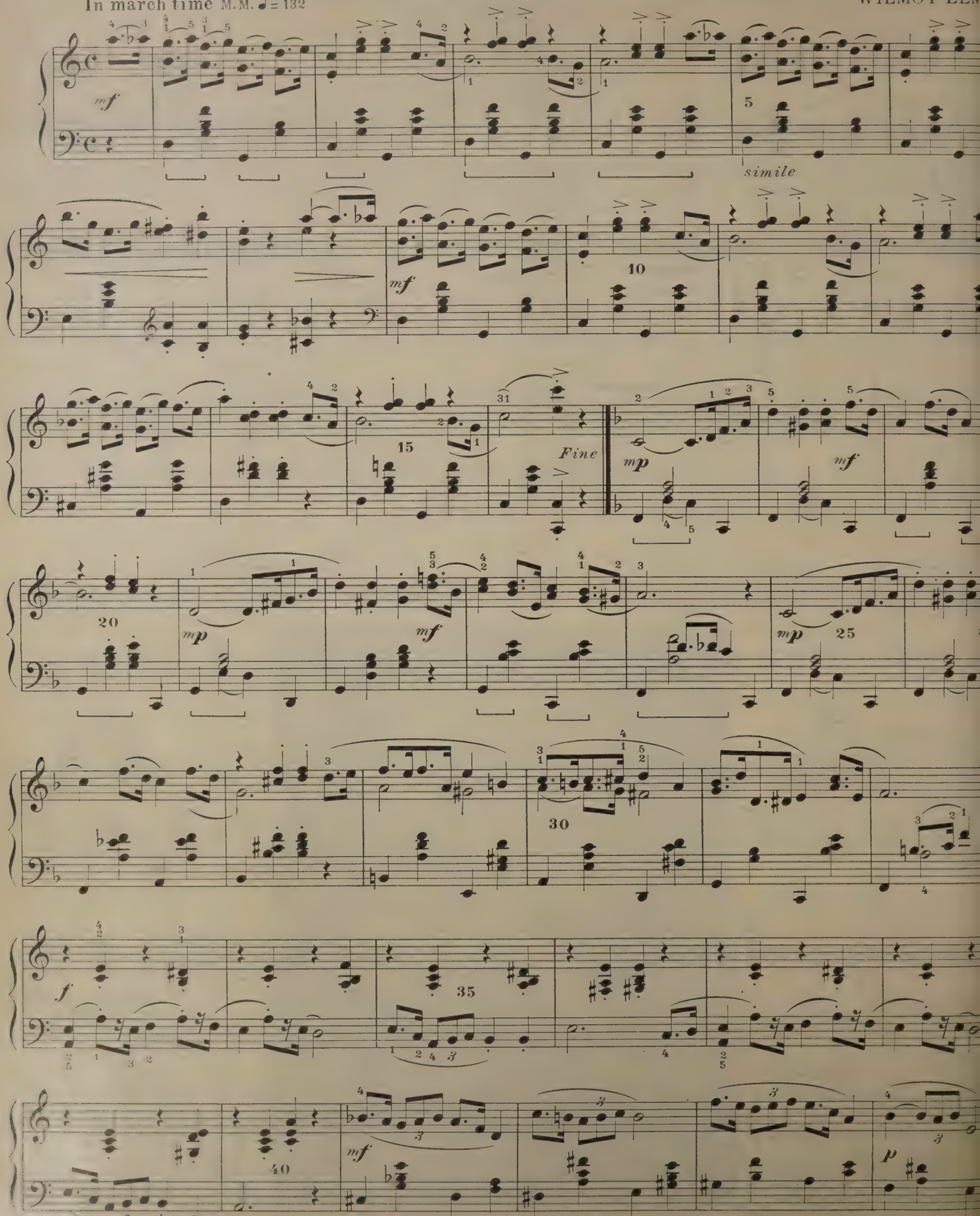
British Copyright secured

Grade 4.

MARCH OF THE LOLLIPOPS

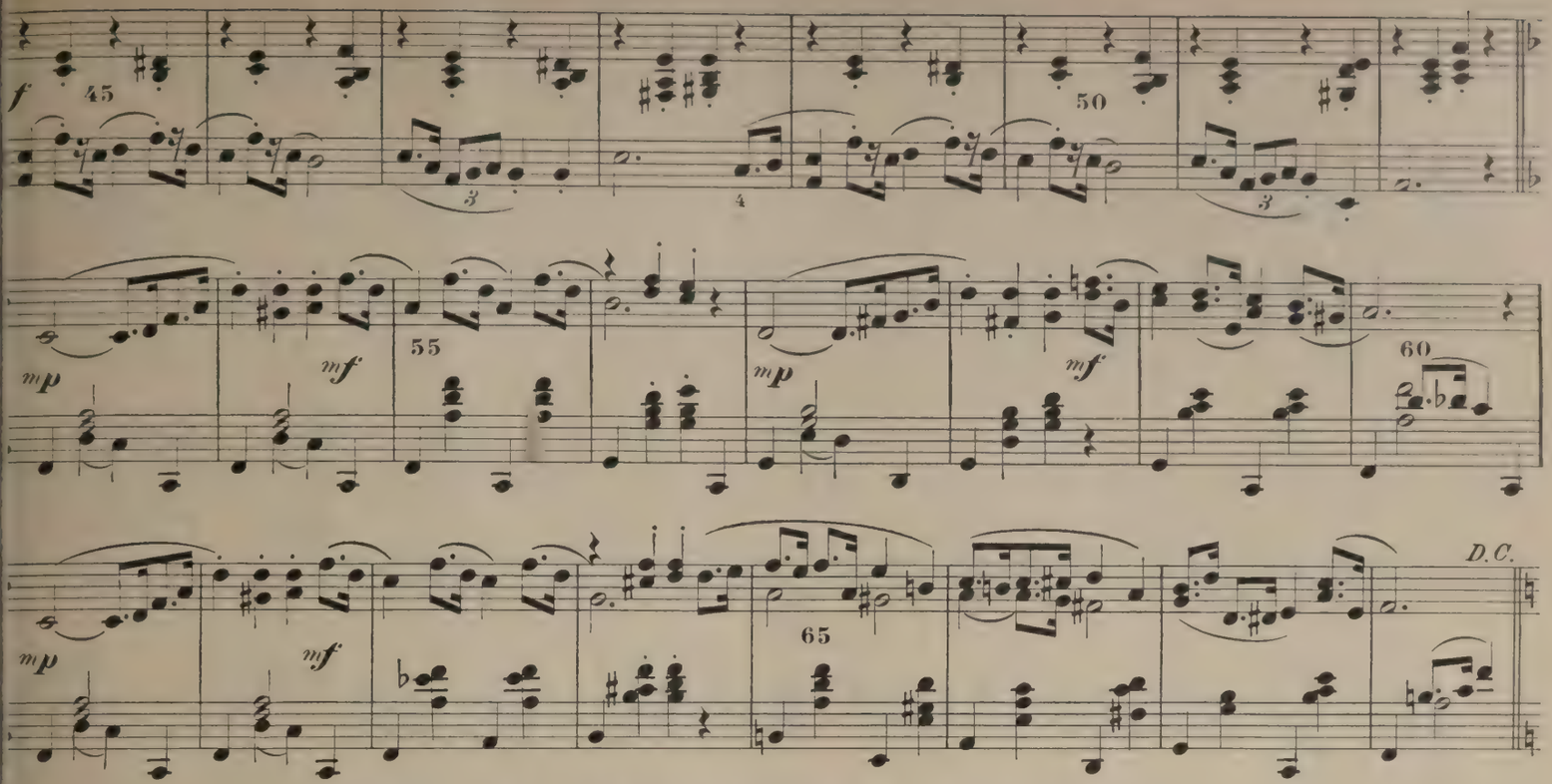
In march time M.M. ♩ = 132

WILMOT LEM



Copyright 1937 by Theodore Presser Co.

British Copyright

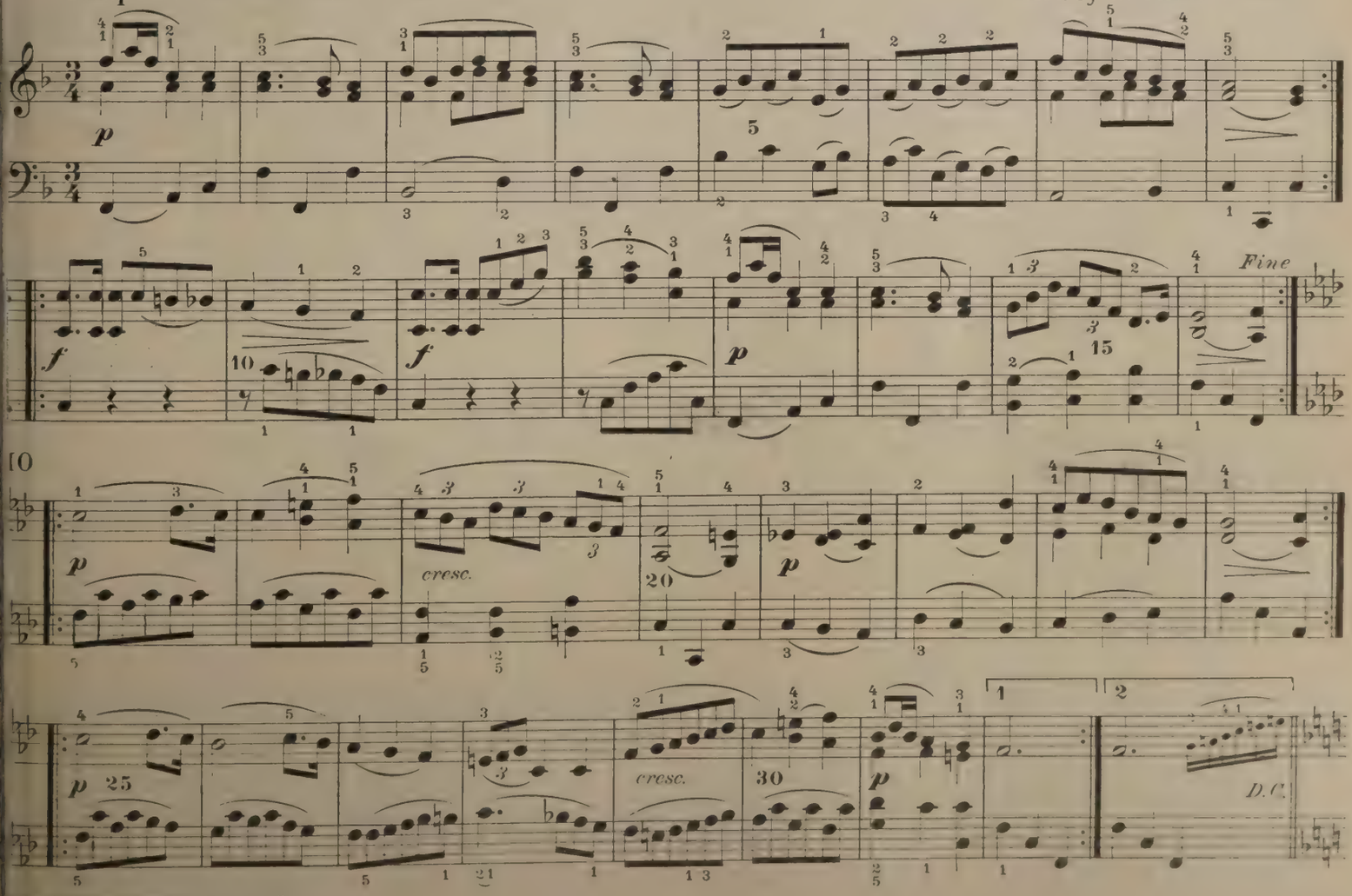


MRS. WASHINGTON'S MINUET

alluring Minuet by the French composer, Pierre Landrin Duport, was recently brought to life by the United States Government in a publication ed "Music Associated with the Period of the Formation of the Constitution." This is reprinted with the consent of the general director, Conman Sol. Bloom. This Minuet was once danced before Mrs. Washington. Grade 3.

PIERRE LANDRIN DUPORT
Arr. by W. Oliver Strunk

Tempo di minuetto M.M. ♩=104

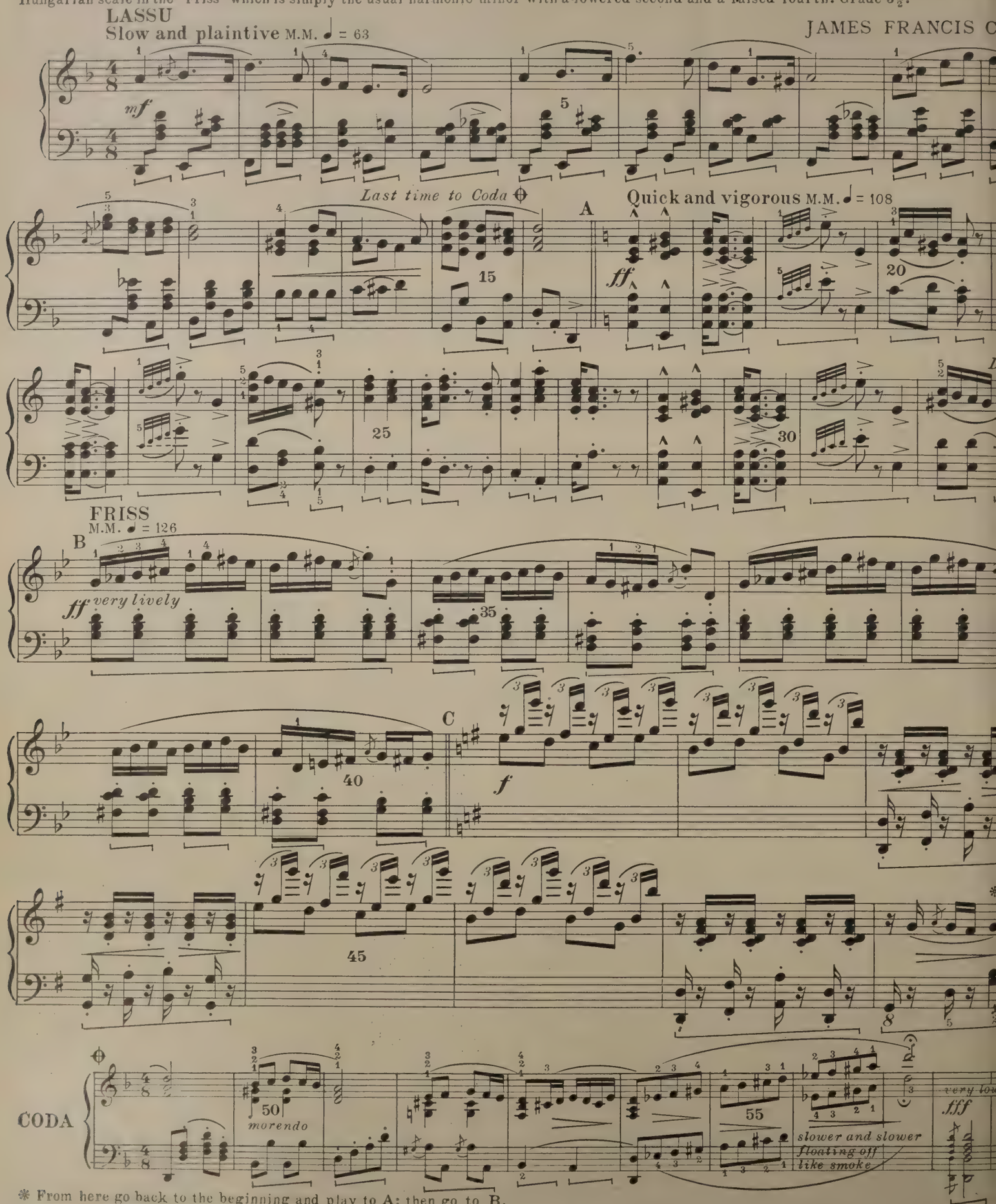


ight 1938 by Theodore Presser Co.

HUNGARIAN ECHOES

LITTLE HUNGARIAN RHAPSODY

The opening theme is a marked variant of a well-known Hungarian folk song. The other themes are original with the composer. Note the us
Hungarian scale in the "Friss" which is simply the usual harmonic minor with a lowered second and a raised fourth. Grade 3½.



* From here go back to the beginning and play to A; then go to B.

** From here go to B and play to C, then go to the beginning and play to ⊕ finishing with *Coda*.

Copyright 1928 by Theodore Presser Co.

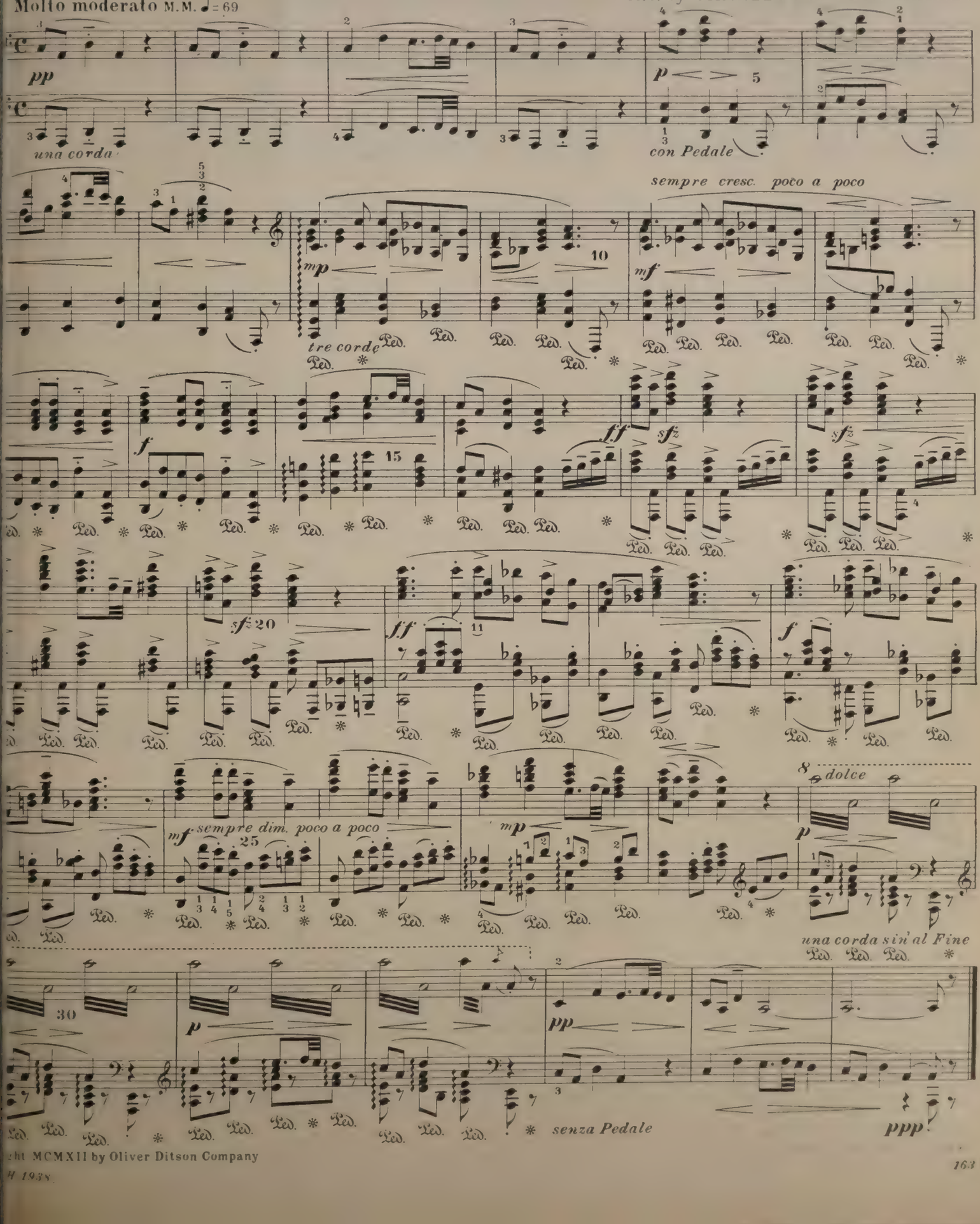
British Copyright

VOLGA BOATMEN'S SONG

amous Russian folksong belonged originally to the peasants who lived on the banks of the river Volga. In olden times the chief occupation of easants was to pull barges and boats laden with merchandise from one town to the next; and while they were engaged in this exhausting labor g the melody which, by its strong rhythm and accents, lightened their toil. This piece should begin very softly, as though the Bargemen were hing from a far distance. Gradually increasing in volume, it should reach its climax as they pass, and then as gradually decrease and die away, disappear in the misty distance. Grade 5.

Russian Barge-hauler's Song

Arr. by CHARLES FONTEYN MANNEY



ht MCMXII by Oliver Ditson Company

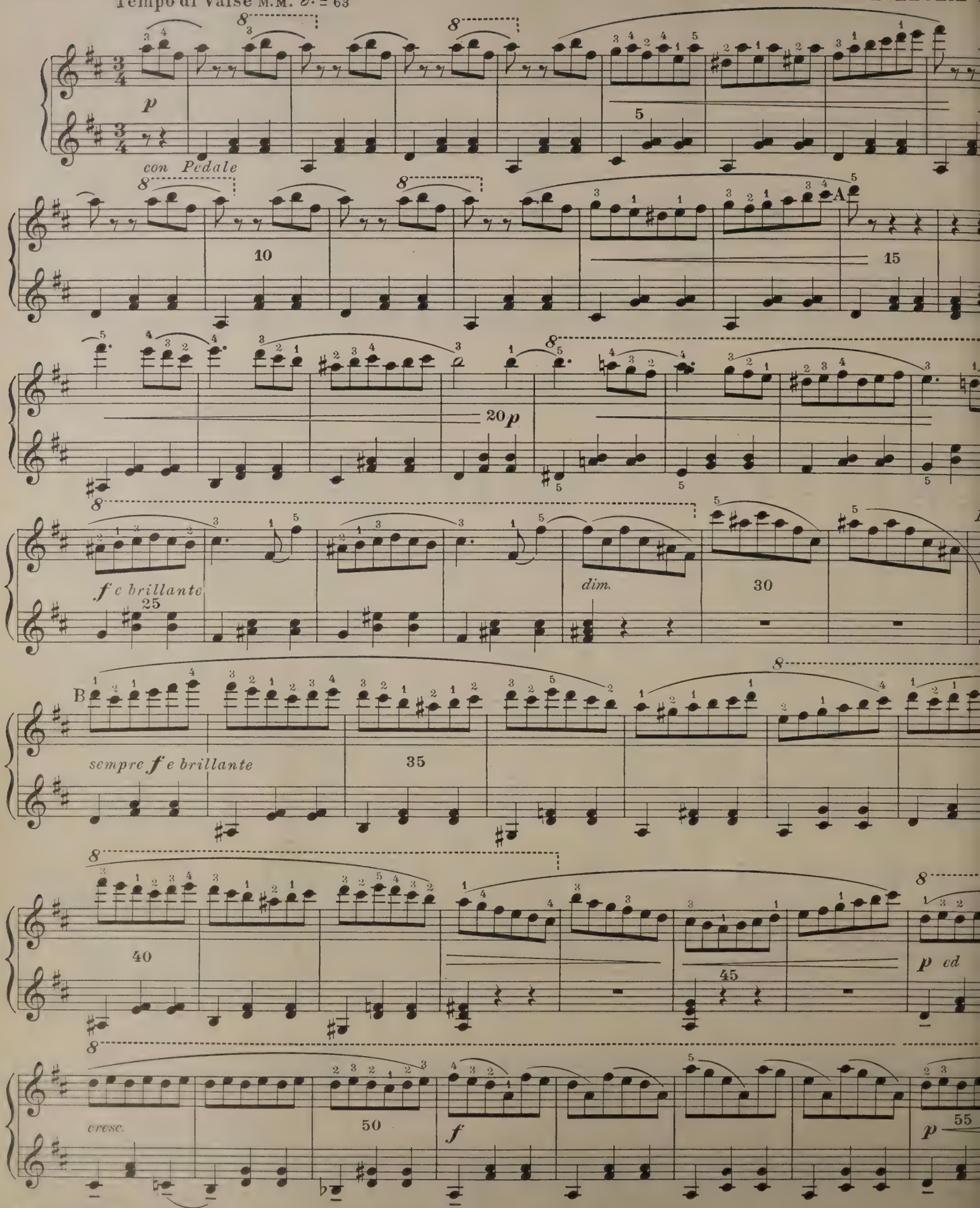
H 1938

THE MUSIC BOX

Grade 3.

Tempo di Valse M.M. ♩. = 63

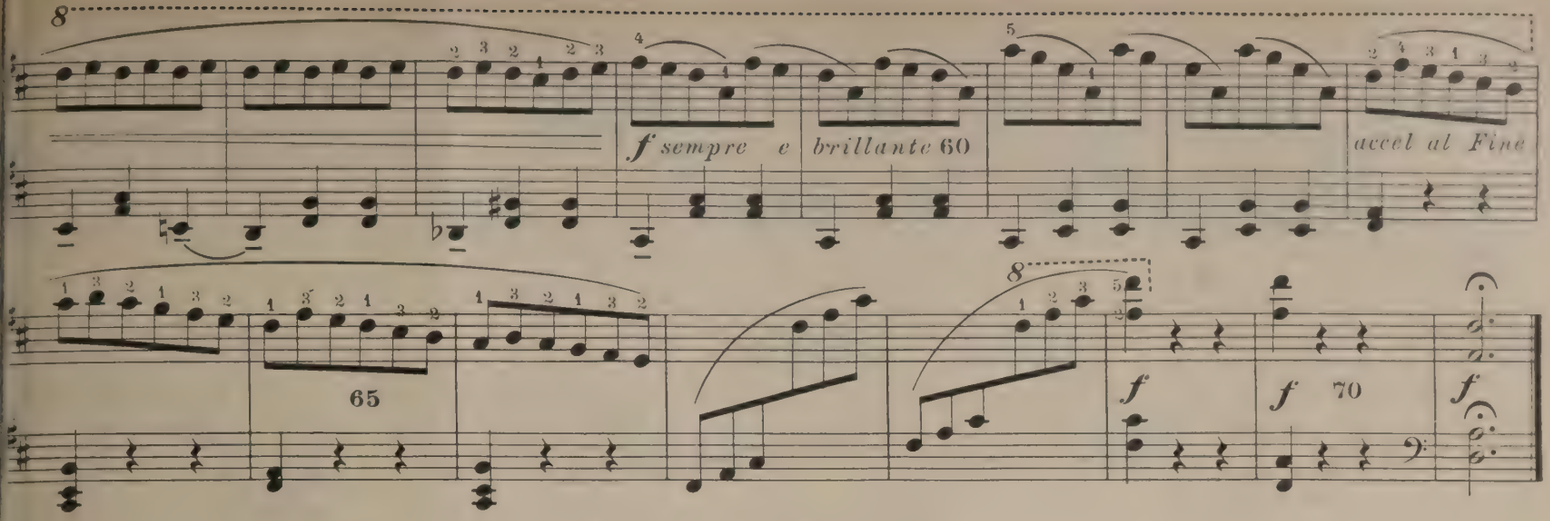
L. LESLIE



* From here go back to the beginning and play to A; then go to B.

Copyright MCMXVII by Oliver Ditson Company

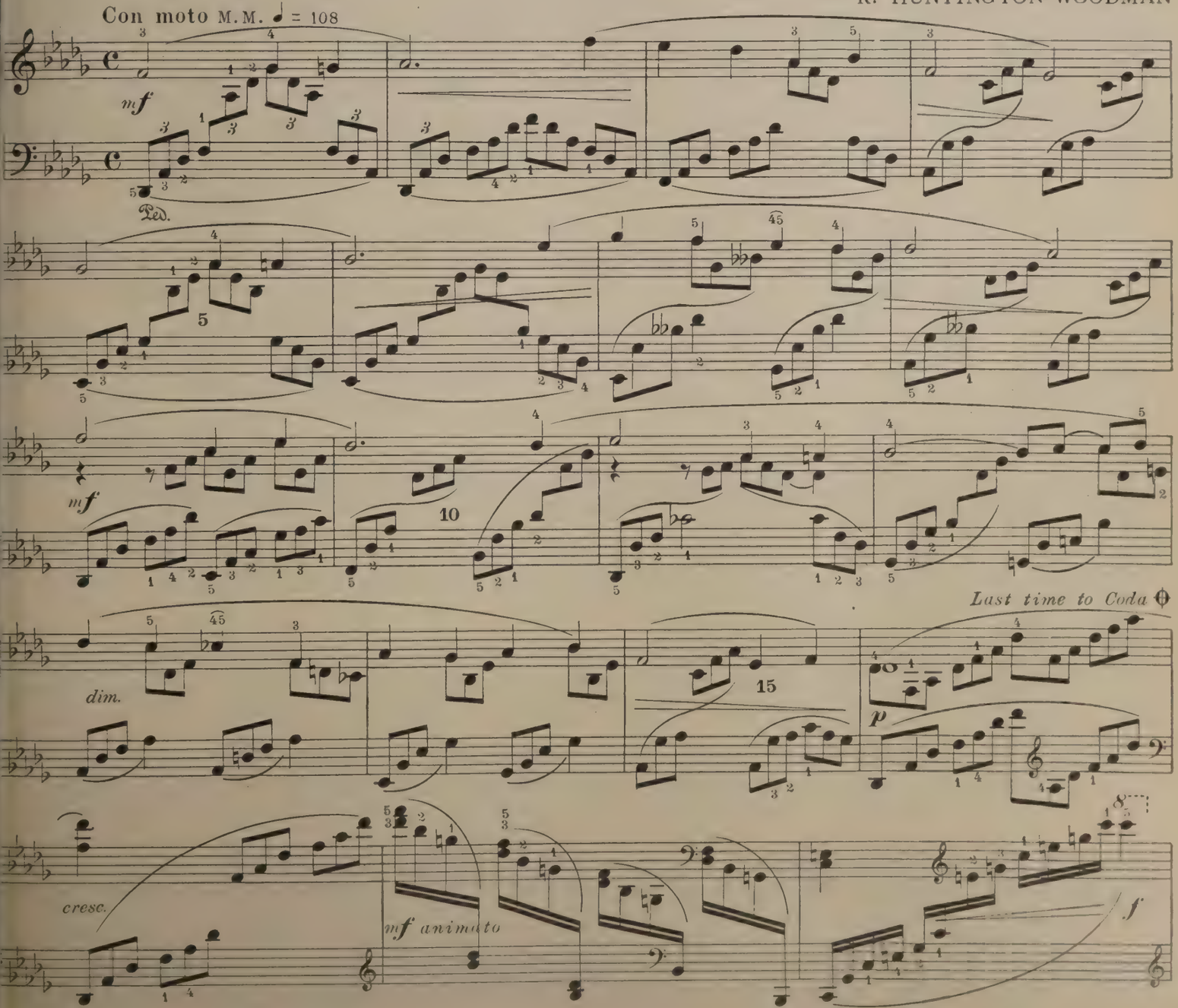
International Copyright



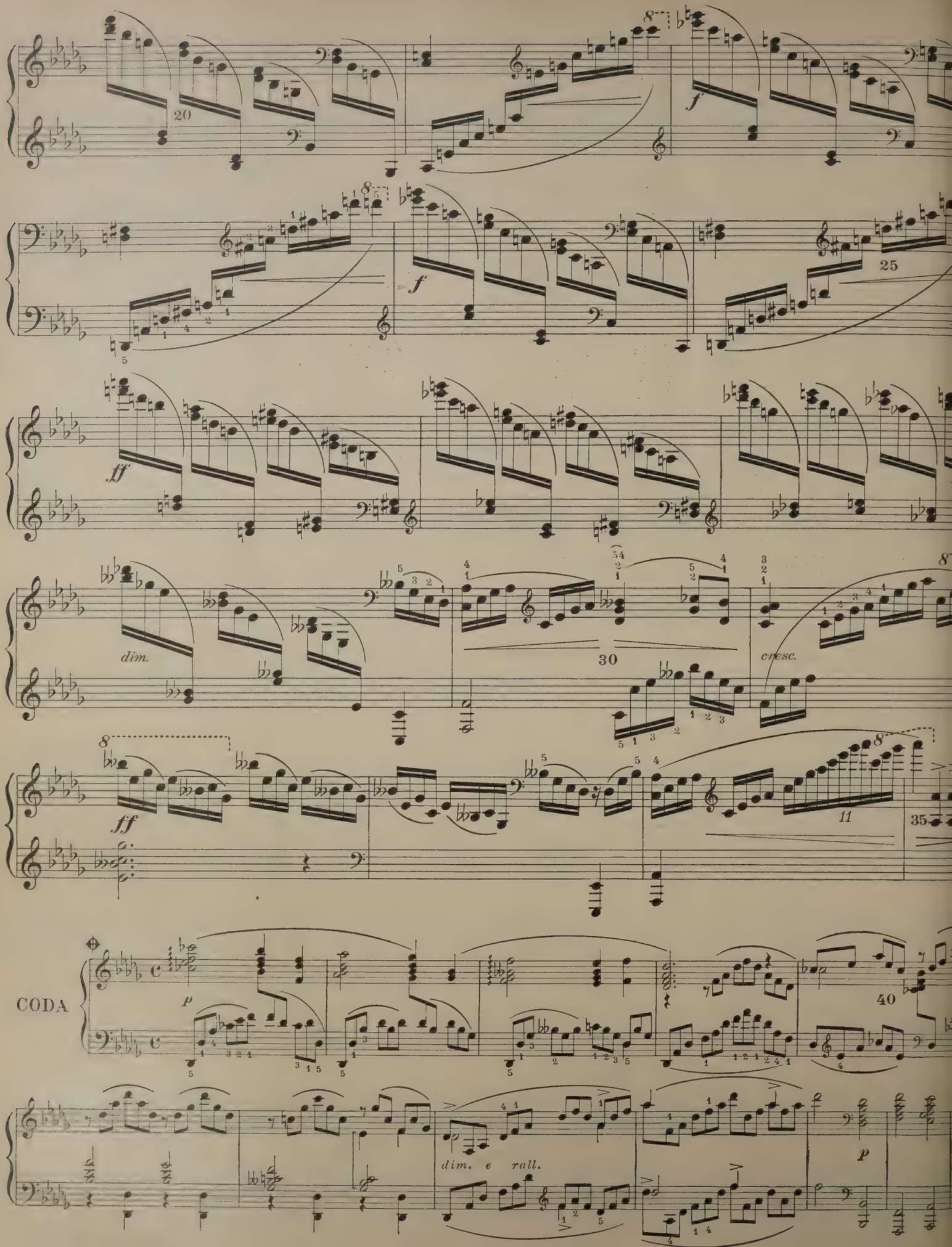
NOCTURNE

his distinctive work by Mr. Woodman, the influence of his illustrious teacher, César Franck, is clearly shown. Study this piece with the reverent attention to detail that you would give to a Chopin nocturne and you will be gratified with the result. Grade 5.

R. HUNTINGTON WOODMAN



right MCMXVIII by Oliver Ditson Company
International Copyright secured

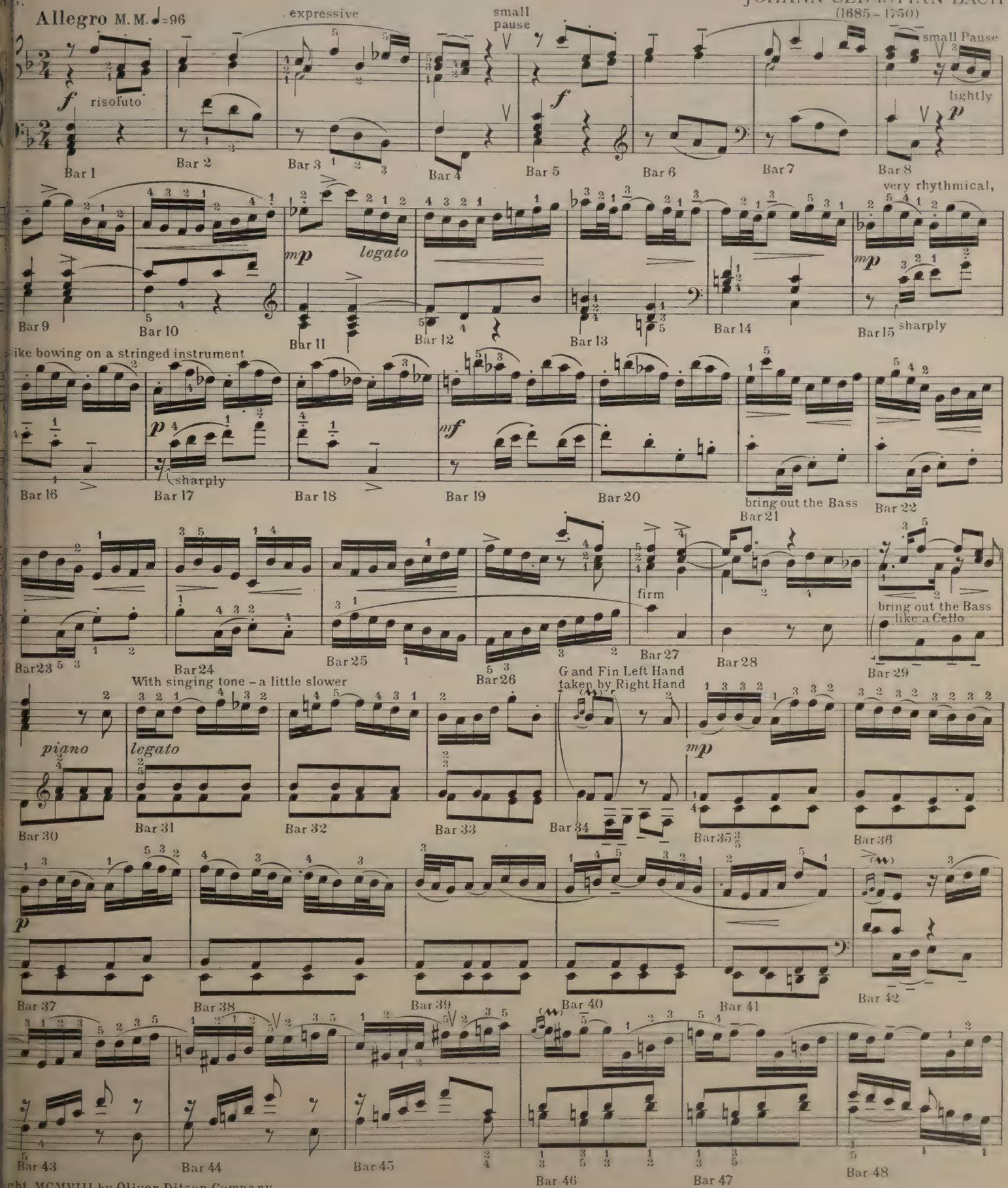

20
f
25
ff
dim.
30
cresc.
ff
11
35
CODA
p
40
dim. e rall.
p

ITALIAN CONCERTO

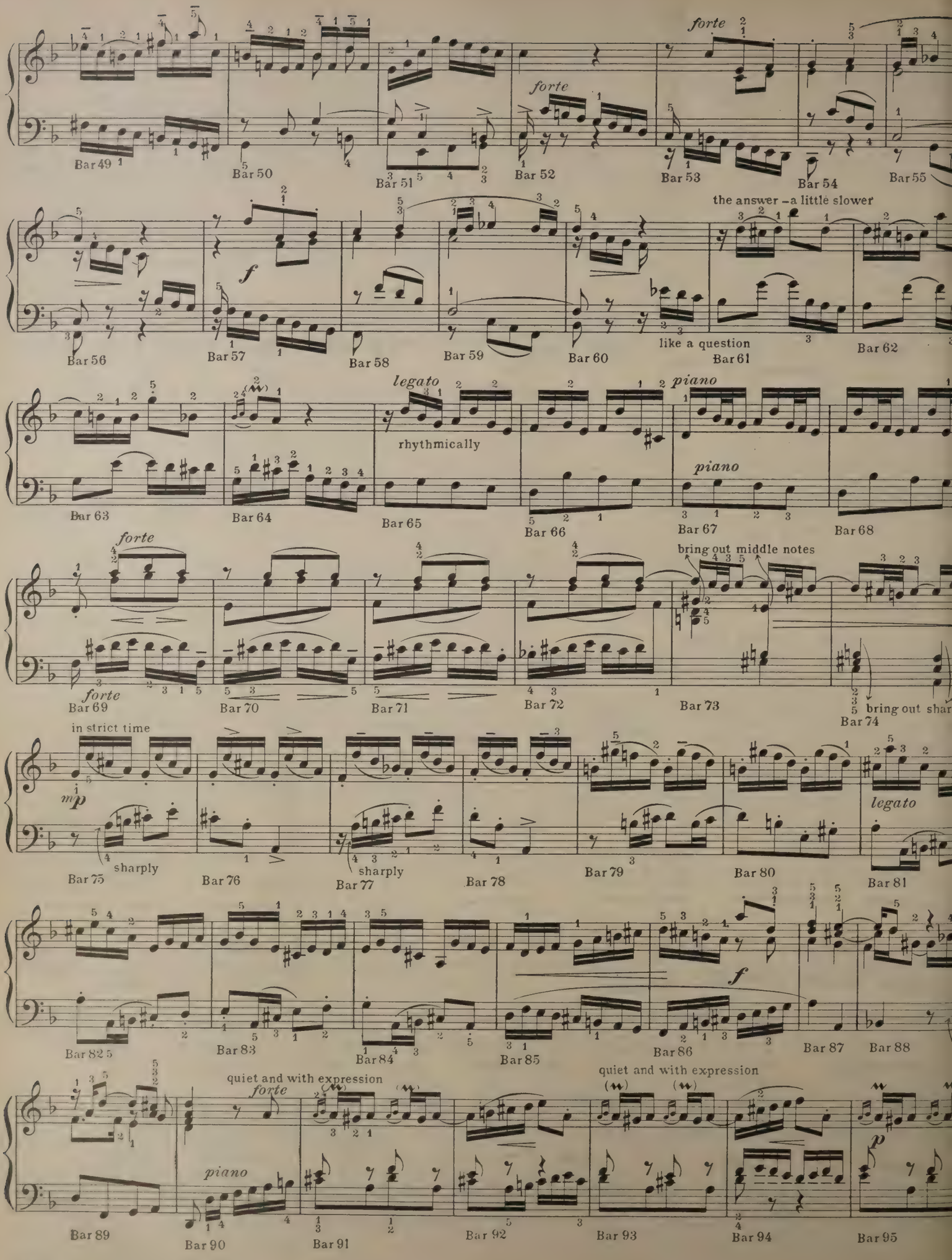
FIRST MOVEMENT

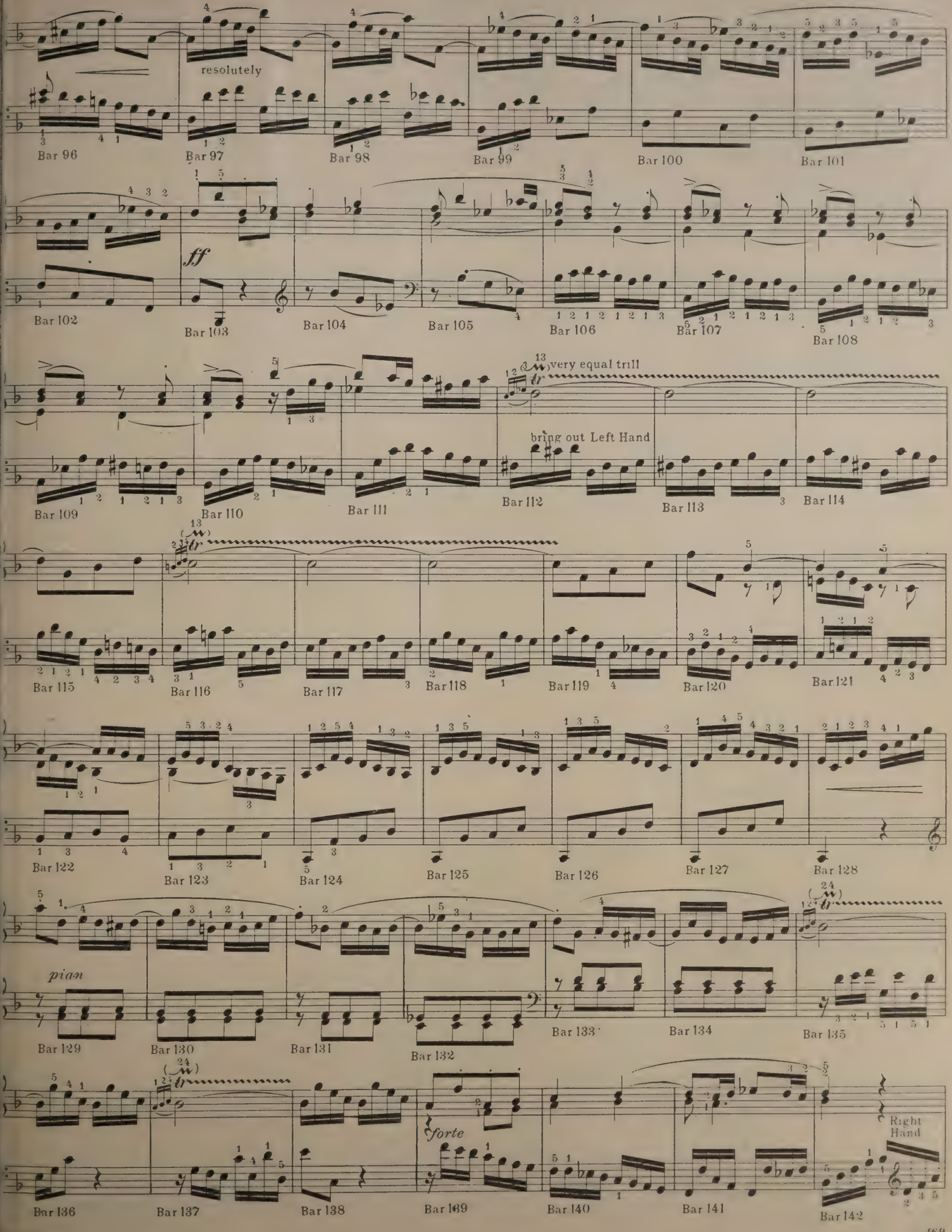
hole of the first movement to be played without hurry, brightly, lightly, rhythmically, yet in melodic passages with expression, but not sentimen
melodic passages keep the fingers close to the keyboard. See another page in this issue for this lesson.

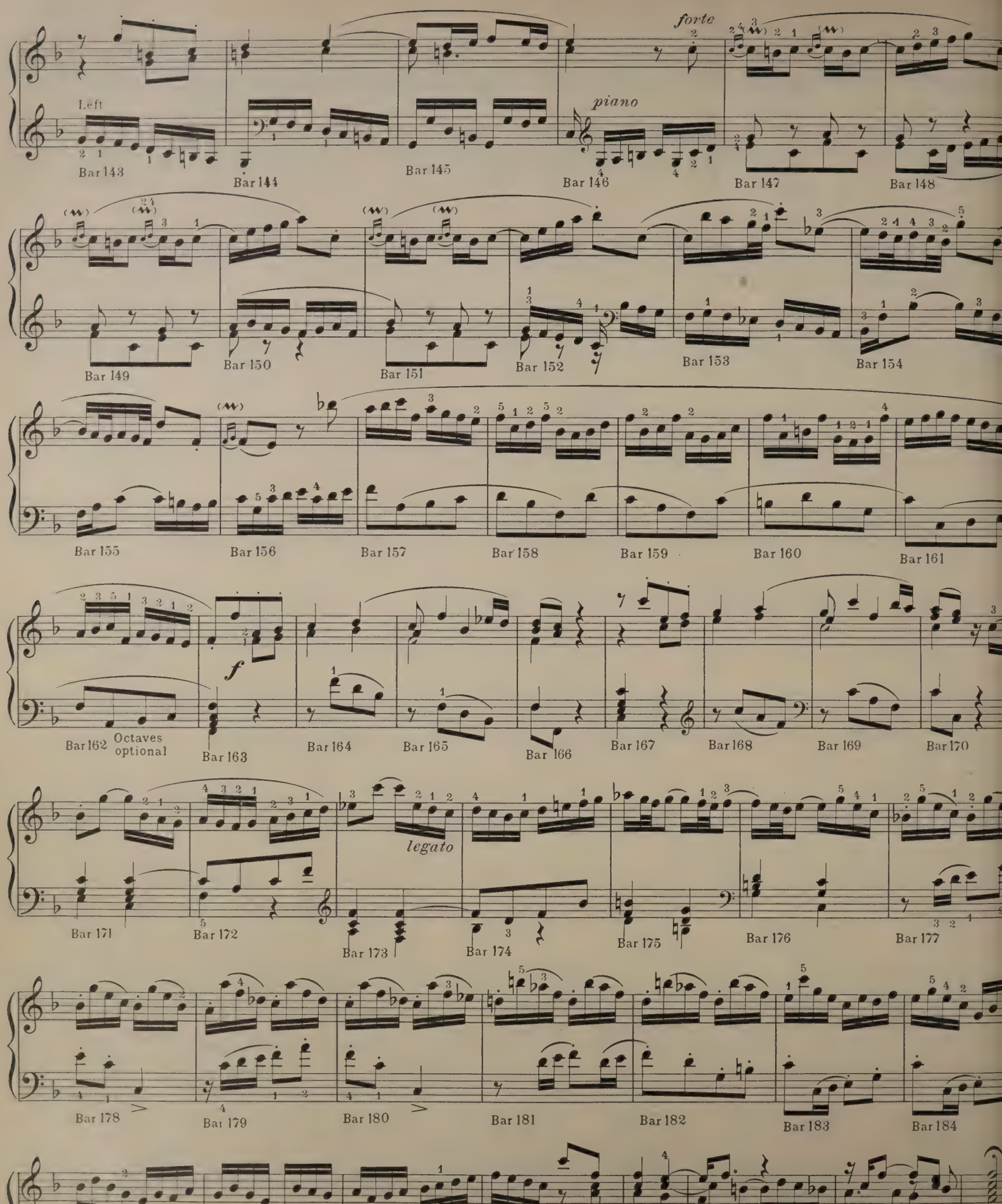
JOHANN SEBASTIAN BACH
(1685 – 1750)



ght MCMVIII by Oliver Ditson Company
H 1938


forte
forte
Bar 49
Bar 50
Bar 51
Bar 52
Bar 53
Bar 54
Bar 55
f
the answer – a little slower
Bar 56
Bar 57
Bar 58
Bar 59
Bar 60
like a question
Bar 61
Bar 62
legato
piano
rhythmically
piano
Bar 63
Bar 64
Bar 65
Bar 66
Bar 67
Bar 68
forte
bring out middle notes
forte
Bar 69
Bar 70
Bar 71
Bar 72
Bar 73
bring out shar
Bar 74
in strict time
mp
sharply
sharply
legato
Bar 75
Bar 76
Bar 77
Bar 78
Bar 79
Bar 80
Bar 81
f
Bar 82
Bar 83
Bar 84
Bar 85
Bar 86
Bar 87
Bar 88
quiet and with expression
forte
quiet and with expression
piano
p
Bar 89
Bar 90
Bar 91
Bar 92
Bar 93
Bar 94
Bar 95


resolutely
Bar 96
Bar 97
Bar 98
Bar 99
Bar 100
Bar 101
ff
Bar 102
Bar 103
Bar 104
Bar 105
Bar 106
Bar 107
Bar 108
very equal trill
bring out Left Hand
Bar 109
Bar 110
Bar 111
Bar 112
Bar 113
Bar 114
Bar 115
Bar 116
Bar 117
Bar 118
Bar 119
Bar 120
Bar 121
Bar 122
Bar 123
Bar 124
Bar 125
Bar 126
Bar 127
Bar 128
pian
Bar 129
Bar 130
Bar 131
Bar 132
Bar 133
Bar 134
Bar 135
forte
Right Hand
Bar 136
Bar 137
Bar 138
Bar 139
Bar 140
Bar 141
Bar 142

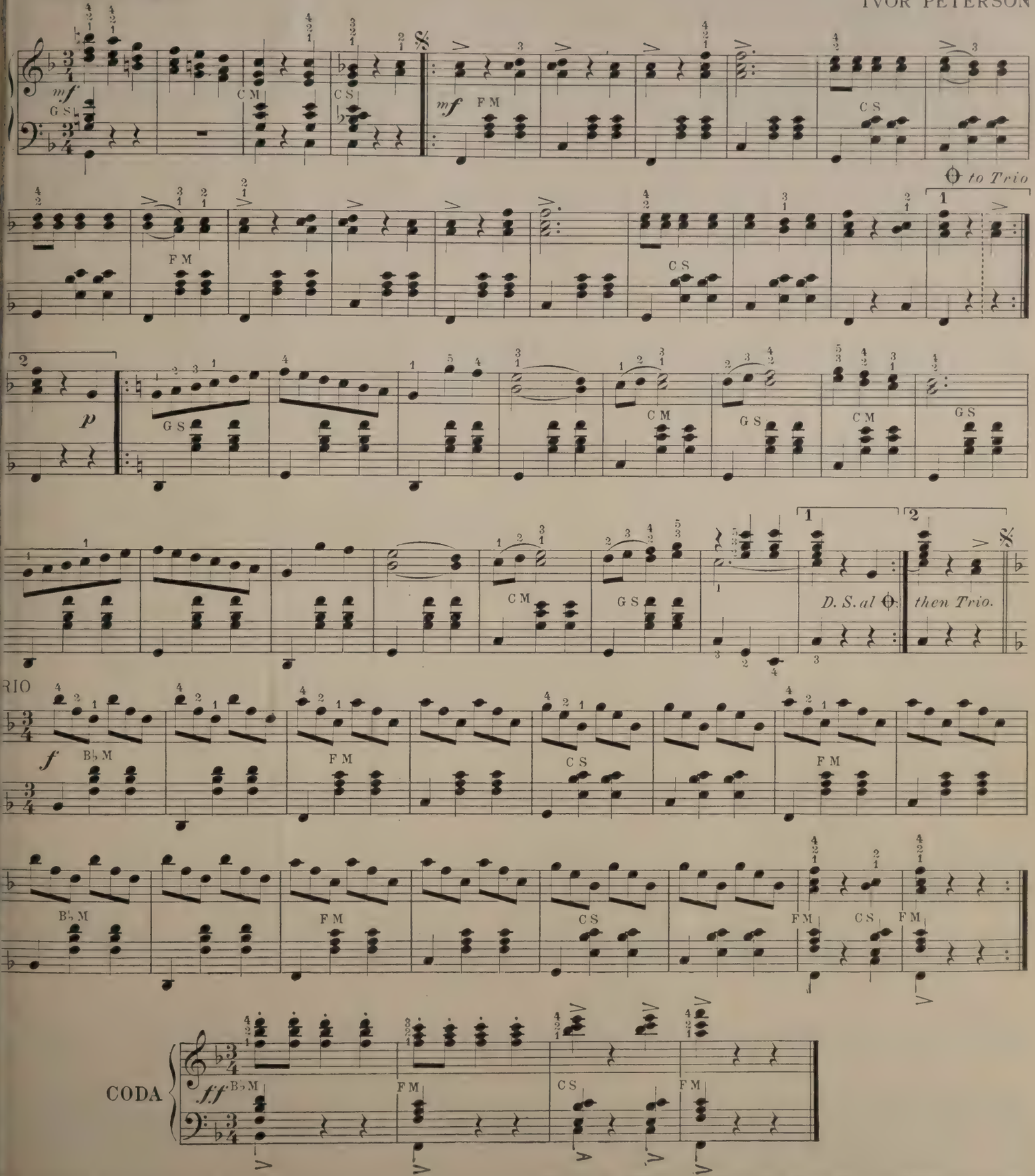

forte
Left
piano
Bar 143
Bar 144
Bar 145
Bar 146
Bar 147
Bar 148
Bar 149
Bar 150
Bar 151
Bar 152
Bar 153
Bar 154
Bar 155
Bar 156
Bar 157
Bar 158
Bar 159
Bar 160
Bar 161
f
Bar 162
Octaves optional
Bar 163
Bar 164
Bar 165
Bar 166
Bar 167
Bar 168
Bar 169
Bar 170
legato
Bar 171
Bar 172
Bar 173
Bar 174
Bar 175
Bar 176
Bar 177
Bar 178
Bar 179
Bar 180
Bar 181
Bar 182
Bar 183
Bar 184
Bar 185
Bar 186
Bar 187
Bar 188
Bar 189
Bar 190
Bar 191

WALTZ CONTINENTAL

PIANO ACCORDION

Tempo di Valse

IVOR PETERSON



NOTE: HOW TO READ BASSES FOR ACCORDION: All chords are written out in full, the single notes being bass tones. M, stands for Major; m, for Minor; S, for Seventh; and d, for Diminished.

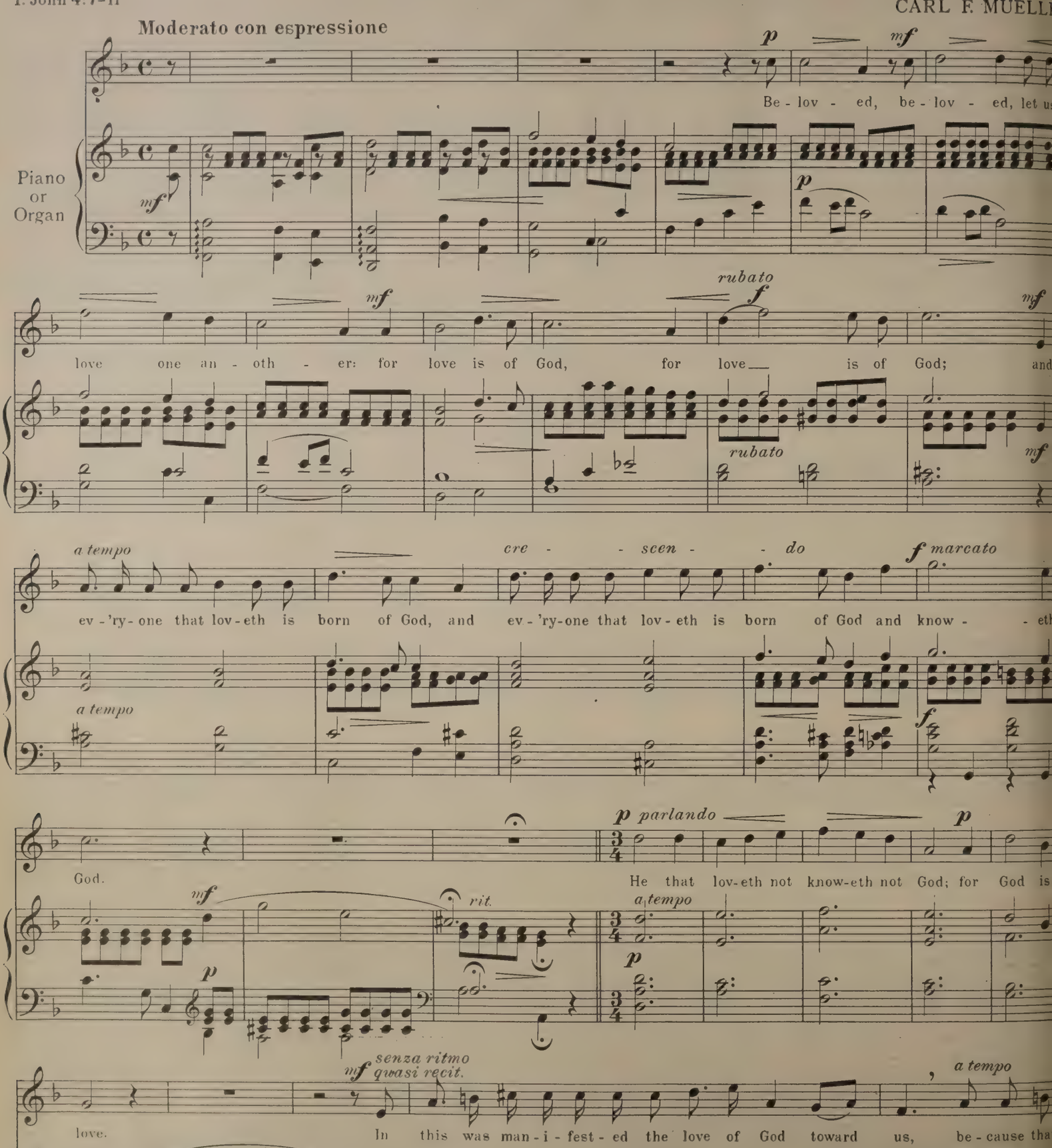
Copyright 1937 by Theodore Presser Co.

International Copyright secured

BELOVED, LET US LOVE ONE ANOTHER

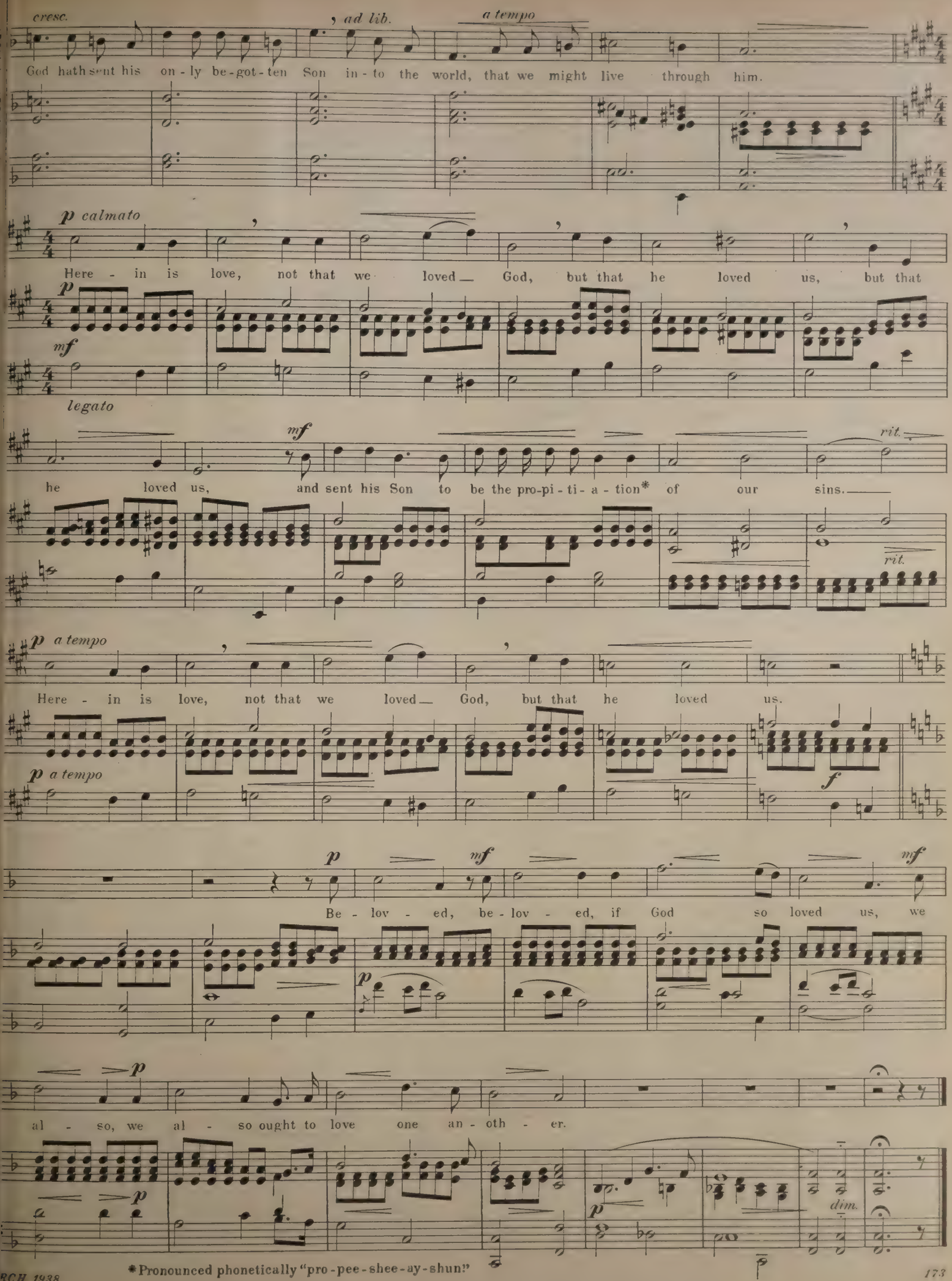
I. John 4:7-11

CARL F. MUELL



Copyright 1937 by Theodore Presser Co.

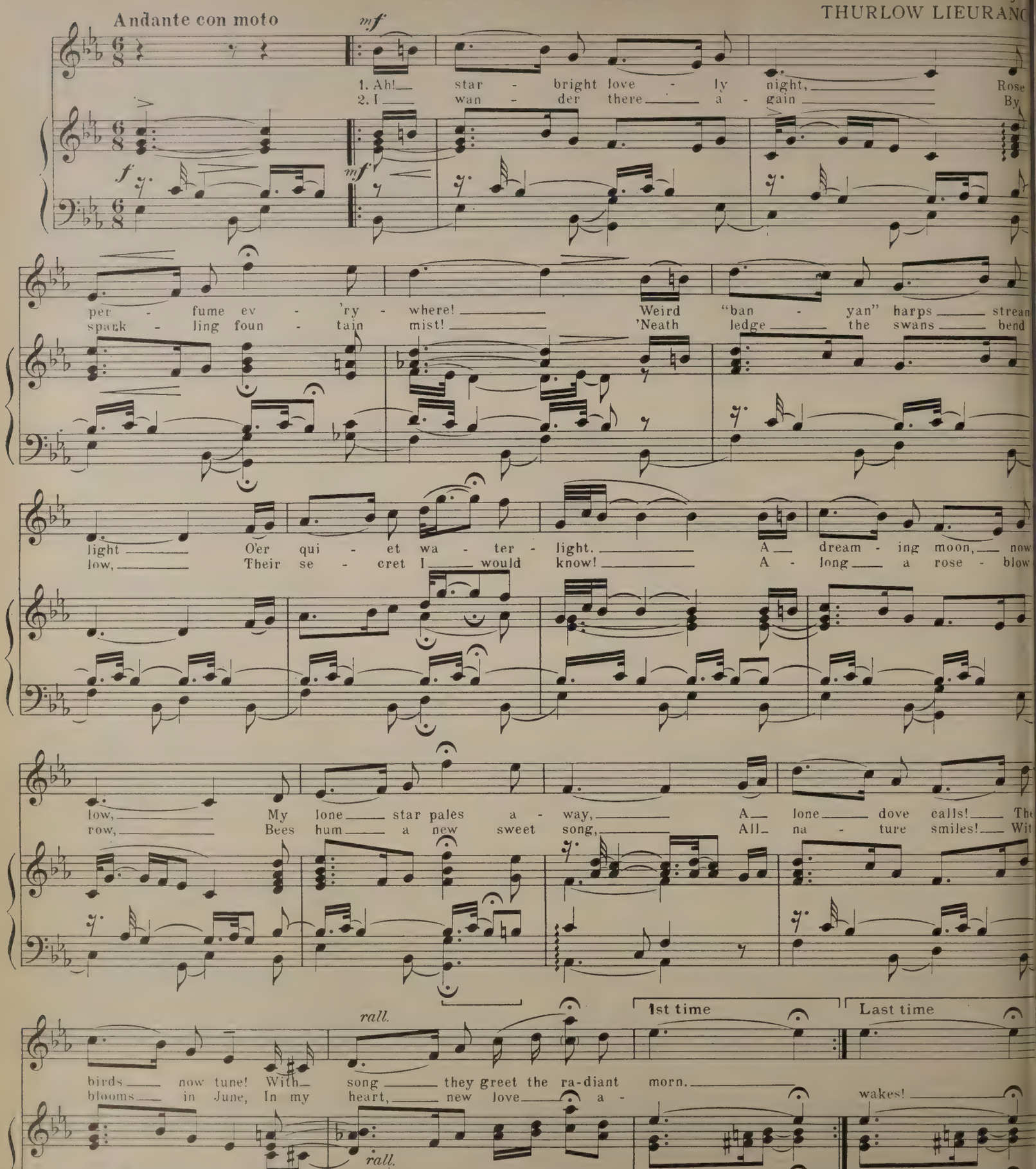
British Copyright secu



*Pronounced phonetically "pro-pee-shee-ay-shun"

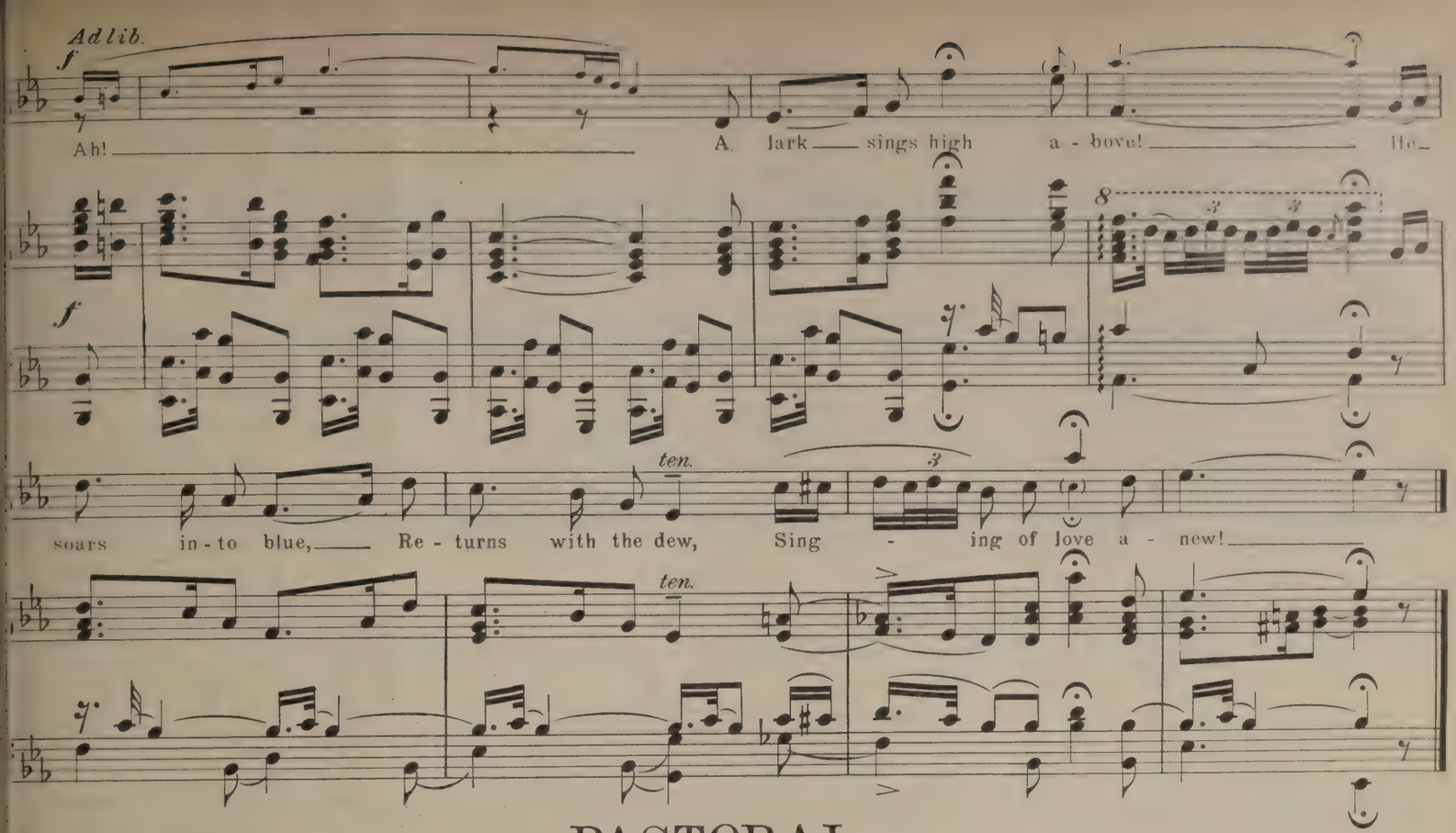
DREAMTIDES

Words and Music by
THURLOW LIEURANC



Copyright 1937 by Theodore Presser Co.

British Copyright secur

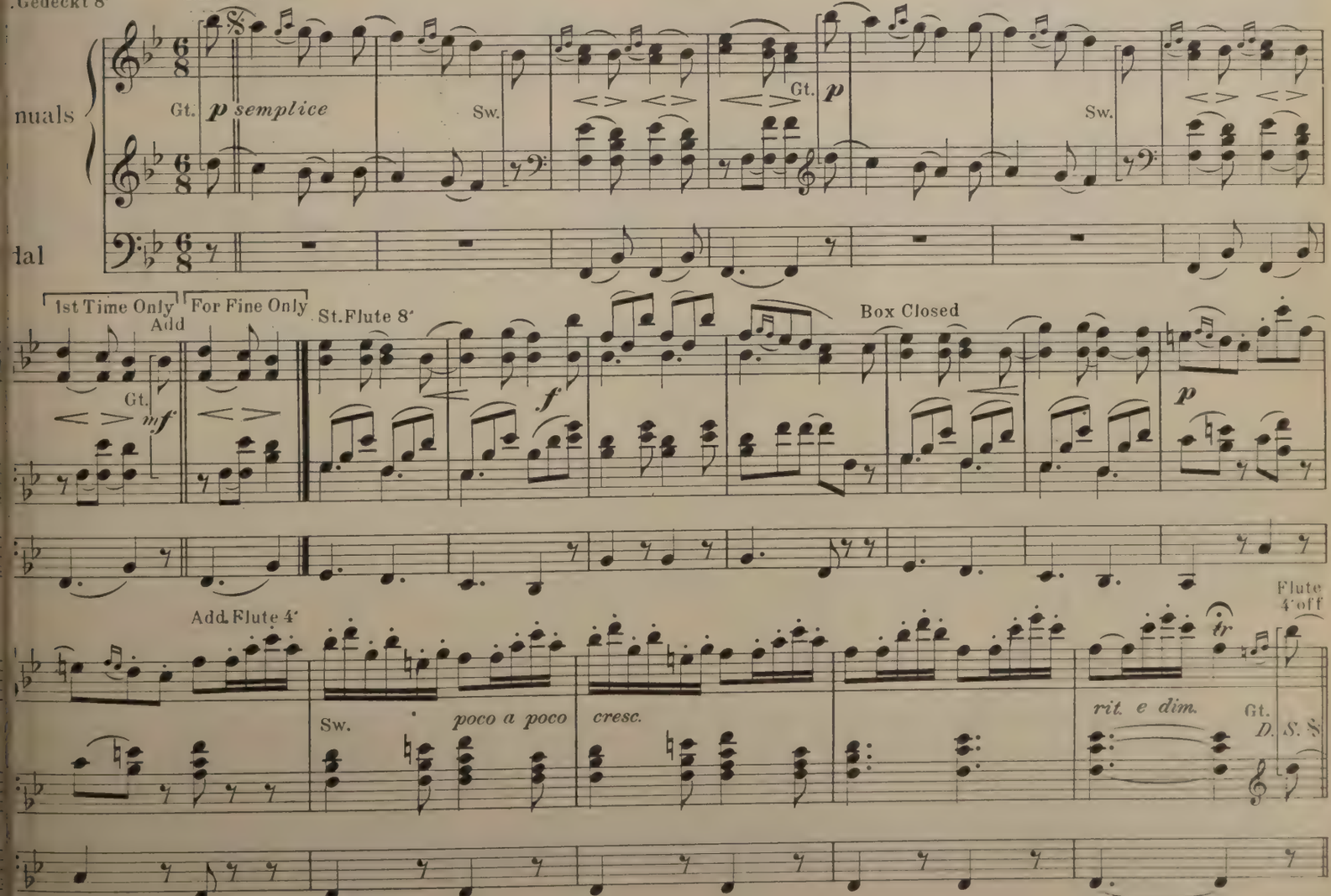


PASTORAL

W. A. MOZART

Sal. 8'; Viola 8'; & St. Flute 8':
Salicional 8'
Gedeckt 8'

Andantino

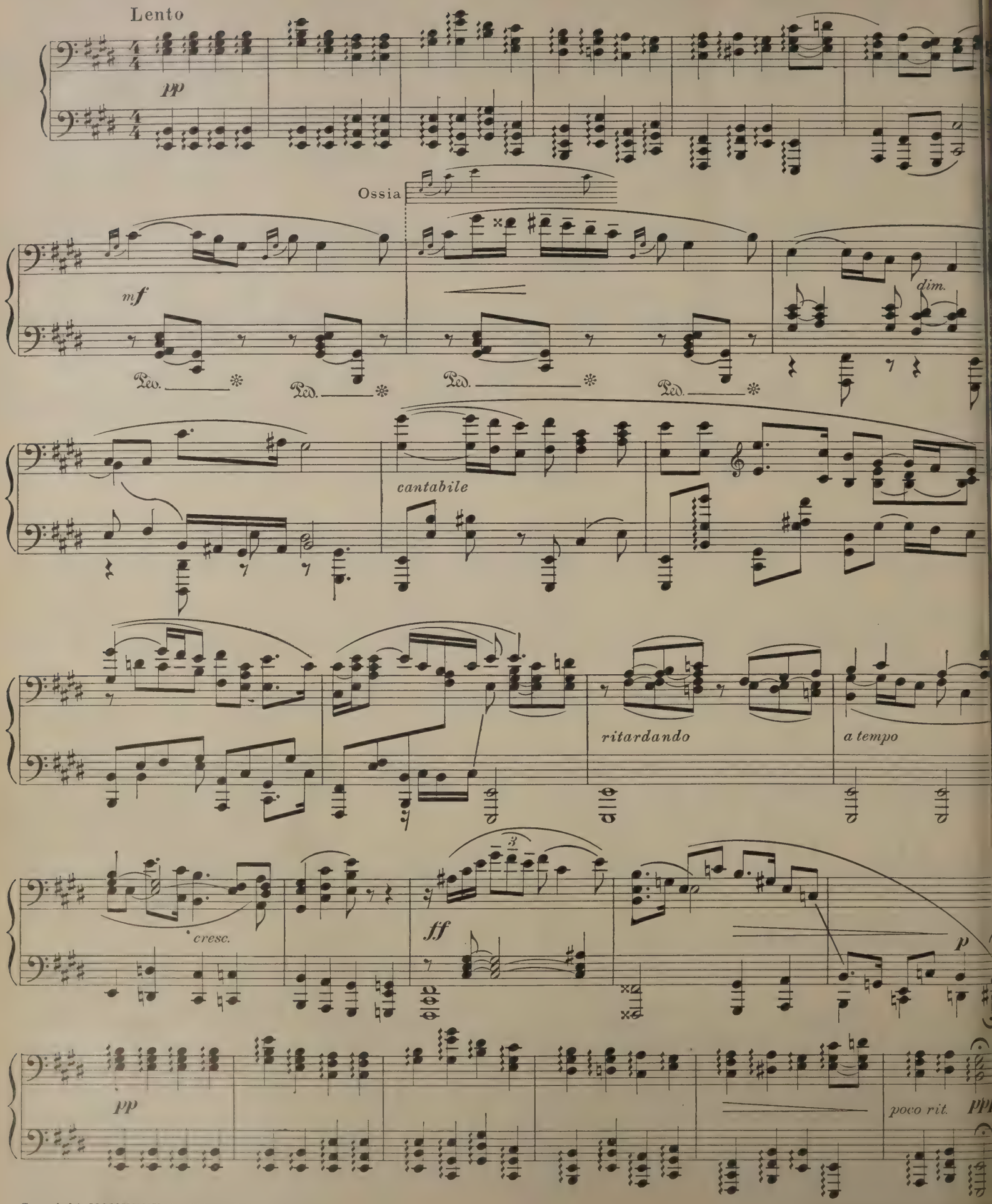


Copyright 1938 by Theodore Presser Co.

DEEP RIVER

SECONDO

AMERICAN NEGRO MELODY
Freely arranged for Piano, Four Hand
Alexander Kelberine

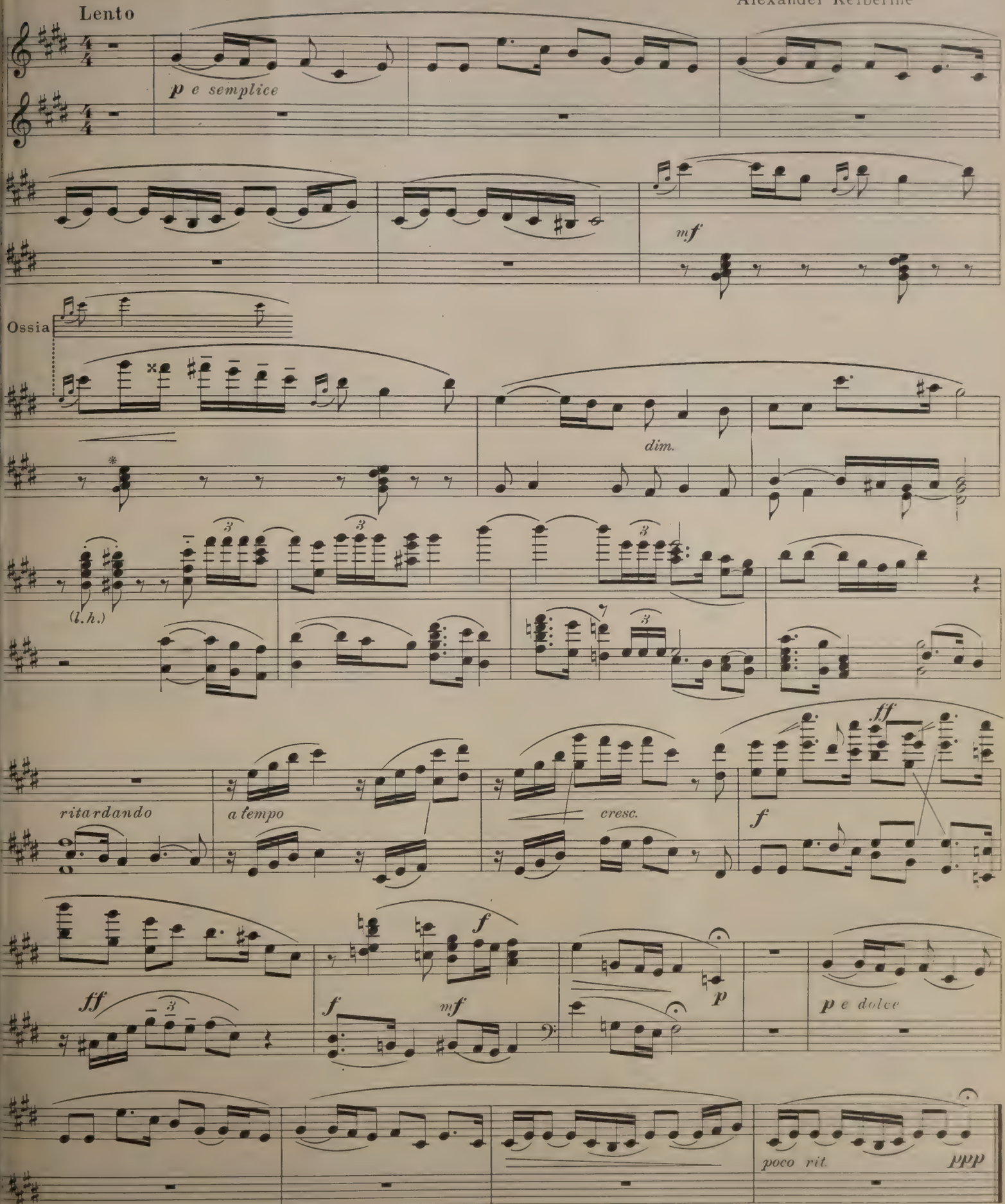


Copyright MCMXXXV, by Oliver Ditson Company
International Copyright se

DEEP RIVER

PRIMO

AMERICAN NEGRO MELODY
Freely arranged for Piano, Four Hands, by
Alexander Kelberine



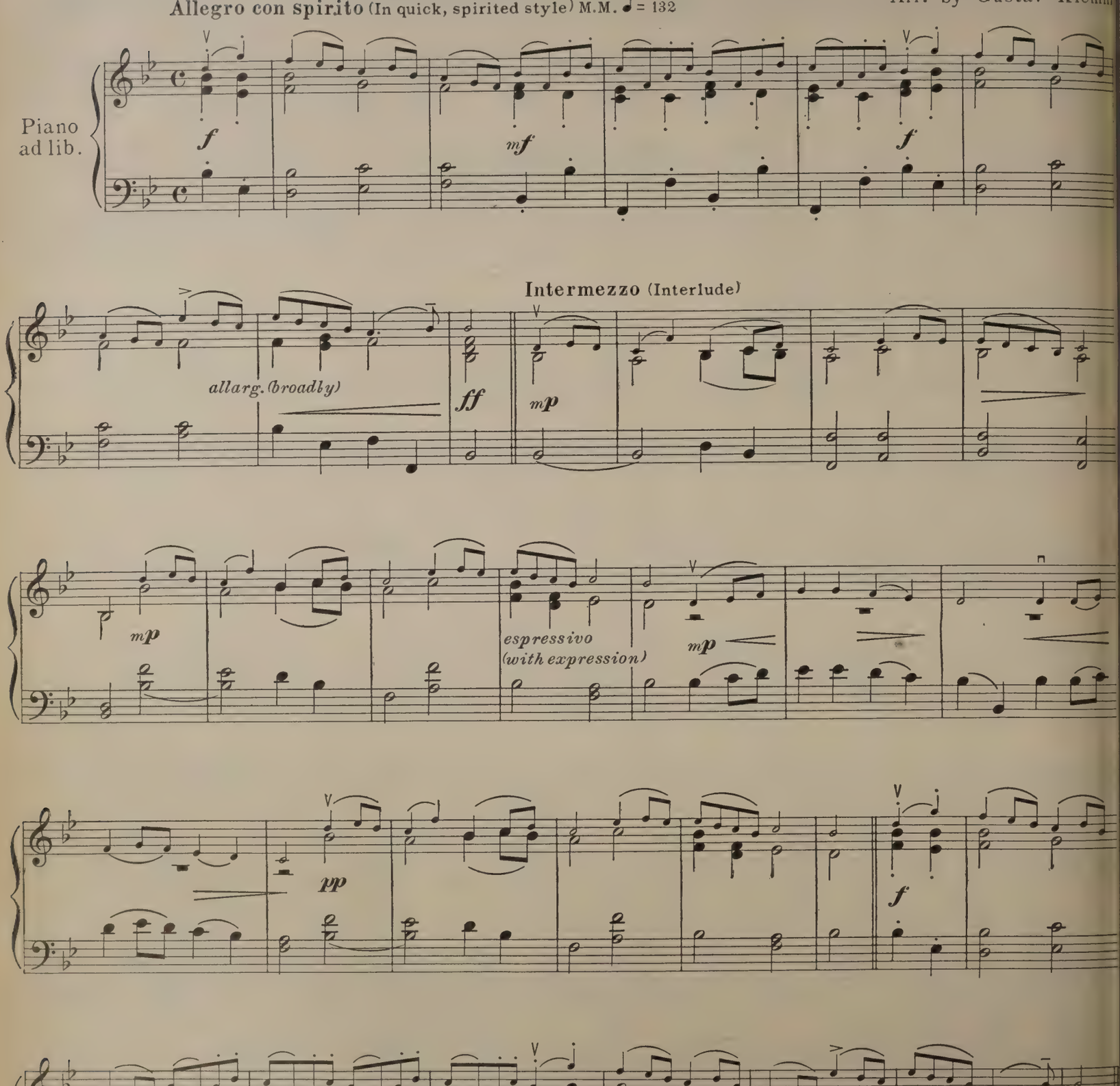
NOTE: The G sharp in this chord is to be played only when the Ossia is used.

RCH 1938

GAVOTTE IN B FLAT

G. F. HANDEL
Arr. by Gustav Klemm

Allegro con spirito (In quick, spirited style) M.M. ♩ = 132



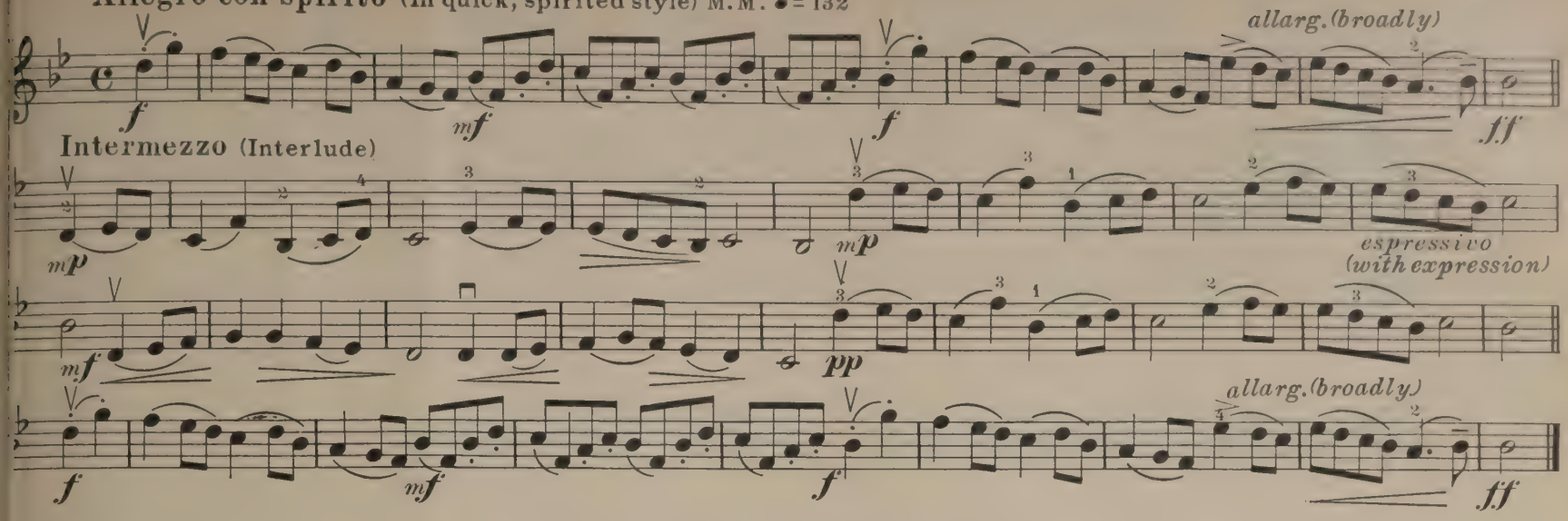
Copyright 1934 by Theodore Presser Co.
British Copyright secured

VIOLIN

GAVOTTE IN B FLAT

G. F. HANDEL

Allegro con spirito (In quick, spirited style) M.M. ♩= 132

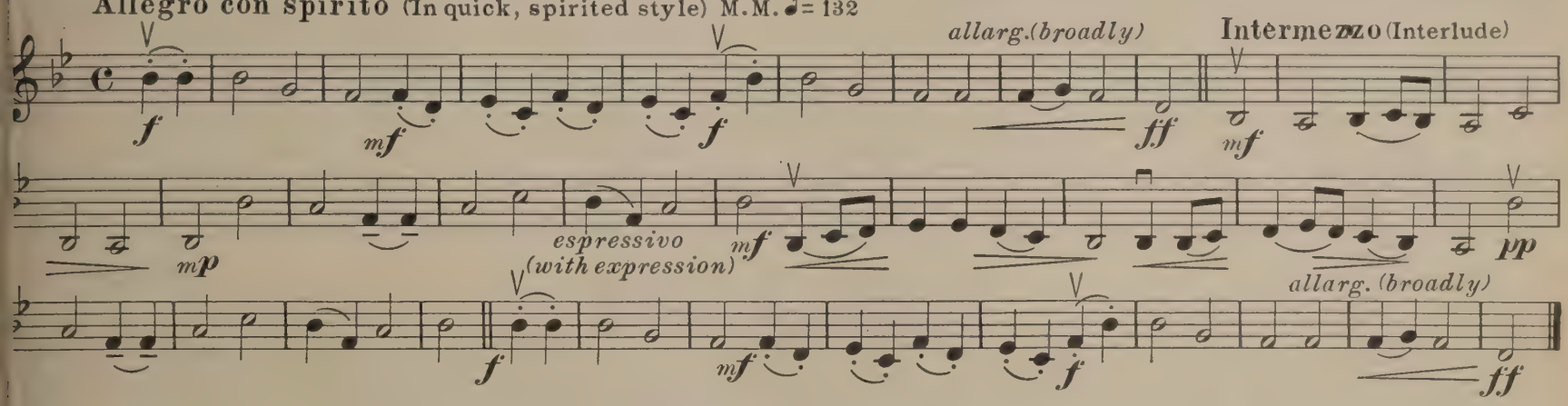


VIOLIN

GAVOTTE IN B FLAT

G. F. HANDEL

Allegro con spirito (In quick, spirited style) M.M. ♩= 132

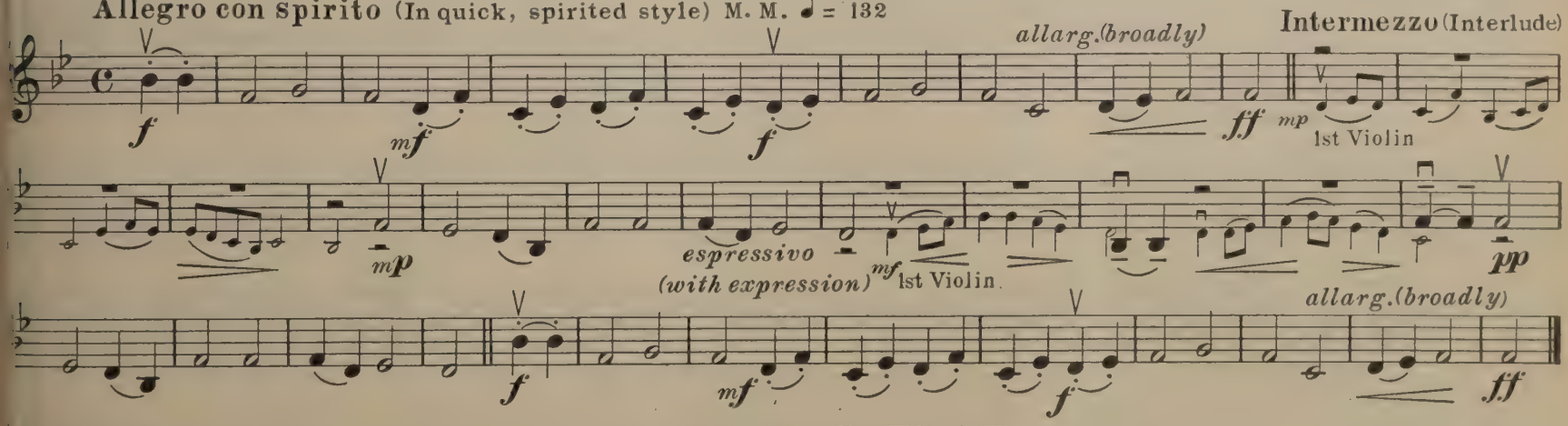


VIOLIN

GAVOTTE IN B FLAT

G. F. HANDEL

Allegro con spirito (In quick, spirited style) M.M. ♩= 132

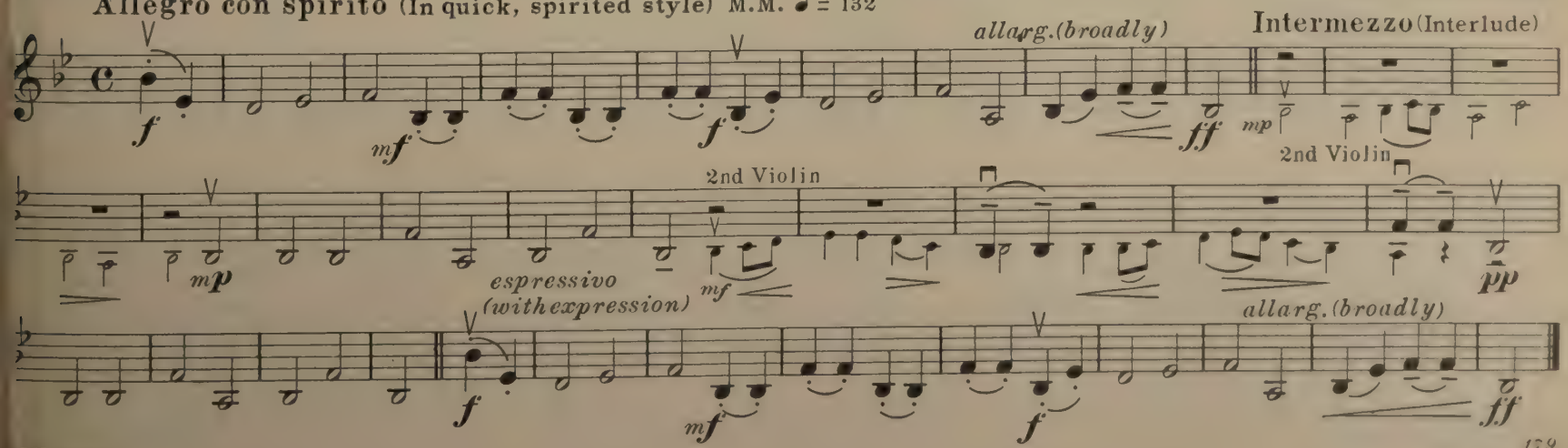


VIOLIN

GAVOTTE IN B FLAT

G. F. HANDEL

Allegro con spirito (In quick, spirited style) M.M. ♩= 132

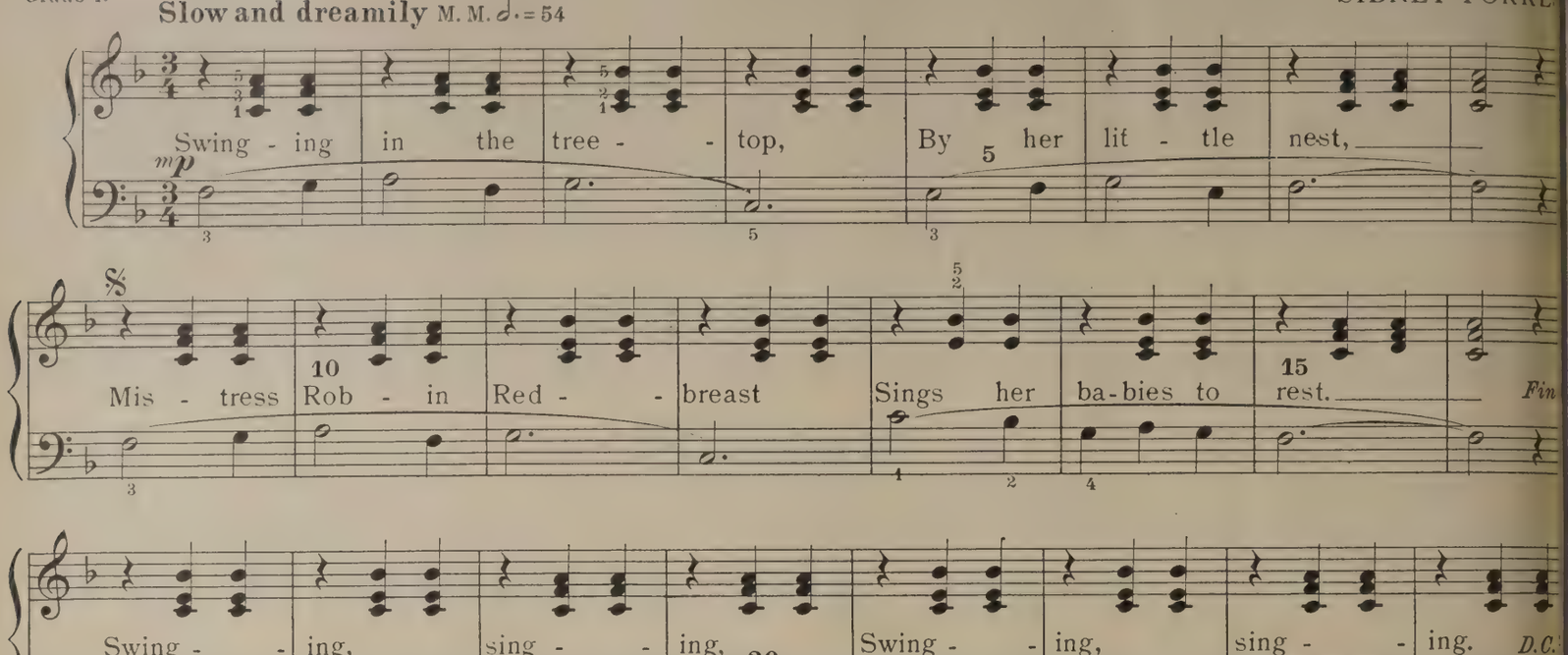


SWINGING IN THE TREETOP

Grade 1.

Slow and dreamily M. M. ♩. = 54

SIDNEY FORRE



Copyright 1937 by Theodore Presser Co.

British Copyright secu

BIG CHIEF

Grade 2.

Moderately fast M. M. ♩=100

ROXANA PARID



Copyright 1937 by Theodore Presser Co.

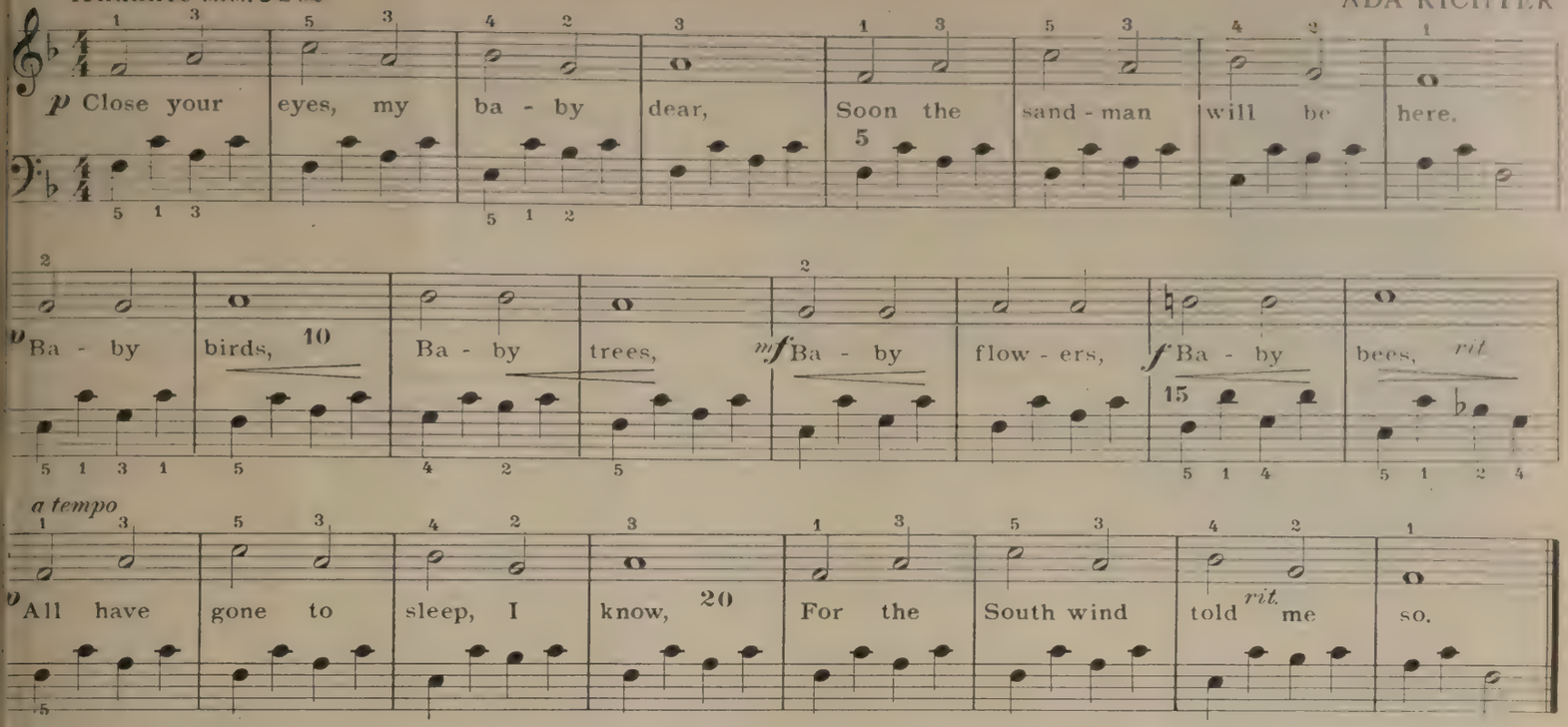
British Copyright secu

1.

SANDMAN'S COMING

Andante M.M. ♩ = 92

ADA RICHTER



ight 1937 by Theodore Presser Co.

British Copyright secured

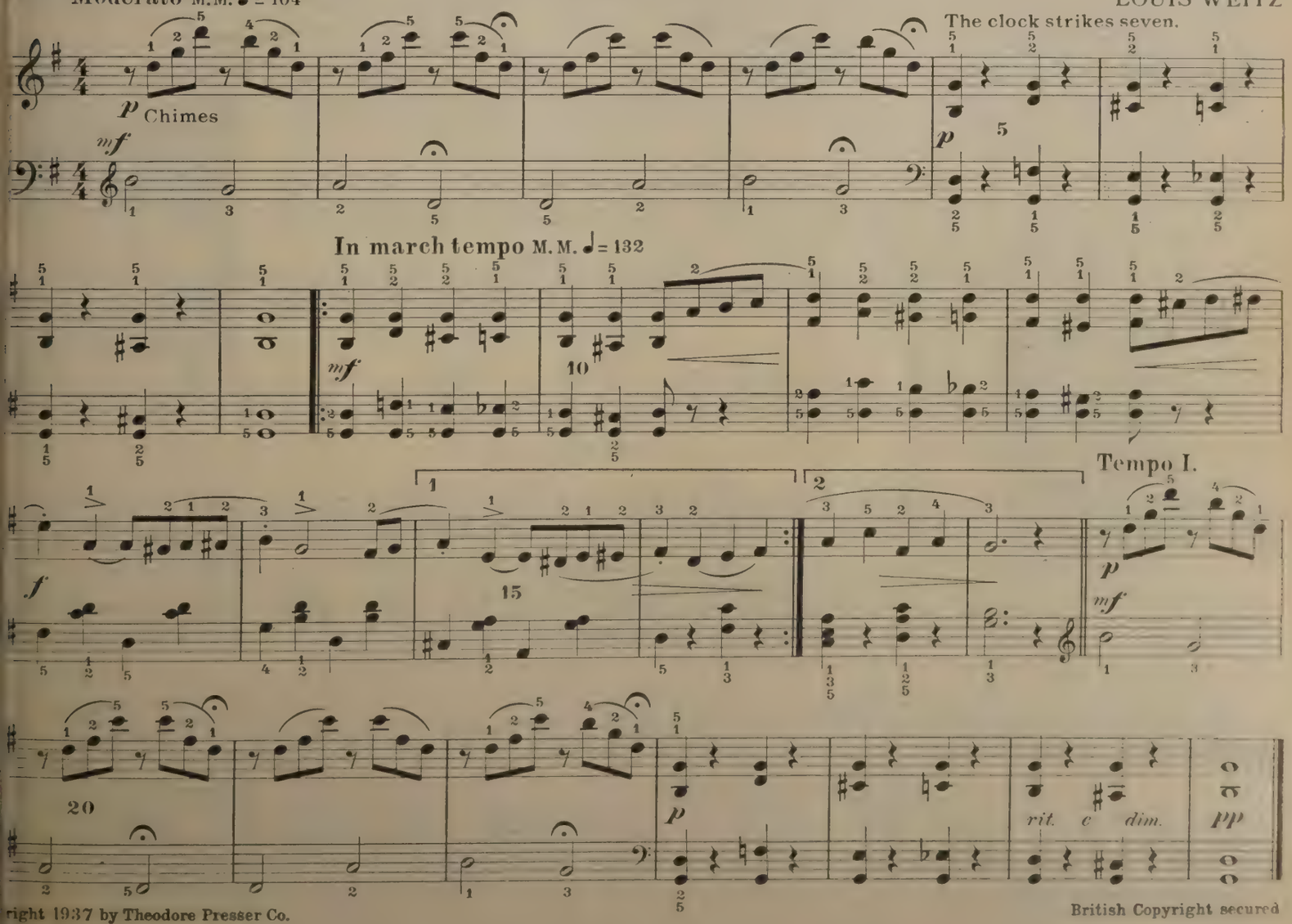
BEDTIME MARCH

Seven o'clock and time for bed;
So, Forward march! Betty and Ted.

e 2.

Moderato M.M. ♩ = 104

LOUIS WEITZ



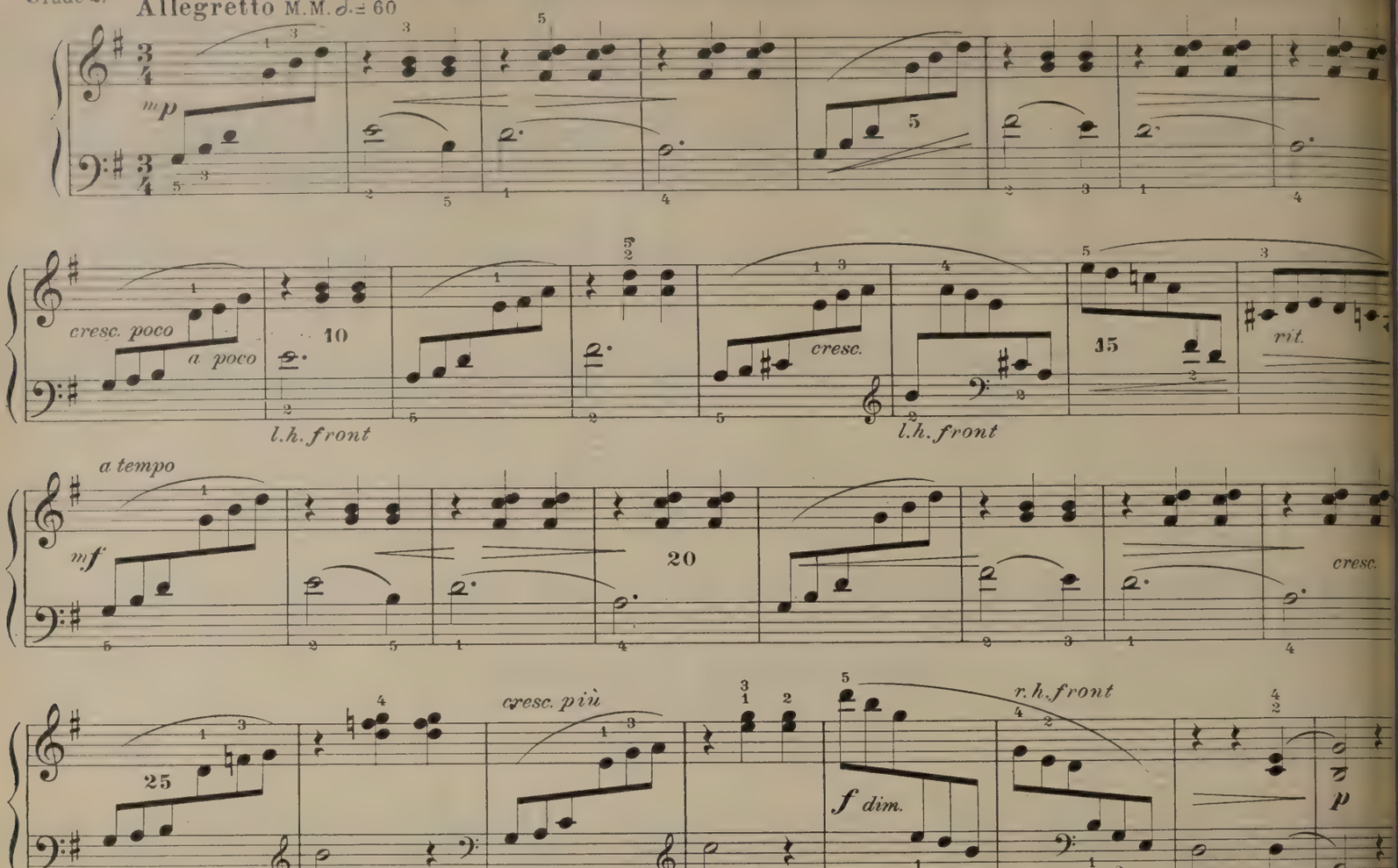
ight 1937 by Theodore Presser Co.

British Copyright secured

A WALTZ IN SPRINGTIME

IRENE RODGE

Grade 2. **Allegretto** M.M. ♩= 60



Copyright MCMXXXVII by Oliver Ditson Company

International Copyright Secu

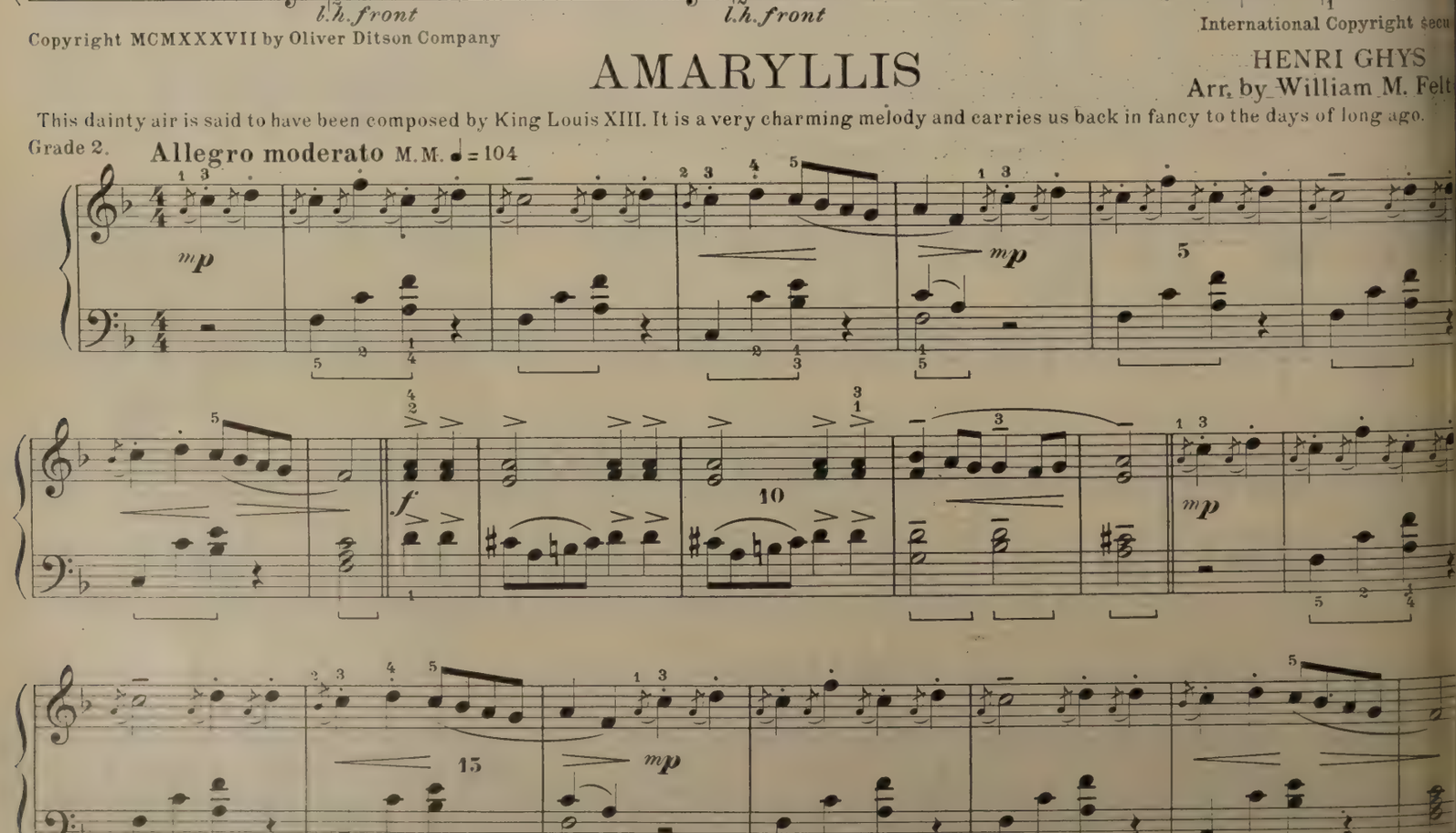
AMARYLLIS

HENRI GHYS

Arr. by William M. Felt

This dainty air is said to have been composed by King Louis XIII. It is a very charming melody and carries us back in fancy to the days of long ago.

Grade 2. **Allegro moderato** M.M. ♩= 104



Copyright 1937 by Theodore Presser Co.

ANO DUOS
layers at 2 Pianos
plied On Approval"

	Gr.	Pr.
(del Castillo)	md	$.60
(Leoni)	md	.75
ogey (March-Alford)	md	.75
The Fair (Martin)	md	.75
No. 1 (J. S. Bach)	m	1.50
ment Original (Chwatal)	md	1.00
hapsody (Chabrier)	d	1.50
ers (Brewer)	md	.75
Dance (Delius)	vd	1.50
m "Organ Trio" (Bach)	m	1.00
ese Temple Garden		
y)	md	1.25
sian Market (Ketelbey)	md	1.25
Novelty-Groitzsch)	d	1.00
Diamonds (Ketelbey)	m	1.75
ril Scott)	d	.90
(Novelty-Robrecht)	d	1.00
Visions (Stevenson)	d	.60
Circumstance #1 (Elgar)	md	.75
alsante (Poldini)	md	.60
o (Dussek)	d	1.50
Serenade	md	.75
(Spanish Caprice-Santos)	d	.60
s (Aletter)	m	.75
inuet (Besly)	md	.75
Dance (Smith)	md	1.00
15 (Arensky)	d	2.00
minor (Bach)	m	1.00
(Bach)	m	1.50
ceaux (Weckbecker)	m	1.75
D flat (Chopin)	d	.60
te (Coppelia-Delibes)	d	.60
l Charms (Fresco)	md	.60

nd For Complete Catalog of
ITION BEAUTIFUL
rrect Edition of Piano Music
per copy → 15¢
-Hawkes-Belwin, Inc.
3rd St., New York, N. Y.



RESTON WARE OREM
lely known pianist and critic
SONAL SERVICE LESSONS in
Theory, Harmony, terpoint and Composition
, confidential advice to composers
20 SIMPSON ROAD
DMORE, PENNSYLVANIA

NGS and PINS—
for TEACHER or PUPIL
Rings, Sterling $1.25 Gnarley $3.50
10K. Gold 5.50 14K. Gold 7.00
Pins, Gold Plated 50c—$5.40 per doz.
FREE catalog showing 500 other designs.
No. 4402
E CO., 85 Bruce Ave., North Attleboro, Mass.

take advantage of the many llent merchandising opportwhich ETUDE Advertising Columns offer you?

CREASE YOUR INCOME!
Easily—Substantially—Pleasantly
— Take Subscriptions for —
E ETUDE MUSIC MAGAZINE
— Write for particulars —
HESTNUT ST. PHILADELPHIA, PA.

"Sugar Coating" the Scales for Sammy

By CHARLES H. MASKELL

ALMOST EVERY new student of the piano has a strong aversion to the study of scales; and it is rare that the first lesson is passed without the query, "Do I have to practice those dry old scales?"

Answer, diplomatically, "No, not for the present."

Now let the question of scales rest till an exercise or piece calls for the passing of the thumb under some finger in an ascending scalewise progression. It will be usually in the right hand. When such a situation is met, stop right there. Explain, and introduce the scale of C in the following manner. Place the fifth finger of the right hand on C, third space of the treble staff, play down to G, stop again, explain the eight notes of the scale, and ask which finger shall be passed over the thumb so that the thumb will come upon the last note of the scale at Middle C.

Pupils usually will answer correctly and be just a little "set up" by their brilliancy. Let the pupil play this descending scale three or four times, at the same time instructing him as to how it should be done smoothly and made to sound well.

Now play the left hand by placing the fifth finger on C of the second space of the bass staff. Explain that the fingering is just the same in ascending with this hand as it was for the right hand when it was descending. This greatly simplifies the whole situation; so let him play it three or four times, while you comment on any wrong fingering or hand position. Then explain again the passing of the thumb under the fingers, and how it will be used in the later part of the scale.

Now place the thumb of the right hand on Middle C and let him play the C scale several times ascending, until a certain amount of proficiency has been attained, while the thumb has been carefully watched. This will be followed by placing the thumb of the left hand on Middle C and proceeding with the descending scale, with a repetition of the fingering which was used for the right hand when ascending.

We Hasten Slowly

THIS is perhaps far enough to go for the first time. At the next lesson introduce the scale of C, with the two hands going in contrary motion. Place both thumbs on Middle C, and use the same fingering in both hands. This usually interests the pupil, as he begins to feel quite clever.

At the next lesson teach the C scale from the music, one octave only. By this time the fingering has been memorized, which helps a whole lot in this new process, for both the pupil and the teacher.

At the following lesson, teach this same scale with each hand playing it for two or three octaves. This gives a certain amount of fluency and at the same time interests the pupil. Do not attempt the two hands together in this until each has become quite proficient in its own part.

The G and the D scales may now be studied with special attention given to the fact that the grouping of the fingers remains the same as in the scale of C. Again let the work be at first with each hand alone and with the scale in two or three octaves.

We "Beat the Bugs"

NEXT will be introduced the scale of F, with a different fingering in the right hand; and this should be carefully explained. The left hand still retains the finger groupings of the scale of C.

In introducing the scale of B-flat, there will be a new fingering for each hand; and again rely upon a liberal amount of single hand practice, before venturing into the "tricks" of their combined activity.

After the scales using the finger groupings of the C model, it sometimes is well to present the Chromatic Scale. Play it for the pupil, at a rather rapid pace; and, after a careful outline and practice of the fingering, *let him try it.* He (or she) will get a deal of fun out of it.

With the scales introduced as here outlined, much hard work will be eliminated for both teacher and pupil. Perhaps that bugaboo of the scales will have been dissipated and the pupil will get a certain thrill out of a bit of display of which they may be the means.

At least it will in all probability be found to have been an easy way to tackle a hard job.

How to Make Chord Practice Interesting

By HAROLD MYNNING

PIANO STUDENTS who have not gone very far along the road of experience are apt to think that chords are easier to play than runs. But such is not the case. In fact the pianist who has a good chord technic is apt to be a good pianist. If one would learn to play good chords, they must be practiced correctly; and in this it is well to observe the following suggestions.

Be careful, when playing chords that you do not stiffen the little finger side of the hand. One way to insure the necessary relaxation is to feel that each finger is pushing the key straight down, not obliquely.

Some pianists are aided toward playing good chords by feeling they are gripping rather than playing the keys that make up the chord. But sometimes this mode of procedure tends to stiffen the wrist, so a word of warning is not amiss.

It is not unusual for students to master the art of playing chords with a relaxed arm, but still their chords may have a hard, brittle sound. This may be due to an unconscious stiffening of the shoulder blade. This should be watched. In fact when playing chords or anything else, for that matter, the whole body should be relaxed.

Listen carefully to the tone when you play chords. A good quality usually comes from listening for beauty in the tone played.

One of the most difficult technical feats is to play chords swiftly, for here rapid and often involved finger changes occur. A piece that demands rapid chord playing is Percy Grainger's delightful *Country Gardens.*

The right mental attitude has much to do with the problems in chord playing. Never believe that you cannot overcome a difficulty. In rapid chord playing relaxation is especially important. Very often one can the more easily acquire the knack of playing chords rapidly by playing very softly at first. Transposing chord passages into various keys is also helpful.

Introducing the . . .
VOGUETTE
NEW STUDIO CONSOLE PIANO



GULBRANSEN CO.
816 North Kedzie Avenue, Chicago, Illinois

FOR MUSIC TEACHERS
SCHOLES MUSIC HANDBOOK
887 TERMS EXPLAINED $1.50 AT ALL MUSIC OR BOOK STORES
M. WITMARK & SONS—NEW YORK

SWING PIANO PLAYING
New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily. TEACHERS: it will increase your income. Write for *FREE DESCRIPTIVE FOLDER.*
AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

Everybody's Favorite
GRAND OPERA
"Everybody's Favorite" Series-No. 15



● Think of this! Over 75 World Famous Songs and Arias from such Operas as Aida, Carmen, Faust, Lucia, Lohengrin, Rigoletto, Tannhauser and Trovatore . . . PLUS . . . a narrative giving the entire story of each opera. HERE, FOR THE FIRST TIME, are the STORIES AND PRACTICALLY THE ENTIRE SCORES (with words in English as well as the original language of the Opera) OF EIGHT OUTSTANDING OPERAS . . . ALL IN ONE BOOK.

224 Pages - Price, $1.00

At Your Dealer or Postpaid Directly from
Amsco Music Publishing Co.
1600 Broadway, New York City



THE SINGER'S ETUDE

Edited for March by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



The Inflexible Jaw

By WILLIAM G. ARMSTRONG

TO OVERSTRESS the importance of a flexible jaw for singing would be impossible; for not only are clear enunciation and articulation dependent upon it, but also superior tone, range extension, and technical facility. Each of these is an essential of the adequate singing voice; so that, inseparable as they are, what affects one affects all others. For instance, should the tone quality be very somber, it is too heavy to be carried into the high range; and hence it becomes a drag on the height of the voice; while, should it be too bright, it becomes a lift on the depth of the voice; and in both cases range extension is restricted. Then again, the downward drag exerted by a somber quality prevents that muscular flexibility so necessary to technical facility; while the upward lift exerted by an excessively bright quality, which is always accompanied by considerable muscular contraction, also opposes muscular flexibility; and again facility suffers.

On the other hand, various tones, in the vowels, their combinations and modifications, are dependent upon muscular flexibility; for as every conceivable tone demands a different positioning of all of the organs of voice, tones will be perfectly formed only when those organs are given their proper positions; and, as it is muscles that draw the organs into position, those positions are utterly dependent upon muscular flexibility. Likewise are range extension and tone formation related; for, as range extension results from development of muscular flexibility, the same lack of flexibility which restricts range, restricts also the adjustments of the organs for different tones. Thus, lacking a muscular flexibility that would assure a full and complete adjustment of these organs for different tones, the adjustments of the organs are only partially made. Because of this, the tones, in the vowels, their combinations and modifications, lose their purity, through one of these defects: the failure of the muscles of the soft palate to close sufficiently the entrance to the nasal cavities to prevent nasality; inactivity of the muscles of the throat, which causes the tone to be throaty; an improper adjustment of the epiglottis, which, if too high, causes bright sounds to be "white" and shrill, and, if too low for dark sounds, causes the tone to be muffled, and gutteral; anyone of which is fatal.

We Learn Ourselves

NOW ALL OF THE ORGANS, namely, the larynx, vocal ligaments (cords), epiglottis, tongue, and soft palate, are linked together by muscles which are, directly in some cases and indirectly in others, attached to the larynx; while the under jaw is connected with the larynx through muscles which pass from the center of the chin to the tongue-bone, which is itself attached to the larynx. Therefore, as the jaw is attached to the larynx, it must be viewed as an organ of voice, as are the muscles which attach it as parts of the muscular mechanism of the vocal apparatus. So, as all of the organs, including the jaw, are linked together by muscles, it should be readily seen how lack of activity, or excessive activity of any group of muscles, can disorganize the muscular mechanism as a whole, and the chin to larynx group in particular.

Attached as these muscles are to the tongue, and indirectly to the larynx and epiglottis, they can, when constricted, exert a pull on all of those organs which will result, firstly, in the drawing of the larynx up and away from the spine, where it must remain in order to transmit its vibrations to the chest cavity, so essential to fullness, soundness and depth of tone. Secondly, the pull upon the tongue bone can interfere with that mobility of the tongue necessary to clear articulation, and may also oppose the lowering of the epiglottis over the larynx for dark tones, which at the same time causes the tone to become harsh. Thirdly, the drag on the larynx can prevent its rising and falling for bright and somber shades of tone color, and so the tone becomes monotonous. In addition, this prevents the elevation of the larynx for *mezzavoce* tones in the high range. Fourthly, the pull on the larynx can impede the muscles of the soft palate in their effort to adjust properly the opening into the nasal cavities, and nasal tone is the result. At the same time, transmission of the constriction in those muscles to the muscular mechanism as a whole, results in a throaty tone, and also in the aggravation of registers or transitions: and all due to an inflexible jaw.

That this is the center of general muscular contraction, we would have the reader prove for himself by gripping the throat while producing a throaty tone.

Several Mischief Makers

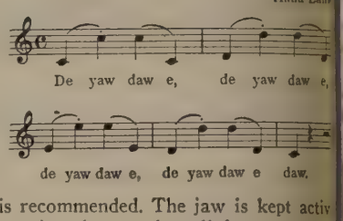
OF CAUSES of an inflexible jaw we have malocclusion of the teeth, or, a faulty meeting of the upper and lower teeth. This causes either protrusion or recession of the lower jaw, and either prevents a free activity of the muscles of the jaw. A frequent cause of this is extraction of one or more of the "baby teeth." A second, and by far the most common cause, is speaking too hastily, and in a slipshod manner, which results in inadequate time being given the jaw to move. Then a third cause, a temperamental one, is that in which a person of a nervous, retiring disposition, speaks in a low, soft, muttering tone of voice, with action centered in the lips. In singing, a common cause is preference for tone character foreign to the construction of the vocal apparatus, in which the person, as it were, sets his jaw in determination to reach his objective.

Some of the best exercises for developing jaw flexibility will be offered. Should there be a protrusion of the jaw not caused by malocclusion of the teeth, the chin should be pressed backward gently while moving the jaw downward and upward, say fifty or more times. Should there be a recession of the jaw, it should be relaxed and exercised by repeated protrusions. Further, the jaw should be relaxed, and swung repeatedly from side to side. Also, the muscles from chin to larynx should be massaged by kneading, and by drawing the tips of the fingers across the throat from the center of the chin down toward the larynx, and upward to the ears. Another good exercise, and perhaps the best of all, is to place a finger on the larynx, with the object of noting its upward and downward action while swallowing, and then to practice lifting and lowering the larynx independently of swallowing. This is difficult at first, but with practice it becomes easy to accomplish.

Of vocal exercises the following are advised. Pick out all consonants of the English alphabet, and place one of these before each of the vowel sounds, *e, ā, ah, aw, o, oo,* forming *Be, Bā, Bah, Baw, Bo, Boo; Ce, Cā, Cah, Caw, Co, Coo;* and so on to the consonant *z.* The jaw is to be dropped as far as possible for each figure, and the action of the different organs involved in forming them should be observed and exaggerated. For instance, for the consonants *b* and *p,* the lips are most active; for *l,* the tongue; for *k,* the tongue and soft palate; for *v,* the lower lip; and so on to the last consonant, *z.*

By multiplying the twenty-one consonants by the six vowel sounds, we have one hundred and twenty-six different sounds; and, as each of these necessitates a change in muscular action, we have, toward muscular flexibility, one hundred and twenty-six different muscular movements. Incidentally, this exercise is one of the very best for the treatment of stammering.

For a second exercise



is recommended. The jaw is kept activ opening the mouth well for *yaw* and and closing it for *de;* and, as it is n easier to drop the jaw for *yaw* and than for the plain vowel sound *aw,* the fixes *y* and *d* are of great assistance. should be taken that the dropping of jaw is slightly backward, rather than ward, to prevent protrusion of the which would impede flexibility. Also tongue should lie quietly with its tip to ing the lower front teeth—this to g against a back drawing of the ton which would cause constriction around root of the tongue and so defeat the er view. Constriction around the tongue- so upsets the muscular mechanism gene that it is often found necessary to str the muscles by drawing the tongue the mouth, first to the right, and the the left, and with the aid of a handker in taking hold of the tongue.

The notes marked *staccato* in the a exercise should be lightly thrown off, the exercise transposed upward and d ward in semitones, as far as the voice readily respond.

One excellent rule to be followe singing words of more than one syll is to drop the jaw for each syllable. finally, *do not* fix the lips exaggeratedly vowels, for such will be at the expen general flexibility of the jaw.

Voice Training in Our Schools

By REVEREND JOSEPH KELLY, Mus. Doc.

Part II

A VERY NECESSARY element of expression in school singing is rhythm. Rhythm is the life of the song. No matter how beautiful the song, no matter how beautiful the tone, if the song is not sung rhythmically correct, the spirit is gone—it is dead. Even the singing exercises, no matter how simple, should not be sung otherwise than rhythmically. By rhythm we do not mean simply keeping time; what is desired is that ethereal something that must be felt, and that makes the song flow on gracefully, as the flight of a bird that calmly and gracefully beats the air with its wings. Rhythm is a manifestation of our inward feelings; it consists of the harmonious flowing of musical sound, "the order of movement." Besides the length of tone, rhythm has to do with stress, pitch, and above all, movement. It is the part of expression in music that requires constant attention in teaching children to sing, in order tha songs may become living, vital th Rhythm has its foundation in time; bu sense of the words, the progressio musical figures, the feelings brought by the words and music, all must be pressed rhythmically. It is that partic phase of teaching singing to children calls upon the musical intelligence o teacher.

In the teaching of rhythm the follo method has been found very effectiv the first year double and triple mea should be studied, one note to a beat, rests and easy syncopations. In the se year, double, triple and quadruple time two notes to a beat, note rests and syncopations. In the third and fourth y double and triple measures with four to a beat, six-eighth time and the ele of phrasing. Rhythmic gymnastics a

great value in the teaching of primary singing. By this means the children get control of the motor impulses and their sense of rhythm is developed. Early in the work beating time exercises should be introduced, and this will lead the children to use their hands instead of their feet in keeping time. It is well to proceed thus: Insist that the children sit erect. Let them raise their right hand to the right shoulder with their right elbow firmly against the body. Then beat time upon your desk, with a hard object striking the desk, and at the same time say very clearly and decisively. "Down-Up, Down-Up." Then ask the children to do the same, with their upraised hands, striking the desk each time on the down beat and the shoulder on the up beat. The whole motion must be made with the forearm, while the elbow is kept close to the body in order that an even space be covered at each beat. The movements must be very precise, for both the up and down beat. All this is done while the teacher says, "Down-Up."

When the children are able to go through this performance satisfactorily, then they should be called upon to pronounce the words "Down-Up" in union with their movements. After a satisfactory drill in this work, then, instead of using the words "Down-Up," use the words, "One-Two," one being the down beat. At first the teacher should beat time with the children, but later the children should beat the time alone. However, the teacher should continue to count with the children. Sound is necessary in these exercises, to develop the sense of rhythm; for it is the ear that must be trained in rhythmic work. In fact the results obtained will depend a great deal upon the amount of energy and enthusiasm the children put into their rhythmic work. When once the singing is combined with the rhythmic work, all noise must cease, and the motions of the hand alone should be used. Finally this can be suppressed and the rhythmic beats of the teacher's baton will suffice to satisfy the children's sense of rhythm. By this time the children will follow the rhythm instinctively.

The Vital Breath

TOGETHER WITH THE EXERCISES in vocalizing and rhythm, the children should be taught the proper method of breathing. In fact, good tone production is not possible, and this is also true of children's singing, unless there is proper breath control. The correct manner of breathing should be taught at the same time as tone production. Teachers should insist that the children take breath principally through the nostrils, so that no unpleasant gasping sounds will be heard. Teaching children to sing becomes a comparatively easy task, when all the children are taught to take breath at the same time in an exercise or song. Deep breathing also should be insisted upon, depending upon the age of the child. Unless children breathe deeply, they will sing flat. They must have enough breath back of the tone to hold it up, and to prolong it to its proper time value. Children should never sing on the fag-end of their breath.

Whatever other positions children may occupy during a singing lesson, they should always stand erect during breathing exercises; for in that position alone can effective work be done. Breathing depends much on position. It is the power back of the voice in speech and song. There is a drawing in and a letting out process of the breath, and both must be carefully considered. In the drawing in process the children should not be allowed to raise their shoulders, which they are very apt to do. The breath should be taken in by the lower part of the lungs, through the nostrils, with lips closed. The teacher should stand before the children, with the palms of the hands together, and while slowly separating them, the children should inhale through the nostrils, while they expand the lower ribs. While the teacher holds the hands stationary, the children should hold their breath, and while the teacher slowly draws the hands together, the children should exhale the breath by articulating "m" or "n" —humming on a note between one line C and one line F until all the breath has been exhaled. This is a very helpful voice production exercise, because it places the voice in the nasal cavities, its proper resonance chambers.

Song Should Echo to the Sense

CHILDREN SHOULD BE TAUGHT that the breath should be taken in as in speaking, at particular places, so that the phrasing of the song may be correct, and the sense of the words preserved. Breath in singing should be taken between phrases and sentences, if there is to be an intelligent rendering of songs. This demands, above all, deep breathing as outlined in the method already given. An excellent practice, to teach children to breathe at the proper places, is to write the words of the song on the blackboard and place a caret mark where breath should be taken. Then ask them to sing it phrase by phrase, the whole class taking breath together at the marks. The younger the children are, the more breath marks will be necessary. In order not to interrupt time and rhythm by breathing places, the breath should be taken from the note preceding the breath mark and not from the note that follows it. Four measures generally constitute a musical phrase, and two consecutive phrases constitute a musical sentence. These must be taken into consideration when placing breath marks for the guidance of children.

(*Continued in our Next Issue*)

The "Floating" Tone

By HESTER EVE ERICKSON

EASE OF PRODUCTION is the quality of tone which, almost more than any other, charms the ear. It is the cultivation of allowing the tone to float untrammeled on the outgoing breath which labels the coming artist.

Inhale a deep, free breath, with great care that there is no overexertion of the lungs. As this breath begins its outward flow, allow it to turn into tone on a medium pitch, listening carefully that it takes on the finest quality of beauty which you can conceive. Here is where the hearing of the great artists is invaluable to the student of singing. To listen to Flagstad as she pours out her stream of gorgeous melody should give the young singer a goal towards which to work through all her years to come.

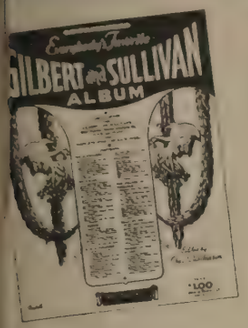
Practice the medium tones with at first but very slight use of the *crescendo* and *diminuendo*. Make these variations of tone without the slightest feeling of stress of the nerves and muscles, but with the mere consciousness that there will be more or less of breath turned to use. The less of the voluntary act that takes place, the better. When this can be done with entire comfort on a medium tone, then very, very gradually add higher and lower pitches, till finally the entire compass of the voice can be turned to this beautiful medium of song.

* * * * *

"If you want to sing for years, do not strain the natural compass of the voice. That is like living on capital. I have always lived within my income, and I have always had something to put aside."—Adelina Patti.

LBERT AND
ULLIVAN
ALBUM

body's Favorite" Series-No. 16



s is the collection that Gilbert
llivan "Fans" have been wish-
! ALL the Famous songs from
oved comic operas, COMPLETE
STORY OF EACH OPERA.
NE having THE MIKADO,
ORE. IOLANTHE, GONDO-
PIRATES OF PENZANCE,
NCE, TRIAL BY JURY and
EN OF THE GUARD—ALL IN
olume! A rare treat for everyone.
)8 Pages - Price $1.00

r Dealer or Postpaid Directly from
.o Music Publishing Co.
0 Broadway, New York City

RMONY BY MAIL
al and thorough course of 40 lessons,
e Alfred Wooler, Mus. Doc.
onthly payments. Send for particulars.
lusic composed to your words.
HARRY WOOLER
ood Ave. Buffalo, N. Y.

VOICE
Improvement Guaranteed
We build, strengthen the vocal organs—not with singing lessons—but by fundamentally sound and scientifically correct *silent exercises* and absolutely *guarantee* to improve any singing or speaking voice or money refunded . . . Write for wonderful voice book—sent free. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 unless signed by parent.
PERFECT VOICE INSTITUTE, Studio 5583
64 E. Lake St., Chicago

ECIAL NOTICES
AND
NOUNCEMENTS

SPECIAL NOTICES

USED correspondence courses. Catalog 10c. Courses wanted. Reed, Plymouth, Pa.

ANNOUNCEMENTS

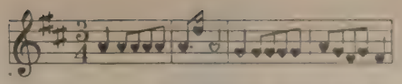
PIANO JAZZ like dance and radio Quick mail course. Information Kine Studio, Dept. B, 810 E. 14th nd, Calif.

G MADE EASY: Send for free in-. Eastern School of Voice Cul-mbersburg, Penna.

S FOR SALE—Rebuilt by piano xperts, $35 00 and up. Piano Shop, Manheim St., Philadelphia, Pa.

ER SWING SESSION: Camp for elected prep school boys. Excel-ortunity to get "big band" experi-ing, riding singing, arranging posing. Box W.A. THE ETUDE.

AL ARTICLES, Study Courses for personal and club use. G. Strasburg, Va.



SEE SALZBURG
Literally, the greatest show on earth!



FESTIVALS:
at VIENNA
LINZ
SALZBURG
GRAZ
the WOERTHER LAKE
PASSION PLAY
at THIERSEE

Over sixty performances present the work of the world's most accomplished masters, living and dead. Immortal composition, stirring drama, romantic witchery • No stage was ever set as this: Nature's generosity plus five centuries of art created the back-drops; Mozart made the musical motif; Austria provides the atmosphere; while merry costumed throngs applaud! • From quaint inn to de luxe hostel, splendid accommodations on any budget. 40% railway reductions. Holiday facilities.

Consult your travel agent today or write for details to Dept ET:

AUSTRIAN STATE
TOURIST DEPARTMENT
630 FIFTH AVE. · NEW YORK

SPECIAL!
MAGAZINE OFFER

The Etude Music Magazine
(ONE YEAR)

AND *your choice of any*
3 OF THESE PUBLICATIONS All For Only $3.25

(Above price does not include Canadian or Foreign Postage)

Place (X) before 3 magazines desired

- ☐ Better Homes & Gardens ..... 1 yr.
- ☐ Household Magazine. 2 yrs.
- ☐ Fact Digest..... 1 yr.
- ☐ Pathfinder, (52 issues). 1 yr.
- ☐ Boys' Life (For all Boys) 1 yr.
- ☐ Woman's World .... 2 yrs.
- ☐ Outdoors ..... 1 yr.
- ☐ Silver Screen..... 1 yr.
- ☐ American Cookery... 6 mos.
- ☐ Hunting & Fishing... 1 yr.
- ☐ Popular Science Monthly ..... 6 mos.
- ☐ National Sportsman.. 1 yr.
- ☐ Parents' Magazine... 6 mos.
- ☐ Young America for Boys and Girls.... 42 copies

Check, Clip and Mail This Block with Payment to:

THE ETUDE MUSIC MAGAZINE
1712 Chestnut St., PHILA., PA.



THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



Who Wrote the First Organ Tutor?

By CLEMENT ANTROBUS HARRIS

THIS QUESTION has come often into my mind when playing from that classic of the organ chamber, Rinck's "Organ School." Indeed it was the very interesting article on this work, in a recent number of THE ETUDE, which inspired this attempt at an answer to this very interesting inquiry.

When faced with this problem, my own mind always has flown back to Bach's *Orgelbüchlein,* a collection of short movements based on chorales, and written before 1723; for in the title page it is implied that the contents were intended as educational pieces for the enhancement of the prowess of young organists. Primarily, Bach no doubt had in view his eldest and possibly most gifted son, Friedemann, born in 1710. And one also thinks of the famous eight "Short Preludes and Fugues" written for a very similar purpose. But neither of these works was strictly a school or "Tutor," for neither of them contained verbal instructions. And though a much earlier work, *Syntagma Musicum* (Treatise on Music), by Praetorius, published just a century before Bach's *Büchlein,* did contain verbal instructions, and these referred to the "treatment" as well as construction of the organ, we gather from the pictorial illustrations (which are all that the writer has seen) that these had reference to the upkeep and repairing of the instrument, rather than the playing of it. So this work is "out of court" too.

Search by Elimination

WHEN AT A LOSS to find the earliest instance of anything, we have sometimes begun with the *latest* and worked *backwards* till there was no farther to be gone. By this process we find that Rinck's monumental work was finished in 1820. Taking this as a starting-point—or perhaps it should be said, finishing post!—and searching for a preceding work, we meet with Johann Gottlob Werner's "Organ School." It was published in 1805 and frequently reprinted. A second part appeared in 1823 under the title, *"Lehrbuch, das Orgelwerk kennen, erhalten, beurteilen und verbessern zu lernen."* The author, whom, by the way, "Grove" does not mention, was born at Hoyen in Saxony in 1777 (seven years after Rinck); and from 1819 till his death in 1822 he was organist of the cathedral at Merseburg. His *"Orgelschule"*—his chief but by no means only work — was the outcome of a marked gift as a teacher.

Before opening what we may call the back door of the nineteenth century and passing into the eighteenth, we have another work to consider, and a very interesting one; namely, *"Der angehende pratische Organist oder Anweisung zum zweckmässigen Gebrauch der Orgel beim Gottesdienst,"* published in 1801. This title, Rinck, in the Preface to his Organ School, abbreviates and translates as "The commencing practical Organist." The author, Johann Christian Kittel, was the last pupil of J. S. Bach; and, in turn, Rinck was his pupil—his most famous one. Rinck was therefore a grand-pupil, so to speak, of Bach. The value of Kittel's work is shown by its being reprinted as late as 1831. He produced a number of other works for organ, piano (six sonatas) and choir; but he was more distinguished as a player, theorist, and teacher than as a composer. Born at Erfurt in 1732, and having died there in 1809, he was an exact contemporary of Haydn, as regards years. Like so many other musicians, he gave to the world a great deal more than he received from it. Had it not been for a small pension from Prince Primas of Dalberg, the "days of the years of his life," which were prolonged to seven beyond the psalmist's "three score and ten," would have been a constant and cruel struggle with poverty of the direst sort.



ORGAN OF THE CATHEDRAL, MEXICO CITY, MEXICO

Attention is called to the several groups of pipes in inverted position.

And More from the Past

ENTERING NOW the eighteenth century and searching backwards we meet with no check for five years. But at the end time we are "held up," so to speak, b tin Heinrich Knecht, and find that cannot claim to be the first organ produce a "Tutor" for his instr Born at Biberach in 1752, Knecht a fame as organist, composer, and t As a player he was regarded as only to the great Vogler. His many positions are now forgotten, exce *Tone-picture of Nature,* which anti the program of Beethoven's "Pastora phony." As a theorist he was a pio the view which regards all chords the eleventh as built up by a se thirds. This has much in common w "Day Theory" of fifty years later. carried the series up to chords of th teenth, beyond which such chords go, as they would synchronize wi double-octave. Here he interests cause of the organ school in three v which he published between the year 98, under the title, *"Vollständige schule für Anfänger und Geübtere."* cessful was this work that it was p ized by P. E. Martini, who publish edition at Paris. (This literary pili military officer, musician, and opera poser, known as "Il Tedesco (the man)," his real name having been S zendorf, must not be confused w great namesake, Padre Martini).

But the laurels cannot be giv Knecht unless, peering further do century, we find no letter press be tween us and 1723, the date of Bach' And we have but to look for eight to find Knecht's claim challenged. 1787 Daniel Gottlob Türk's "Im Duties of an Organist (*Wichtige P eines Organisten*)" was given to the Its author, a pupil of Hiller, was markably gifted teacher; but the w question does not seem to have b important as his *"Clavierschule,"* with critical comments, two years la to have attracted so much attention as Knecht's "Tutor." Nevertheles careful and extensive research shall earlier example, this is the book to would seem we shall have to point the question at the head of this

Better Hymn Tunes in the Service

By EDWARD G. MEAD

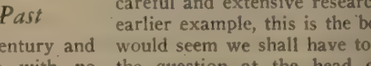
THE PERFORMING OF HYMN TUNES by organist, choir and congregation in the average church service is so often done as a mere matter of routine that a few suggestions for improvement might well be made by organist and choir for the benefit of all concerned.

So many organists seem to be content with announcing all hymn tunes generally on the foundation stops of Swell and Pedal with Swell to Pedal coupled and playing all verses for the congregation on the foundation stops of the Great with Swell to Great coupled and Swell and Great to Pedal coupled. Other organists, for accompanying, use the Grand Crescendo Pedal or the Sforzando, either of which may in some instances overpower the singing of the congregation. Furthermore, the average choir has, as a rule, formed the habit of singing all verses of hymns in the usual four parts.

To improve this situation let us see how the organist and choir may interpret two well-known hymn tunes—*Come Thou Almighty King* (*Italian Hymn*) and *Jesus shall reign where'er the Sun* (*Duke Street*), each of which is a classic of its type.

Italian Hymn

FOR ANNOUNCING THIS TUNE, draw foundation stops on Great, Swell and Pedal; couple Swell to Great and Swell and Great to Pedal. Play the three upper parts on the Great and the bass on the Pedal as written. "As written" is emphasi many organists play pedal note



an octave lower than written, feeli haps that the lower bass tones ad to the chords; but it is more in to have the chords well-balanced ing the bass notes as written. In 16′ pedal stops sounding an octav themselves will reënforce the ba

the singing of the congregation
e support the Swell Pedal or
scendo Pedal or both may be
lay the first verse, letting the
it in unison. Because of the
nge of the tune, this manner of
opening verse produces an effect
which is impressive.

ond verse, with the same reg-
nay be sung in descant, for the
ariety. According to Peter C.
rmerly Dean of the School of
Northwestern University, "a des-
n independent melody written
ymn tune." It "is primarily in-
be sung by the sopranos of the
e the remaining voices, both of
nd the congregation are engaged
son singing of the hymn tune
series of eight descants written
Lutkin is published by Fitz-
a collection known as "Descants
r Hymns," there being one each
Hymn and *Duke Street*. These
re all effective and quite pos-
verage sopranos.

nue, the third verse may be sung
the choir, with the registration
t verse. The fourth verse may
ed with descant like the second.
ant by the way should not be
e same hymn in more than two
of which should be the last.)
may be sung in parts and played
l Swell without Pedal. As soon
ers have released the *Amen*, the
while holding the final chord,
e the Swell Pedal gradually but
owly while the stops are being
the order of loud to soft, ap-
y Oboe and Diapasons (except
the louder and softer Strings
, leaving the Salicional or Dul-
nda Maris with which to release
the chord. A smooth *decrescendo* of stops can be made by hand, but more easily by a series of manual pistons. Set piston 4 with 8′ and 4′ foundation stops and Oboe; set piston 3 with Strings and Flutes; piston 2 with softer Strings and Flutes; and piston 1 with Salicional or Dulciana or Unda Maris.

Duke Street

SINCE THIS HYMN TUNE is broad and somewhat sustained in character, might it not be fitting to announce it in the style of solo and accompaniment? For the tune itself use the Oboe in the Swell, or one or two String stops, or any pleasing combination of Oboe and Strings. For the accompaniment use Flutes and soft Diapason tone on the Great or Choir. Couple either of these to Pedal Bourdon and Flute 8′.

Announce the tune, playing the bass part on Pedal as written. Play the first verse with the same registration as that used for announcing *Italian Hymn*. Add Grand Crescendo Pedal, if needed for support of congregational singing. Let the choir sing the first verse in unison. With the same registration, let the choir sing the second verse in parts, and third verse in descant. The fourth verse may be performed like the second, except that the melody may be brought out as a solo on the Great, with inner parts on the Swell and bass on the Pedal, without of course the Great to Pedal coupler. The fifth verse may be performed like the third and the *Amen* similarly to that of the *Italian Hymn*.

Just as variety is the spice of life, so variety in the performance of hymn tunes is the spice which makes them interesting to the three parties who share in the performance.

Vocal Couplers

By MARVIN ANDERSON

Y CHORUS and choir director find an interesting experiment he use of a device that might a vocal coupler. It gives to the h well blended tone that is truly

nging of four part chorales and harkable effects can be obtained g a few male voices to sing with nd soprano sections. In a small about twenty voices one male ach section is enough. It is best nusic where the bass part does high and the alto part not too der that the men singing alto singing below the basses. Where it can be remedied by making opy of the alto part for the men, sions and alterations to keep it bass, or in some cases by having sing an octave lower where the goes above the alto. The former preferable because it is less isturb the harmonic progressions. a of thus enriching the tone is not a new one. It is exactly what the organist does in drawing a sixteen-foot stop or intermanual coupler. Much eight part music produces the same effect. It must be understood, however, that in the plan here described the music remains in four parts. The male voices in the soprano and alto sections are not to be heard as separate parts; they should blend into their respective sections, beautifully augmenting and enriching them.

A most desirable addition to any choir is a basso profundo able to sing an octave below the regular bass. Here again the trained ear will notice that the sub-bass is not so much a separate tone as it is an enriching of the normal tone already in the choir. A weak bass section can be strengthened also by means of a "four-foot coupler," which is obtained by having a rich low alto sing with the basses.

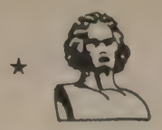
For the male voice in the alto section a good strong baritone is best. A somewhat nasal baritone can be used very effectively with the sopranos.

Study and Apply New Ideas

Etude friend in a Midwestern State sent us the following:

is a real pleasure to be able to recommend THE ETUDE to my pupils. All pupils have access to the magazine and use it in some form in their work. ork includes piano, organ, accordion, and voice so you can understand use every page of THE ETUDE. I am especially interested in the new lion department, especially so since my co-worker in that field is studying ummer with Pietro Deiro.

wish it were possible for all good music teachers to know THE ETUDE. e a feeling if they would study and apply so many of the new ideas ETUDE contains they might stop worrying about the problem of new pupils. nally, I've never found it necessary to advertise for pupils as my teaching ules are always full. I attribute a great deal of this to a careful use of magazine."



Recent Schirmer Publications

Easy Piano Teaching Pieces

Puppy Dogs
by Hans Barth

1. Wire-haired Fox-terrier ..... .30
2. Scottie ..... .30
3. Cocker Spaniel ..... .30
4. Great Dane ..... .30
5. Bull Dog ..... .30

Keyboard Gambols
by Hester Lorena Dunn

1. Playing My Piano ..... .30
2. Skipping on the Keys ..... .30
3. A Merry Chase ..... .30
4. Visiting Five C's ..... .30

Piano Solos
by Fred Di Leo

Nina ..... .50
Without a Name ..... .40
Merry Go Round ..... .50
The Little Doll Valse ..... .40
The Dance of the Seal ..... .35

Four Pieces for Piano
by Bernice Frost

Hop-Toad ..... .30
Come and Play ..... .30
Skating Lady ..... .30
Pony Race ..... .30

Piano Catalog Sent Free on Request

3 East 43rd St. New York, N. Y.
43-45 The Arcade Cleveland, Ohio.
737 South Hill St. Los Angeles, Calif.
130 Carondelet St. New Orleans, La.

G. SCHIRMER, INC.
America's Music Headquarters

KINNE MEMORIZING COURSE ends forgetting
MEMORIZE MUSIC quick and sure
Lessons by Correspondence
Write for details
MARION KINNE, 1324 So. Lindenwood St., W. Philadelphia, Pa.

LEARN CHORDS QUICKLY
You can find any chord on the piano instantly. The new SIMON CHORD CHART, actually shows the chords on the keyboard, and explains their formation. Invaluable in the study of keyboard harmony. Price 30c.
SIMON MUSIC PUB.
Box 26, New Fairview Sta. Detroit, Mich.

Every Lesson a Tune - Every Tune a Lesson

Melody-First Band Book

30c Each Book

A *Unisonal* Instructor for ALL BAND INSTRUMENTS

Piano Acc. and Teacher's Guide 60 Cents

by Fortunato Sordillo, Assistant Director of Music, Boston Public Schools.

Mr. BAND INSTRUCTOR:

WITH MELODY-FIRST BAND BOOK, there are no uninterested players, because (with two exceptions, and these players can be assigned alternative books) *every book is a melody book.* You can send the student home with something that *he will practise* because he will *enjoy* practising it; whether he play Alto, Oboe, Bassoon, or Baritone—it makes no difference! Especially if, with a pianist available, advantage is taken of the *cleverly-harmonized* Piano Accompaniment, which makes even the playing of the *scales* a truly musical experience.

INSTRUMENTATION

C FLUTE and PICCOLO
D♭ FLUTE and PICCOLO
OBOE
E♭ SOPRANO CLARINET
B♭ CLARINET
Bass Clarinet
E♭ ALTO CLARINET
ENGLISH HORN
C SAXOPHONES
(Soprano and C Melody)
B♭ SOPRANO SAXOPHONE
E♭ ALTO SAXOPHONE
B♭ TENOR SAXOPHONE
E♭ BARITONE SAXOPHONE
BASSOON
E♭ CORNET
B♭ TRUMPET or CORNET
Flugel Horn
FRENCH HORN IN F
E♭ ALTO HORN
or MELLOPHONE
TROMBONE (b.c.)
TROMBONE (t.c.)
BARITONE (b.c.)
or EUPHONIUM
Tenor Horn
B♭ Bass
BARITONE (t.c.)
Tenor Horn
B♭ Bass
E♭ and BB♭ TUBAS
or SOUSAPHONES
DRUMS
PIANO ACC. and
TEACHER'S GUIDE

Supervisors, Band Teachers & Organizers: To receive FREE a Cornet book of this unique instructor (regular edition, with striking 2-color cover design), send us your name, name of school or organization, and your musical status.

WALTER JACOBS, Inc. 120 Boylston Street BOSTON, MASS.

AMERICAN SOCIETY OF ANCIENT INSTRUMENTS
BEN STAD, Founder and Director
10th Annual Festival—April 5th & 6th
UNIVERSITY MUSEUM—Thirty-third and Spruce Streets, Philadelphia, Pa.
Tickets at 4331 Chestnut Street



Eastman School of Music
UNIVERSITY OF ROCHESTER

One of America's great institutions of music, the Eastman School offers courses in all branches of music—instrumental, choral, voice, theory, composition, harmony, education, languages, psychology, etc.—for the degrees of B.M., M.A. in Music, M.M. and Ph.D. in Music. Affiliation with the University of Rochester provides additional opportunities for study in the liberal arts and sciences.

MODERATE TUITION

Partly because of the endowment provided by George Eastman, the tuition and other expenses are moderate. Student Aid funds are available for qualified students.

COMPLETE FACILITIES

In physical equipment the School is unusually well supplied—a library of 35,000 volumes, 196 practice pianos, 18 organs, recording equipment, etc.

NBC BROADCASTS

The Eastman Orchestra, band, ensembles, and chorus broadcast over the NBC Network Thursdays at 3:15 P.M., E.S.T. Additional opportunity for performance is provided by other regular concerts and recitals.

PLACEMENT BUREAU

The School's Placement Bureau has had a gratifying success in securing professional and teaching positions for graduates and students.

SUMMER SESSION June 27-July 30, 1938
FALL SESSION Opens Sept. 20, 1938

Due to a strictly limited enrollment early registration is advised. For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

HOWARD HANSON, *Director* RAYMOND WILSON, *Ass't Director*

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, *Acting Director*

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

NEW YORK SCHOOL *of* MUSIC *and* ARTS

310 West 92nd Street, New York City (At Riverside Drive)

RALFE LEECH STERNER, Director

36th year **Lowest rates for tuition and board** **Enter any day**

— Vocal and All Instruments —

Diplomas and teachers' certificates

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1937-38 catalog. Opening of first semester September 15. 310 Huntington Avenue, Boston, Massachusetts.

SCHOOL *of* MUSIC *of* TEMPLE UNIVERSITY

1812 Spring Garden St., Phila., Pa.

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. (No high school education required for other courses.) Moderate tuition fees. Write for Catalog

TRINITY PRINCIPLE PEDAGOGY

The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.

Send for P M B circular.

EFFA ELLIS PERFIELD

103 East 86th St., New York, N. Y

KATHERINE CAREY

Successor to MRS. BABCOCK's

INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY

Church, Concert and School Positions Assured

Carnegie Hall, New York Tel. Circle 7-2634

WANTED: A REPRESENTATIVE

in every town to

Train Children's Voices

High grade work with excellent remuneration

LOUISE WEIGESTER SCHOOL

160 West 73rd St. New York

Answering Etude Advertisements always pays and delights the reader.

Alviene THEATRE RASTER SCHOOL OF THE

(43rd Year) 3 in 1 Course—Stage, Screen, Radio—A solid foundation in the technical essentials of acting in conjunction with professional stock theatre training while learning.

Students appear in full length plays, a week in each. Drama, Dance, Vocal Opera. For Acting, Teaching, Directing. Graduates: Fred Astaire, John Bryan, Una Merkel, Lee Tracy, Louise Latimer.

For Catalog write Sec'y T. Schubert, 66 West 85th St., N. Y.

College of Fine Arts

Syracuse University

Degrees: Bachelor of Music, Master of Music

Piano, Piano Teacher Training, Voice, Violin, Organ, Cello, Harp, Composition, Public School Music

All the advantages of a large University. Special dormitory, with 35 practice pianos for women music students, 5 pipe organs

SUMMER SESSION—July 5 to Aug. 13

For bulletin address

Dean H. L. BUTLER

Room 35, College of Fine Arts

Syracuse, N. Y.

ORGAN AND CHOIR QUESTIONS
Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Are there any foot exercises that can be practiced away from the pedal-board of the organ? Independence between hands and feet is desired?—E. L.

A. We have heard of practice without the pedal-board, but do not consider it very practical. Would suggest a pedal-board and bench which would provide opportunity for practice, away from an instrument. The pedals might be attached to a piano, if one is available for the purpose. For pedal technical work and independence between hands and feet, we suggest "Studies in Pedal-Playing, by Nillson; and "The Organ," by Stainer-Kraft.

Q. I am interested in organ building, as an amateur. Is there any way by which the Pallet (A) in enclosed drawing can be opened by an electro-magnet? Will you name some books that deal with electric actions in such a way that an amateur can understand them for use? Where can I obtain second hand pipes? What is the address of The American Organist?—T. S.

A. We are informed that the Pallet can be pulled with solonoid type magnet, which consumes high amperage.

We suggest the following books for your information: "The Electric Organ," by Whitworth; "Cinema and Theatre Organ," by Whitworth; and "The Contemporary American Organ," by Barnes; all of which can be obtained from the Publishers of THE ETUDE.

You might obtain some second-hand organ pipes by communicating with some of the pipe organ builders. The address of *The American Organist* is 90 Center Street, Richmond, Staten Island, New York.

Q. I am enclosing a revised copy of an organ specification. Do you think that taking the twelfth and fifteenth from the independent Octave 4′, and Dulciana, respectively, is all right? Would you prefer a Geigen Octave in the Swell, to the Salicet? I think that a Clarinet would be more useful than a French Horn, as it would not be so thick in the ensemble. If the Bourdon 16′ in the Pedal is voiced rather loudly, do you think it could partly take the place of a Diapason in the Pedal? The 16′ Contra Salicional would be a little louder than the 16′ Lieblich. Can the 16′ Salicional be mitered for a lower height?—Inquirer.

A. The twelfth, being an off unison rank, is very likely to be too prominent if borrowed from the Octave, and we should advise the extension to come from a softer rank of pipes. The choice between a Geigen Octave and Salicet is a matter of opinion and taste. Why not have both? We would not ordinarily include a Clarinet in a real ensemble combination, so that the choice between that stop and a French Horn is also a matter of preference. The Pedal Bourdon might be treated as you suggest. The 16′ Contra Salicional can be mitered, if necessary. If a 16′ Dulciana were included in place of the Contra Salicional, and a 4′ Dulciana placed in the Choir organ—with the Dulciana speaking at 16′—8′—4′—2⅔′ and 2′ you would have a Dulciana Chorus (choir organ).

Q. I am enclosing proposed specification for a small two manual organ. Would it be more satisfactory to include Great to Pedal and Swell to Pedal? Do you think the Pedal division sufficient in comparison with the others? What do you think of adding about three combination pistons to operate on any or all divisions, and duplicated by toe studs? Is it really advisable to include the crescendo pedal on a small specification such as this? I presume the synthetic stops are obtained by borrowings from other stops. Do you think they add anything to the general flexibility or tonal properties which might really warrant their inclusion?—C. F. J.

A. As the organ you specify is probably a "stock" instrument enclosed in a case, it may not be very convenient to make the changes you name. There would, of course, be some advantage in having the two additional couplers. With stops at 16′, 8′, 4′, 2⅔′, and 2′, the Pedal Organ specification ought to prove satisfactory, though of course the two couplers you suggest would improve the department. If these lers are included, the Pedal 2⅔′ and 2′ be omitted. The pistons and toe studs are desirable, if necessary space is available finances permit. There is no objection crescendo pedal being included, and there advantage in having it for use if desired synthetic stops obviate the necessity of ing the two stops necessary to produ synthetic tone.

Q. Enclosed find a copy of specifica of a two manual organ. Please name some able combinations. Will you name suitable binations for the pistons, building up soft to loud? Kindly tell me how to set combinations. Please explain purpose of juster and General Release.—N. M.

A. We will try to give you some idea tone color of the various stops as an your securing combinations. Open Dia and Dulciana represent organ tone—Dia loud, Dulciana soft. Octave 4′ is Diapason an octave higher. Violin Diapason has a of string quality included in the tone. M Harmonic Flute, Stopped Diapason and Traverso are of the Flute family—the monic Flute and the Flute Traverso be the imitative or orchestral type. The Tu Oboe are reed stops—the former of the or loud type; the Oboe probably somew Horn type but soft. The Viol da Gamb Viol Celeste are of the String family, the being an undulating stop, with the way duced by being slightly out of tune in bination with another stop—in your probably Viol da Gamba. The Vox Humana reed stop, intended as an imitation human voice. Some solo stops include Vox Humana, Viol de Gamba and Viol C in the Swell organ, and Melodia in the organ. The Dulciana may be used as an panying stop for the Swell organ solo and the Viol da Gamba as an accompa stop for the great organ Melodia. Stops 8′ are of normal pitch (same as piano); stops speak one octave higher. You mig setting your pistons as follows:

Swell No. 1. Viol da Gamba and Viol
2. Stopped Diapason, Vi Gamba and Flute Tra
3. Violin Diapason added t bination on No. 2
4. Full Swell (all stops exce Celeste and Vox Hum

For the Great organ try the following
Great No. 1. Dulciana
2. Dulciana, Melodia and monic Flute
3. Add Open Diapason to co tion on No. 2
4. Add Octave 4′ to combi on No. 3 (Tuba ad lib.

We presume the "setting" operation is
1. Draw stops desired for combination
2. Push in and hold Adjuster
3. Push in Piston on which combina to be set
4. Release Piston
5. Release Adjuster.

General Release, we presume, canc stops drawn.

Q. Having dealt with quartettes for I have suddenly acquired a chorus cho members are intelligent and enthusiast largely untutored musically. I have tri doses of sight reading, but the result been disappointing and the interest no enthusiastic. On the other hand to dev four parts by rote seems an impossibi What do you advise?—Diapason.

A. If the young people are not int in sight reading, the only thing we can is teaching each part separately when sary. This work is sometimes necessary with experienced singers. Perhaps if phasize the importance and value of a edge of sight reading, your choir will such doses as may be helpful.

Q. I have come across a small reed and am at a loss to know how to manu stops, as some of the names are strange I enclose a list of the stops and will app suggestions as to effective handling for vocal solo work, full choir accompa and Voluntary solos.—M. M.

A. You do not give the pitch of the 8′ stops produce normal pitch (same piano). 4′ stops produce a tone one higher—2′ stops two octaves higher. stops one octave lower than normal pit judge from your list that Dulciana and are soft 8′ tones: Diapason and Melodia 8′ tones: Flute, Flute d'Amour and 4′ and Harp Eolian and Piccolo 2′ tones. coupler couples notes in its range one higher, and Bass Coupler, probably one lower. "Forte" is used to increase the of stops being used. The Vox Humana Tremulant. The stops to be used for solos, choir accompaniment and Ve solos will depend on the character of age being played, amount of tone desi so forth. If you have a large choir, with passages you might use "full organ" w probably available through the opening two knee swells.

Piano Accordion Department

The Game of Teaching

By PIETRO DEIRO

As told to ElVera Collins

HE PAST MONTH has brought an interesting group of letters from accordion teachers who have prob- to be solved. Believing that the replies to them may be helpful to readers is column, they are presented in this e as a sort of potpourri of advice and nation.

e first problem submitted was what to hen a student requests, and in fact in- upon new selections at such frequent als that if the requests were granted would be no opportunity to perfect elections. This can be quite a problem, ularly if the student is abetted in his s by a devoted parent. It is the old of the pupil's wanting to play every he hears and having a large stack of , without being able to play any of it tly. The mere explanation by the er that the student is not ready for a piece does not always satisfy. Of e, this condition would not arise with tist student who takes his study seri- and sets about to learn all he can. rtunately this type is in the minority e other situation must be coped with. students did but realize it, a teacher eed conscientious when he insists upon d selection being perfected; as, from a ing standpoint, it is far less monoto- to assign new material and merely go it in a general way than it is to cor- and review old material and endeavor nvey the finer points of interpretation musicianship. Then too, if a teacher commercially minded instead of con- ious, the natural tendency would be ll as much music as possible. One er who has recently lost several stu- due to this cause has become quite uraged and writes to ask if he had change his tactics and humor the nts rather than lose them. Most em- cally No! There are ways of combat- the situation rather than admitting t. A teacher would lose his own self ct as well as the respect of his stu- if he catered to their whims. The es are that students who leave a er on this account will in due time n when they realize that the teacher working for their best interests.

Suggesting A Cure

NOW A FEW suggestions for a remedy. on as this tendency is discovered in a it would be well to insist upon all selections being memorized. Have the ict understanding that no new material be assigned until the present selection een memorized. This will require more ice time than the mere reading of the , and the student will feel he is work- or a definite goal. This extra time will e the teacher to bring out the finer s of interpretation so that when the tion is finally finished both the teacher the student can be proud of its rendi- One reason why students want to keep ging selections is because they really ve in their own mind that they play the ones they have just had.

is advisable to keep a card record of student with not only the date and e of each lesson but also a memo- um of selections assigned. Frequently st the playing of some selection pre- ly given, as students will then keep rehearsed on past lesson material lest they be caught unawares.

Accordion music libraries of the present have splendid arrangements of the greatest composers. When assigning a selection it is a good idea to draw attention to the composer and request that a brief biographical sketch be written out and brought to the next lesson. Such material is available to students at all public libraries. This will make the lessons interesting without using any of the lesson time. The reason why some students think they know a selection before they do is because they have never been taught thoroughness. Before a student attempts to play the new assignment, ask him what key it is in, what time, and so on. Then ask him to name the notes in the melodic line without looking at either the instrument or the music. It is surprising how many fail in this test, even though they have practiced the selection a full week.

Studio Recitals Help

ANOTHER MEANS of encouraging the student to perfect his selections is to have frequent studio recitals. It is best to group students of the same grade, as rivalry soon enters, with one endeavoring to surpass another. Such recitals could be conducted as social affairs with perhaps only six or seven students appearing at a time and their parents and friends invited. It is surprising how students who formerly were content to play in a sort of hit or miss fashion will soon realize the necessity of perfection. Teachers also owe it to their students to present them in a public concert at least once a year.

Another question which has recently been submitted is whether the principle of rotation should be applied by the right hand on the piano keyboard of the accordion. Yes, it will be found a distinct help and should be given to students early in their training on scales, Hanon and Czerny studies as well as velocity and other studies especially arranged for the accordion.

The mention of these books brings to mind a recent conversation with a prominent accordion teacher. Having received a fine musical education himself, he understands that diversified study material must be given to accordionists if they wish to become full fledged musicians. Ten years ago the average accordion student merely wanted to learn a few pieces. To-day he wants to become a real musician. The problem this teacher encountered was that the financial condition of some of his students was such that it was difficult for them to invest much money for music at one time. Under such circumstances it has usually worked out well if the teacher sets aside a certain amount for music during the teaching season and then permits his worthy students to have the material they need, when they need it, without paying the entire amount at one time. Small weekly payments can be arranged and few teachers have suffered any loss by such a system. The day has passed when an accordionist limits his study material to a single text book. He needs training in each phase of playing just as a pianist does. In addition to the many fine accordion text books published to-day, there are numerous

(*Continued on Page* 198)

"..IT'S THE Finest Accordion I EVER PLAYED"



JUVENILES LOVE THIS NEW PETITE

Soprani AMPLIPHONIC

SO LIGHT, SO EASY TO PLAY!

*Doris Mae Door from St. Louis, Mo., with her Petite Soprani.

● This new Petite Soprani Ampliphonic Accordion, so light and small and easy to play, is *"made to order"* for the young musician. Weight reduced nearly HALF through Soprani's *exclusive* "Ampliphonic" feature. Ideal for women, too. Smaller, lighter, easier to play, yet has the full volume, tone and playing range of concert accordions.

EASY TO LEARN—Soprani assures fastest, easiest learning. Piano keyboard, volume control, one-third less bellowsing, smart new design. Transfer your piano playing almost directly to this modern instrument. Easy to teach.

TRIAL—EASY TERMS—Your music dealer will demonstrate this new accordion. Or send postal direct for beautifully illustrated book and complete details. This is the instrument you want for complete musical enjoyment. Teachers in great demand. Mail postal today sure. 192

SOPRANI, INC. Dept. 337, 630 So. Wabash Avenue Chicago, Ill.

FREE BOOK

SOPRANI, Inc., Dept. 337, 630 S. Wabash Ave., Chicago, Ill.

Without obligating me in any way please send complete information and illustrated literature describing the Soprani Petite Accordion.

Name..... Town.....

Address..... State.....

accordionists send for free PHOTO-CHART and ADVICE TO ACCORDIONISTS

CHARLES MAGNANTE

Charles Magnante, the famous radio accordionist, reveals secrets of successful accordion playing. Explained in detail, with special photo-chart of large, clear pictures. Include your name, address and make of accordion you play.

write today EXCELSIOR

333 SIXTH AVENUE, NEW YORK Dept. 438

ACCORDIONISTS

JUST OUT!

OUR NEW 1938 THEMATIC ACCORDION MUSIC CATALOG SENT FOR 10¢ POSTAGE.

P. PAGANI AND BRO.

289 BLEECKER STREET — N.Y.C.

PIANO TEACHERS *Are Increasing* THEIR INCOMES



● Many teachers of piano are earning extra money by teaching the accordion. They say their pupils learn the principles of harmony faster on this popular instrument.

Exclusive Master Touch Action and richer tone have won leadership throughout the world for Wurlitzer accordions.

Decide now to make this a more profitable year. For full details and style folder mail the coupon.

WURLITZER

THE RUDOLPH WURLITZER CO.
Accordion Division
De Kalb, Illinois

Please send your folder that tells how I can increase my income by teaching accordion as well as piano.

Name.....

Address.....

City..... State

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Harold A. Rieney, Dean, Spartanburg, S. C.

KNOX CONSERVATORY OF MUSIC
Galesburg, Illinois
Catalog Free John Winter Thompson, Dir.

NORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, and Dramatic Art. Esther C. Benson, M.M., President
Mes City, Mont.

SHENANDOAH COLLEGE
CONSERVATORY OF MUSIC. Special Courses in Pipe Organ, Orchestra, Public School Music, Piano and Organ Tuning. Rates Reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.

How a Violin Is Made in Mittenwald

By MAZIE MATTHEWS

With Photographs by the Author



A Statue of Mathias Klotz at Mittenwald.

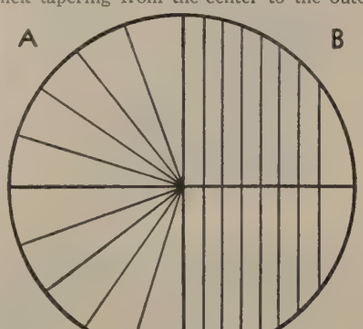
"AGE does not improve the tone of a good violin," said Joseph Wörnle of Mittenwald, Bavaria, who has been making models of Stradivarius, Amati, Guarnerius, Klotz and other master violin makers for the last forty years, as had his father and grandfathers before him, back to 1685. It was in 1684 that Mathias Klotz came back from Italy; his apprenticeship days in violin making having been spent with Railich at Padua. Proof of this has been found in the inscription in a true Amati violin, "that Klotz of Mittenwald along with Guarnerius, Stradivarius and Amati spent the years of 1678-79 together in Padua." To Amati is given the credit of designing the first perfect violin, and from his model masters like Guarnerius, Stradivarius, Klotz and later, Stainer built their violins.

Prior to the Thirty Years' War Mittenwald was a prosperous trading town. The wide stone road used to-day from Austria through Mittenwald was originally built by the Romans and was the chief trading route from Italy to Nuremberg, Munich and other "free cities" in Germany. After the devastation of the war, other trading routes opened and Mittenwald's popularity began to wane. The people were destitute and near famine when Klotz returned. He introduced the art of violin making, first to his brothers, then next relations; and he is known from that time as the savior of Mittenwald, for it was he who brought back prosperity to a starving people. There is a bronze statue to his honor in the center of the town.

In Klotz's time the wood for making violins was found in the immediate vicinity of Mittenwald, on the Krantzberg and Kalvarienberg mountains, but to-day it comes from farther afield. "A tree that grows on the flat land," continued Mr. Wörnle, "grows quickly because of the richness of the soil, therefore it will not have the tone producing qualities of the tree that has had to struggle for its existence against poor soil, wind, and storm. Therefore the best maple and pine is found high up on the top of the mountains, because the tree grows slowly. The tree from which the best instruments are made must be at least two hundred years old before the wood is even considered, and if older than that it is better; it must not be a dead tree, but one whose growth is finished. After cutting it is cured for fifteen years before it is salable to a violin maker."

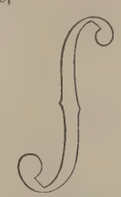
Cutting the Wood

WHEN THE WOOD is sufficiently aged, the log is quartered—for the years rings must remain intact—the pieces are chosen that are most alive (those that vibrate), each piece is cut to the length of the body of the violin and about three-quarters of an inch thick tapering from the center to the outer edge. This is then carved to shape by hand with a small one inch plane and sandpaper. The violin is symmetrical, so only half a pattern is used. Each piece of the violin, neck, back and front, when sounded with the tuning fork, must be of the same pitch. Those pieces tuning to F, are placed together, those tuning to G are placed together. Should the maple back of the violin not be of the same pitch as the pine of the top, the instrument will never be clear, and cannot harmonize. The violin makers take the utmost care and precaution that all wood will be exactly of the same pitch from the very first.



A. Showing the method of cutting wood for a back in two pieces.
B. The method of cutting wood for a back of one single piece.

The next step is the cutting of the F-holes,



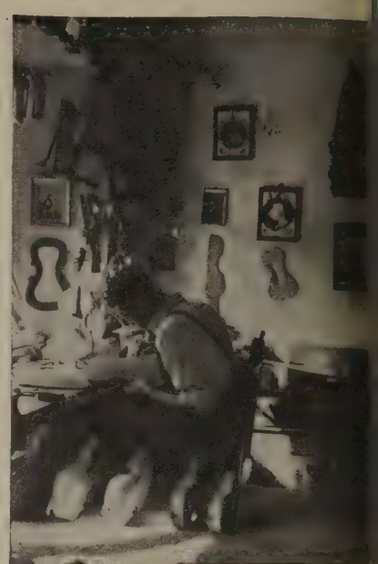
A Stradivarius F-Hole.



A Stainer F-Hole.

This is a very exacting task. Each model has a slightly different one. Some masters preferred a small straight F-hole; others made it longer and on a slant (the first one pictured is a Stradivarius). Every part has to be so exact that, when the instrument is played, it can vibrate freely, with its tone improved by this F-hole. Great care is taken in putting the lacquer and varnish around the edges and corners of the finished instrument, as all edges of the F-hole must be free to vibrate.

"Each maker," continued Herr Wörnle, "put a different cubic space in his violi The instrument made by Stainer would n be suitable as a solo instrument, because the cubic space, which is seventy mill meters; while a good solo instrument shoul have only up to sixty millimeters, in orde to give a good resonance and clear ton and not as the Stainer which has a dar tone. The Stradivarius is good sounding bu on account of the space between the ceilin and bottom has not the same qualities in big room or in an orchestra. It is be adapted to a small room."



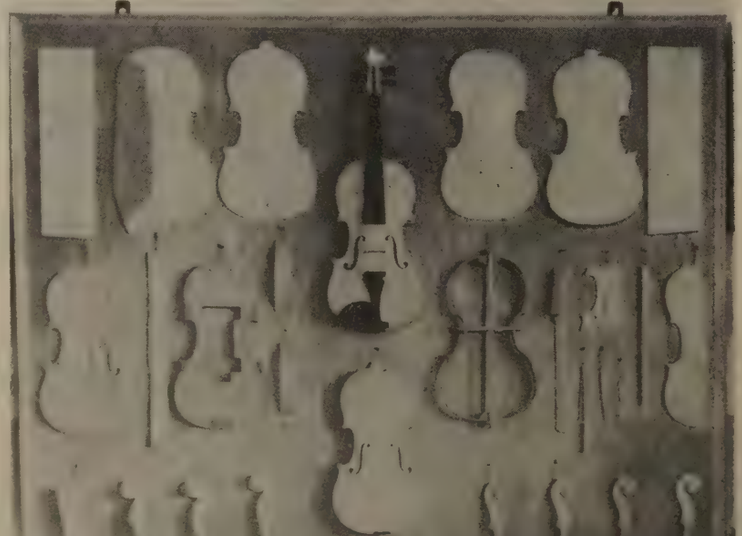
A. Baader of Mittenwald, in his worksho where he specializes in the restoration o Klotz violins.

There are six pieces of hard maple use for the banding. This is planed or dresse down to a mere shaving, then it is place on a hot shaping iron, after which it glued together around the model board.

The groove—or what appears to be black line around the violin, and in machine-made instrument is but a blac line—is cut in so that in case the viol should have to be repaired the front back can be removed without breaking in the year rings of the wood. This tin banding that is fitted into the groove is three kinds of wood, the outer one is blac hence the dark line. Machine made violin have inner supports conforming to th shape of the violin, but the inner contour not smoothed off, consequently the ton will catch or hold in the sharp corners, an the tone becomes shrill and hard.

The Soul of the Instrument

"THEN," SAID THE MAKER, "after all th exacting work, the soul of the violin the sound post! And this, to sound perfect harmony must have from ten twelve year rings. The whole post about six millimeters in circumferen and it is made from wood which gre only one millimeter in two years. If th sounding post is one-half millimeter m



A display of the steps in violin making, as seen in the workshop of Joseph Wörnle of Mittenwald, Germany.

cumference or one-half millimeter too
the tone will be hard. If too short the
will be spongy, and if too far to the
the E and A strings will sound cor-
while the D and G will lack reson-
and *vice versa.*"

hen completely finished (except for the
er) the violin is tuned to proper
ony and lacquer is mixed; and even
will improve the sound, because, should
iolin not be "clear as a bell," it can
lanced by different kinds of lacquer,
etails of which we did not ask Herr
le to explain to us.

this mountain village, when the con-
of summer guests and cars is gone
the quiet life of the country is once
resumed, these master makers again
to work. For during the summer most
em were gathering their bit of hay,
up in the mountain pastures, for each
y owns a cow or a goat that must
be fed through the long cold months.
So his scythe and rake are the lilt of the warm summer days, but his ear is keen and his hands, though rough and weather worn, do not lose their cunning, and when snow clouds drift across the peaks of the mountains and settle over the valley, his plane and saw take up their song for the winter. It may be a model of a Stradivarius, a Gagliano, a Klotz, a Stainer; it matters not, for these artisans are qualified to make any or all.

When a violin is to be sold the instrument is "played in" for a week or ten days by a teacher in the Conservatory of Music in Munich or Vienna, who gives his opinion as to the value of the instrument. Only then, is the violin completely finished. The tone is as good as it ever will be. The artist maker has done his work. The violin has grown to perfection under his skillful hands; it awaits only the master player to give its song to the world as a singing living instrument.

Paganini from a Personal Point of View

By SOPHIE MICHEL

IN STUDENTS like to read the biog-
es of great violinists and perhaps the
vith the strongest appeal has been and
continue to be Nicolo Paganini. He
tall and angular; though according
me sketches the angles were chiefly
ed in elbows and flying coattails. Be-
the silhouette of his hooked nose and
y, straggling locks of hair, gives the
tro a Hallowe'en appearance which
nothing but the traditional black cat
broom to convert him into a witch in
dline attire, suitable enough to frighten
e. This guise accentuates only one
of the story of Paganini's success in
nding the musical world of the nine-
century—performances by means of
magic, as many superstitious people
ed. His use of double and single har-
s, the simultaneous pizzicato and bow
ges, double and triple notes, staccato
unusually wide finger stretches, all
considered so difficult in those days
only a "son of the devil," as some
him, could be expected to perform
. In fact he spent a great deal of
in composing music which he jeal-
guarded for his own use and in which
rove to introduce the greatest number
fficulties, so that the accounts of his
ny skill gave him the reputation of
g been assisted by no less capable a
nage than His Satanic Majesty.

Elson's "Book of Musical Knowl-
" however, there is a good illustration
aganini which shows him in something
approximates a hair cut, with a lovely
ead, and a warm light in his eyes,
ugh far more remarkable are the
s and the slender fingers of which the
urn up. That is my favorite picture.
e the stories about his phenomenal
reading of concertos, in manuscript
sometimes upside down; and about his
g the guitar to a Duchess of Tus-
; and the other tales about how he
ed to play whole compositions on one
; and even the tid-bits about his char-
. But I thought the most practical
mation was evident in the finger tips,
se the ten or twelve hours of prac-
tice he did in working out his technical problems are recorded there.

To the violin student this is as overwhelming a fact as was the playing of Paganini to his amazed public, for the average pupil cannot do more than three or four hours without fatigue. The only solace lies in knowing that in his later years Paganini seldom practiced, so well founded was his marvelous technic. The striver for virtuosity might find in this some consolation for his drudgery by painting for himself a rosy future in which he may play to his heart's content without the routine of practice. On the other hand, a genius like Yehudi Menuhin claims he never studies more than three hours a day; and his results are beyond doubt equal, if not superior, to what Paganini achieved, because, disregarding his extreme youth as an excuse for any shortcomings, he was hailed by critics as a *Wunderkind* (wonder child), who, in spite of his lack of grace, untutored platform manners, and heavy walk, played with the maturity of "a man of forty."

The point is, is it possible to make a virtuoso on twelve hours a day of practice? The answer comes back that no amount of toil can make a genius. We are told that for all his miraculous performance of violinistic tricks Paganini could not do justice to a Rode or a Kreutzer concerto, and that, according to Fetis, he was a master of technic and phrasing, rather than a pathetic player, that Baillot could not stand the harshness of his pizzicato, harmonics or staccato.

Paganini's counterpart in the art of painting might be Van Gogh, who could not take time off to eat a regular meal even on the few occasions that he had the money. Critics of painting are still arguing whether or not the Hollander is nothing but a hack; the same doubts might apply to Paganini whose prowess has been matched by modern virtuosi. We have nothing but what he left us in his defense; his "Caprices," bearing the dedication, probably in nomination of himself: "Agli Artisti (I am only accessible to artists)."

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing" Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

BERTHA VAUGHN
Teacher of Ruth Shaffner of New York, Mary Teitsworth Boyd, Ruth Terry Koechig
702 S. Crenshaw Blvd. — Los Angeles, Calif.

In order to afford teachers the opportunity to make contact with prospective students, this directory has been established as an inexpensive advertising medium. Detailed information will be supplied on request.

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Pupils Accepted
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York — Tel.: GRamercy 5-6392

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private-lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., New York
Tel: COLumbus 5-2136

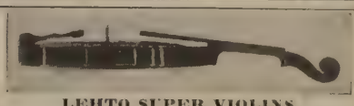
Study Modern Popular Piano Playing with
HENRY SCOTT
Famous Screen and Radio Pianist—Teacher
Courses in Swing—Harmony—Orchestrations.
PROFESSIONAL PREPARATION
Telephone Cathedral 8-8821 or write
130 Morningside Drive — New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September

MARGUERITE VALENTINE
Concert Pianist - Teacher
Teacher of artist pupils who have won Tobias Mathay and Juilliard Graduate Scholarships
Director of Piano Department of Music School Settlement
Studio: 140 West 69th St. — New York
Endicott 2-4580

AUGUST GEMUNDER & SONS
119 West 42nd St., New York
Old & New VIOLINS
"Gemunder Art Violins"
Bows, Cases, Strings, Expert Repairing
Est. 1846 — Send for Catalog C.
America's Famous Violin House





LEHTO SUPER VIOLINS
Best Since Stradivarius
I build my violins all by HAND, like Stradivari did, out of the finest, old wood that money can buy. My varnish is the result of life long tireless research and rivals the varnishes of the Cremona Masters.—Beautiful in appearance, magnificent in tone—the kind of violin you have longed to own—for all artists. Re-built violins, all prices. Great values. Ask for details. (Proposition for teachers.)
JOHN LEHTO
Master Violin Maker
935-14TH, SAN PEDRO, CALIF.

Special
On Credit
Henning Violin
DEEP - MELLOW - SOULFUL
For a limited time you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument; made possible by our many years of experience in violin making. Satisfaction guaranteed.
Write for Information
GUSTAV V. HENNING
301 Fischer Studio Seattle, Wash.

SCENERY TO RENT
For All Operas, Plays, Pageants, etc. Newest Settings! Lowest Rentals! Unexcelled Service! Lists. Address: AMELIA GRAIN, INC., PHILADELPHIA, PENNA.
America's Scenery Rental Service.

Baldwin
ODAY'S GREAT PIANO
Used and endorsed exclusively by such masters as Bauer, Gieseking, Iturbi, Lhevinne, and scores of others. Hear and play the new Baldwin. You'll marvel at its tone.
BALDWIN PIANOS • CINCINNATI



VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Bowings and Vibrato.

M. C. W.—In playing passages of rapidly repeated notes, if there are no slurs, a single stroke of the bow is given to each note. Various bowings can be used. Sometimes the exact form of bowing desired is indicated in the music, and sometimes not, this being left to the performer. 2. The composer often writes in the music the exact type of bowing he requires, such as *spiccato, martelé, springing,* and so on, but usually he leaves this to the performer. It would be well for composers to indicate the bowings more frequently than they do. 3. Vibrato is a trembling quality imparted to a note or notes by a to and fro motion of the hand, from the wrist. It is very seldom indicated in the music. The sign by which it may be indicated resembles the teeth of a saw, like the following— placed over the note or notes on which it is desired that the vibrato should be used.

A Chinese Fiddle.

H. G. F.—A Chinese fiddle looks a good deal like a croquet mallet, with the hammer part covered with snake skin. It has only one string, and the tone is strongly reminiscent of the screeching of a rat, whose tail has been caught in a door. To a Chinaman, however, the tones are beautiful.

Violins by Bianchi

O. D. S.—Nicolo Bianchi was a violin maker of considerable note in France. He lived in Nice, France (also in Paris, and Genoa, Italy), between the years 1796 and 1881. Works on the violin give few details of his life. He made some excellent instruments which command prices of several hundred dollars, according to quality.

Locating Squeaks

C. D'A.—I cannot tell the cause of the squeaks and bad tones of which you complain, without examining your violin and hearing you play. This is because the trouble might come from so many causes. It might come from faulty bowing, from imperfect strings, inferior rosin, a bad job of re-hairing the bow, and many other causes. Take your violin to a good violinist, or violin maker, and he can easily determine where the trouble lies.

Stradivarius Valuation

J. S.—Antonius Stradivarius was the greatest violin maker who ever lived. A genuine Stradivarius is worth from $15,000 to $25,000, according to quality, as some of these violins are better than others. It is claimed that an exceptionally fine model has sold as high as $50,000, but this is not authenticated. There are hundreds of thousands of imitation Strads, which sell from five dollars up. Many people fondly imagine that they have real Strads, whereas their violins are only imitations, in many cases worth little or nothing. 2—Andreas Morella was not a famous maker. I think he made violins in Venice, Italy, but they are only of medium value. A relative of his, Morglato Morella, made finer instruments and hence is better known. He also operated in Venice.

Rehairing the Bow

L. E. W.—Directions for rehairing violin bows can be found in the little work, "The Violin and How to Master it, by a Professional Player." This book can be purchased through the publishers of THE ETUDE. It contains a vast amount of interesting material for violinists.

If you expect to rehair your own bow only occasionally, I would strongly advise you not to attempt to do the work yourself, as it requires a great amount of skill and experience. It would be much better to take the bow to a skilled repairer. It is very difficult to do the work well without much experience. Good repairers have told me that they could not do the work even passably well, until they had rehaired fifty or a hundred bows. If, however, you expect to learn the trade of violin repairing, the best way would be to place yourself under the supervision of a good professional repairer.

The book mentioned describes the process as well as it can be described in written words.

Studies in Double Stops

S. T.—Part Two of Schradieck's "Technical Violin School" is given to exercises in double stopping. The student can also get much valuable practice in double stops in the scales in thirds, sixths, octaves and tenths in Schradieck's "Scale Studies." 2—In his "School of Violin Technic," Ševčik has devoted Part 4 to "Exercises in Double Stops." Some of these exercises are quite difficult. 3—For beginners in double stop work the teacher could procure books of easy two part songs, or four part songs in which the pupil could play the soprano and alto parts as double stops. 4—It is impossible to say just when the study of double stops should be taken up. Some pupils are ready for them sooner than others. Almost every violin instruction book contains a certain number of exercises in double stop work. 5—Schradieck's "Technical Violin School," and Ševčik's "School of Violin Technic" are both admirable works for developing all around violin technic.

Splitting Hairs

N. H. G.—I cannot tell, without seeing your bow, what causes the hairs to split, and to break so frequently. The trouble is no doubt caused by the hair being old and worn out; or maybe the hair catches on some part of the violin or the cake of rosin, thus breaking it. You are not far from Boston, so why not send your bow to a good repairer there. Write to the New England Conservatory of Music in Boston and ask them to recommend a first class repairer to whom you can send your bow. The theory that the hair had been attacked by moths or other insects from the plush lining of the violin case might be true, but I have never heard of such a case.

So "Kitty" Loses Her Credit

By HENRY E. ELVERSON

WHEN the word "catgut" is used, as applying to the strings of certain musical instruments, it really is a misnomer; for, as a matter of fact, these strings are not made from the "gut of a cat" at all. Originally the word was "kitgut," or "gut of a kit"—the kit being a tiny violin which dancing-masters carried in their pockets.

Moreover, "catgut" is really made from the muscular coat of the intestines of a sheep, which are steeped, scoured, fermented and inflated, then cut into strips, if large, and twisted. For the smallest violin strings three strands are used; for the largest seven; and for the largest strings of the bass viol, one hundred and twenty.

The intestines of lean sheep are said to make the stronger strings, while those of sheep that have been "high livers" produce the sweeter toned ones. The finest quality of strings, and the largest quantity of them, are made in Rome and Naples.

* * * * *

Two on Parnassus

"Haydn and Verdi stand in a place to which no other great composer has entrance. They were susceptible to external influence in their old age, and they did their best work then. Haydn was influenced by the music of Mozart, his junior by twenty-four years; Verdi by some of the plays of Shakespeare, as these were put before him by Arrigo Boito, a poet, libretto writer, and composer who was his junior by twenty-nine years."—The British Musician.

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

The Banjo

THE RISE OF THE BANJO and the other members of the banjo family to their present prominent position is one of the most interesting developments in American musical history. Although frequently called a distinctly American instrument, we must not overlook the fact that for hundreds of years in many countries of the old world, gourd shaped instruments covered with snake or sheep skin were in use. The invention of the American banjo is credited to one, Joe Sweeney, who was supposed to be the first white man to construct one and play upon it. According to the story which is generally accepted, Joe Sweeney produced so much music from his instrument that he was called a whole band in himself and was nicknamed "Band-Joe," and from this we derive the present name of the instrument. With the advent of the blackface minstrels the banjo came into its own, as no minstrel troupe was complete without a clever banjo player. Amongst the players of this period the names of Gus Mead, Tom Briggs, John Savarie and Frank Converse stand out preëminently. During the latter part of the nineteenth century a veritable wave of banjo popularity swept across the country, and everywhere banjo clubs were quite the rage. The five string banjo, plucked with the fingers, was reigning supreme; and in the course of time a number of outstanding performers appeared on the concert stage. The names of Vess Ossman, Van Eps, Fred Bacon, Frank Bradbury and Alfred Farland are familiar to all lovers of the banjo.

Farland in his prime was considered the greatest artist of them all. For many years his concert tours took him from one end of the country to the other; and his recitals were invariably sold out long in advance. His programs included many transcriptions of classical compositions, which were executed with the greatest of skill and artistic taste.

The Jazz Influence

WHILE THE FIVE STRING banjo still retains its popularity, some vaudeville players have experimented with wire strings and plectrum, in order to get a greater volume of tone; and we now have the plectrum banjo with four strings. Eventually this instrument was introduced into the dance orchestra; and most of the young banjo students now prefer this style of playing. The change from the old A notation to C, tuning the strings to C, G, B, D, also makes matters simpler for the beginner, as he is now able to read directly from the piano score. But the final blow to the five string banjo, came with the advent of the tenor banjo.

The jazz age arrived, and old and young began to dance. Small and large dance bands sprang up over night, and every one of these needed one or more tenor banjoists to supply rhythm. Teachers were swamped with pupils, manufacturers were working overtime, turning out tenor banjos selling from fifty to five hundred dollars. Publishers were printing numerous instruction books, collections of studies, solos, duets and orchestra parts for tenor banjo. Harry Reser and his Eskimos and many other banjoists were heard over the radio, and the popularity of the tenor banjo was ever up and up.

But now enters the guitar, sonorous, somewhat subdued, not as boisterous as her younger brother, the banjo, but preferred for its mellow voice, and gradually the tenor banjo apparently loses its "place in the sun."

When banjoists come together the question frequently is asked, "Will the banjo stage a comeback?" In the writer's opinion it is still here and here to stay. It is a far cry from the crude instrument of sixty years ago to the artistic creation of to-day and American youth will always succumb to the exhilarating, scintillating tone of the banjo.

Throughout the middle west, many dance bands still prefer the plectrum banjo to the guitar. In England and its colonies the banjo has never been more popular than during the past year.

It is to be regretted that the five string banjo has been neglected by aspiring concert players. Its full chords, rippling, sparkling arpeggios, snappy *staccatos*, its beautiful right hand *tremolo* with thumb accompaniment, all will bring an audience "to its feet." A clever banjoist, whether he plays the five string, plectrum or tenor banjo, is always received with open arms, be it on the concert stage, on the radio, or in private gatherings.

After all, the banjo is the instrument "par excellence" for entertainment and relaxation; and for this reason it will always attract a large following.

The prospective student should first of all place himself in the hands of a reputable teacher, one who not only is a good performer but also knows how to teach. In buying an instrument, select the best that you can afford. A cheaply and poorly constructed banjo is worse than useless and is a hindrance to the progress of the student.

The literature for banjos of every type is most extensive; and all the leading publishers are in a position to supply instruction books, scale and chord exercises, music of every variety, modern and classical transcriptions, also arrangements for small and large banjo ensembles.

An effective ensemble of banjos should include first and second banjo-mandolins, first and second tenor banjos, cello banjo and bass or guitar-banjo, with drums and traps.

In Earlier Days

IT MIGHT BE OF INTEREST to some readers to mention the instrumentation of banjo clubs during the early days. A representative group of which a photograph was recently seen, included a piccolo banjo, banjeaurine, five string banjo, and bass banjo. This combination was used extensively by professional and college clubs.

While it is true that some otherwise well informed musicians still frown upon the banjo, there are others who seem to feel that its characteristic voice should be exploited in scoring for theater or concert orchestras. The tone color of the banjo is so different from that of all other instruments, that creative musicians might find possibilities that so far have been neglected.

Percy Grainger, the Australian composer-pianist, in a published interview some years ago, expressed his opinion that "the plectrum instrument will play an important rôle in the orchestra of the future. There are superb possibilities in these instruments when used in sufficient numbers. You know the happy effect produced, when the entire

(*Continued on Page* 198)

EASE ASK FOR
CENTURY Certified EDITION SHEET MUSIC
OU WILL SAVE MONEY
I YOUR MUSIC BILLS
15¢
A COPY
20¢ in CANADA

EST YOUR MUSIC MONEY WISELY
HY IS the Bible the cheapest book in the
? Why can you purchase the complete works of
espeare at less than the cost of the latest novels?
e answer is simple—mass production; no royal-
constant demand.
the same token you can buy Beethoven's
nlight Sonata"—15 pages of the world's best
—for only 15c. in the CENTURY EDITION.
autifully printed, carefully edited, the best of
and workmanship throughout.
ink of it! Over 2,900 selections to choose
and none of them cost more than 15c. a copy.
ry Sheet Music is truly dollar value for 15c.
CHERS who are today supplying their pupils'
from the Century catalogue are making it
ble for many parents to continue their children's
al education, and its low cost is likewise aiding
in their new student enrollment.
"s why we say, "Please Ask for Century Edition."
ll get a new conception of your money's worth.

NTURY PIANO SOLOS, 15¢ ea.
ital letter indicates key—number the grade.)
Andante Finale, Lucia, D♭—6 . Leschetizky
At the County Fair, March, G—1 . Martin
Barbara, Waltz, C—1 . Greenwald
Barcarolle "Tales of Hoff." C—2 Offenbach
Big Bass Fiddle, The, C—1 . Hopkins
Blue Butterflies, Valse Cap., D—4 Leon Dore
Butterfly, The, A—5 . Grieg
Cedar Brook Waltz, C—2 . Perry
Curious Story, F—3 . Heller
Dreaming of Santa Claus, C—1 . Martin
Fantasie Impromptu, C♯m—6 . Chopin
Fuer Elise, Am—3 . Beethoven
Grand Marche de Concert, D♭—5 Woll'haupt
Grande Polka de Concert, G♭—5—6 . Bartlett
Hark, the Lark, Tr., D♭—6 . Schubert-Liszt
Heather Rose, F—2 . Lange
Home Guard, March, F—2 . Sr. of St. Joseph
Humoreske, Op. 101, No. 7, G♭—4 . Dvorak
Il Trovatore, Fantasie, E♭—4 . Verdi-Dorn
In the Rose Garden, Melody, F—3 . Lange
Joyous Farmer, F—2 . Schumann
La Golondrina, The Swallow, G—3 Serradell
La Paloma (The Dove), G—2 . Yradier
Lady Betty, Old English Dance, G—4 Smith
Lady Pompadour (Dance), E♭—3 . Morel
Largo (New World), D♭—6 . Dvorak
Little Fairy, Waltz, G—2 . Streabbog
Mary's Pet Waltz, G—1 . Mack
Mazurka, No. 2, B♭—4 . Godard
Melody in F, (Simp) F—2—3 . Rubinstein
Moonlight on the Hudson, D♭—4—5 Wilson
Old Moss-Covered Church, An, C-1 . Hopkins
Orange Blossoms Waltz, F—3 . Ludovic
Over the Waves, Easy, C—2 . Rosas
Pizzicato Polka, C—3 . Strauss
Romance, Op. 24, No. 9, D♭—5 Sibelius
Rose Fay, Mazurka, F—3 . Heins
Russian Song, Op. 31, G♯m—4 . Smith
Sack Waltz, The, G—2 . Metcalf
Salut a Paris, D♭—6 . Kowalski
Scales and Chords, 2 . Czerny
Schmitt's Five Finger Ex., Part 1 . Schmitt
School Pictures, C—1 . Hopkins
Silent Night, Holy Night, B♭-3-4 . Gruber
Silver Threads Am. Gold, B♭—3—4 . Danks
Skater's Waltzes, A—4 . Waldteufel
Solfeggietto, Cm—3 . Bach
Song of India, A, E♭—4 . Rimsky-Korsakoff
Spring Song, Op. 39, A—4 . Mendelssohn
Stilly Night, Holy Night, C—3 . Krug
Throwing Kisses, Mazurka, E♭—4 . Heins
To Spring, Op. 43, No. 6, F♯—5 . Grieg
Tulip, Op. 111, No. 4, G—2 . Lichner
Under the Double Eagle, E♭—3 . Wagner
Under the Stars and Stripes, E♭—4 Roosevelt
Up in a Swing, Reverie, A♭—4 . Montaine
Valse, Op. 56, No. 2, B♭—4 . Godard
Valse Bleu, E♭—3 . Margis
Valse Triste, Op. 44, G—4—5 Sibelius
Waltzing Doll (Poupee Val.), D—4 Poldini
Waltz of the Flowers, D—4 . Tschaikowsky
Watching the Soldiers, G—1 . Hopkins
Wayside Chapel, F—2 . Wilson-Grooms
Wedding March, C—5 . Mendelssohn
Whoop 'Er Up! (March) G—3—4 . Wood

LIN AND PIANO DUETS, 15¢ each
number has separate parts for Violin & Piano
—1 to A—3 Very easy to medium
—1 to B—3 Easy to difficult
—1 to C—3 Medium to concert solos
Arminta, Waltz, A—2 . Greenwald
Barcarolle, (Simp.) A—3 . Offenbach
Bohemian Girl, Trans., A—3 . Winner
Cradle Song, A—2 . Schumann
Daisies and Lillies, Valse, A—2 Greenwald
Elegie (Melody), Op. 10, B—2 . Massenet
Evening Song, A—1 . Vogt
La Golondrina, B—2 or C—1 . Serradell
Love's Greeting, B—2 . Elgar
Old Folks at Home, A—2 . Foster
Orientale, B—3 . Cui
Romanza, A—1 . Vogt
Soldier's Song, A—2 . Vogt
Spring Song, A—3 or B—2 . Mendelssohn
Swan, The, B—1 . Saint Saens
Turkey in the Straw, A—3 or B—2 Grooms
Valse Bluette, B—2 . Drigo
These numbers cannot be sold in Canada.
Century Catalogue contains over 2,900 compo-
ns consisting of PIANO SOLOS—DUOS and
OS—VIOLIN and PIANO — DUOS — TRIOS
QUARTETS—SAXOPHONE and PIANO—
NDOLIN and GUITAR and VOCAL.
your dealer for Century music, and if he can't
ly you, send your order direct to us. Our com-
e catalogue will be mailed you FREE on request.
ENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

Bands and Orchestras

(*Continued from Page* 155)

ask ourselves the question, "Where do we go from here?"

Upon making a general survey of the progress made during the past decade, we find that although many of our communities have been successfully "sold" on the music program, there are too many communities in which this program has not yet been given serious consideration as an important part of the school curriculum. In other words, development, while having been rapid, has not been general. Certain sections of the country have made excellent progress, while other sections have not at all kept pace.

During clinic engagements, which in the past five years have taken the writer to practically every section of our country, we have had the privilege of observing and studying at first hand the instrumental music programs in the schools of the various states. Although in many localities this is an integral part of the general educational program, as a whole the standards of performance, aims and objectives are not in agreement throughout the nation.

In some sections we find outstanding bands and orchestras, while in others the quality of work and emphasis on better standards is rather disappointing. What are the reasons for the variation in the results, and what can be done to help unify the progress of our instrumental music program?

It is generally agreed that the majority of the outstanding school bands and orchestras are to be found in the states of the midwest. Hence we can find, perhaps, a solution of our problem if we ascertain the reason for midwest leadership in this field.

First, we believe that the tradition of excellence of the band and orchestra programs of midwest schools has left its influence upon the present day instrumental program of this section of our country. In some other sections, unfortunately, the past instrumental program leaves very little of inspiration, impetus, or achievement.

The fact that in the middle west the school band and orchestra program was adopted as an important medium of education at an earlier time is significant in that the program has had sufficient time to acquire community and administrative support. Thus in this section is found a music schedule which calls for daily rehearsals, on the regular school curriculum, and the granting of credit for the various classes offered. As a direct result of this emphasis, we find the students' interest intensified, their attitude sympathetic, and morale at a high pitch.

If the midwest does lead in worth of its instrumental music program, this leadership may be attributed, perhaps, to 1. traditional excellent standards; 2. intensive individual preparation; 3. home, school, and community interest and support. Of course, such problems as finances, geographic and other difficulties undoubtedly have their effect upon results achieved in different parts of the country, but this is the exception rather than the rule.

The Contest Feature

ANOTHER IMPORTANT feature in the development of the midwest band and orchestra has been the national contest movement. Without a doubt, this project has had its effect upon the standards of this section of our country for national contests have been held primarily in its midst (due to the fact that the midwest contains a larger number of bands and orchestras than any other section of the country). Therefore, the influence of the national contest was greater here than in other sections. These bands and orchestras were fortunate in having the opportunity to participate in the annual spring contests and festivals, thus receiving constructive criticism of competent adjudicators. These events, in spite of their faults, have been extremely beneficial, not only in motivation for the individual student, but also as a great stimulus for the individual director.

Less fortunate are other sections of the country which have not experienced the advantages of participation in these events. Up to the inauguration of the regional plan as adopted by the National Band and Orchestra Associations last year, the schools of the midwest had the "breaks" so far as the national contest was concerned. With the new regional plan in effect, however, we will undoubtedly see a more uniform development in the ideals and results obtained by our instrumental groups throughout the country.

Also, through the channels of the National School Band and Orchestra Associations, in coöperation with the National Music Educators' Conference, a more closely knit relationship between each of the ten regions and the national offices should materialize. This will enable each region to develop its own program to the greatest possible extent, and at the same time receive impetus and coöperation from the national headquarters.

I feel confident that the elimination of the national contest and the adoption of the present regional plan will have a far-reaching effect upon all of the bands and orchestras of our schools, and will prove of particular aid in the building of finer traditions, interest, standards, and support for those bands of the sections outside of the midwest.

There is much left to be done in the matter of instrumental organization and administration in the schools of the east, south, and far southwest. It is true that these sections have made remarkable development in a comparatively short time, and that they have had competent leadership. There are entirely too many schools, however, in which the music program does not have its proper place. There are too many rehearsals only after the regular school day has ended; too many students being taught on "mass production" basis; and classes of seventy-five to one hundred beginners having meetings of one to three hours per week on the average. Is it not pertinent to ask, "Where do we go from here?"

For years the slogan of the Music Educators' National Conference has been "Music for every child, every child for Music." This is indeed a worthy motto, and as a result of the excellent manner in which its inspiration has been carried out, we have to-day the most musical nation in the world, so far as the number of students actually participating is concerned. No country can boast of such a great program of music education for the youth of its land. No other country begins to carry on such an extensive plan of music education.

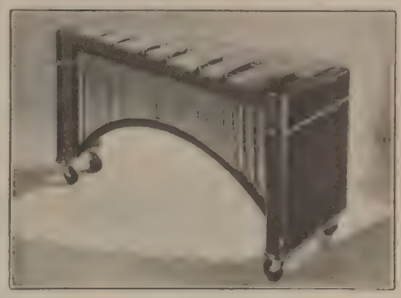
Yet in spite of this tremendous program we are constantly being reminded of the decided lack of participation and appreciation of music by the adult population of our country. The usual corollary of the above statement is that we are not attempting to build a nation of musicians but rather a nation devoted to the love and appreciation of good music. Granted so: Is our mission in this regard being carried out? Are we successfully cultivating a keen appreciation for good music?

After Graduation

IS THERE NOT a decided lack of professional

(*Continued on Page* 196)

Carry Out
that
IMPULSE



Play This *Thrilling* Instrument—It's *Easy!*

There's no music so sweet to a musician as applause—and no surer way to win applause than to play the new Deagan Imperial Marimba.

It's a masterpiece of design so beautiful you'll be proud to give it a place in your living room—and so rich in tone that you'll fall in love with it the moment you hear it.

Easiest of all instruments to play—and especially easy if you've studied piano. Write today for full details.

J. C. DEAGAN, Inc.
Dept. E-3 1770 Berteau Avenue Chicago, Ill.

IMPROVE YOUR PLAYING



Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studios, Dept.311-C, Bendix Bldg., Los Angeles, Calif.

Rebuilt Band & Orchestra Instruments
HONESTLY REBUILT—FULLY GUARANTEED
Catalog sent upon request. Please specify instrument in which you are interested. Distributors King Band Instruments.
WEYMANN COMPANY, Dept. E-3, 1613 Chestnut St., Phila. Pa.



With an easy playing Conn band instrument, you can be ready for band or orchestra in 4 to 6 weeks. A sure road to popularity if you start on a Conn. Choice of the world's greatest artists. Magnificent tone. Many exclusive features—yet they cost no more.
Ask to see the marvelous new models now being displayed by Conn dealers.

WRITE FOR THIS NEW FREE BOOK
Home trial. Easy payments. Write us for free book on whichever instrument interests you most. Mention instrument.
C. G. CONN, LTD., 313 CONN BLDG. ELKHART, IND.
CONN
BAND INSTRUMENTS

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

July 5 to August 12, 1938

Reservations now being received.

Catalog on request

130 Claremont Avenue Room E New York, N. Y.

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.

The Revised and Enlarged
DUNNING COURSE OF MUSIC STUDY
Jean Warren Carrick, International Dean, appointed by Mrs. Carre Louise Dunning, Originator
Normal Classes for teachers will be conducted by the Dunning Faculty Normal Teachers throughout the United States and Canada
For dates and information address
940 S. E. 68 Avenue, Portland, Oregon

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: Harold A. Richey, *Dean*

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

THE *LOUISE ROBYN SYSTEM*
CHILDREN'S MUSIC TRAINING

10 Day Summer Course

July 6 to July 16, 1938

Fine Arts Building, Chicago

Class Conducted Under the Personal Direction of LOUISE ROBYN

The course consists of morning and afternoon sessions of two hours each, covering every detail of the musical education of the child—from the pre-school age to seventh grade music study. This is an opportunity for teachers to obtain Miss Robyn's entire course in ten days' time.
Write for special circular giving all information, including tuition rates and boarding accommodations. Address:

LOUISE ROBYN
300 South Wabash Ave., Chicago

FREE LESSON OUTLINES— A 48 page booklet giving The First Five Lessons for the Pre-School Child and a list of supplementary teaching material may be secured without cost by writing personally to Miss Louise Robyn at the above address.

● For the musical training of children from pre-school age through the various grades to seventh grade. For over twenty years the Robyn system has proven a revelation to progressive piano teachers all over the country.

ROBYN TEXT BOOKS

Technic Tales—Book I..	.75
Teacher's Manual ...	.75
Technic Tales—Book II.	.75
Teacher's Manual....	.75
Chord Crafters (Technic Tales—Book III)....	.75
Robyn Rote Cards.....	.75
Keyboard Town	.75
Robyn-Gurlitt	.75
Robyn-Hanon	.75
Robyn Harmony—Book I	.75
Robyn Harmony—Book II	.75
Snow Queen Suite.....	.75

Published by
OLIVER DITSON CO.
Theodore Presser Co.
• *Distributors* •
1712 Chestnut St., Phila., Pa.

Music in the Dark

By BERNICE B. STEINEL

As a young girl I spent several summers with my parents at a country place away from the city electric current. In the cool of the evenings they would sit outside and listen while I played the piano. The kerosene light would not burn satisfactorily in a breeze, and to close a door or window sometimes made it uncomfortably warm. Also, the light attracted myriads of tiny winged creatures. Frequently, then, I played in a room that grew quite dark before I finished, or was lighted only by the moon streaming through a window. I soon learned that I must know *where* the note was as well as *what* it was. I found that my playing gained greatly in sureness and my self-confidence was increased.

I now use this method of practicing in a dark room, or with my eyes closed, before every public performance. It is recommended also to my pupils and they obtain highly gratifying results. It is a genuine aid in gaining poise, and it really is not so difficult. If an organist can find his pedals, a pianist should be able to find his keys without searching for them. When a composition has been mastered, including memorization, my pupils are asked to close their eyes and imagine a vast audience while playing, the larger the better because of the psychological effect on the performer. It is hardly necessary to add that the imaginary audience should not arrive before the number is well in hand, or the result is certain to be disastrous. This system develops also more freedom of the emotions.

A Romance of Easter Carols

(*Continued from Page* 145)



Oh, ladies and gentlemen that sit by the gire,
Put your hand in your pocket, that's all we desire,
Put your hand in your pocket and pull out your purse
And give us a trifle, you'll not be much worse.
Fol de diddle dum,
Fol de day!

In medieval times frivolity entered even the churches. In a cathedral of France a solemn game of ball was played by Bishops, with the congregation as onlookers. In the present day only the sublime remain of early celebrations and music. The thought, Phillips Brooks has happily expressed in his *Easter Flowers* from which we quote:

"O risen Christ! O Easter flower!
How dear Thy grace has grown;
From East to West, with loving power,
Make all the world Thine own."

The "Italian Concerto" of Bach

(*Continued from Page* 158)

measures 91 to 96 the playing must be quiet and with expression, a little *crescendo* being made in the last half of measure 92, and another one in the same place in measure 94; whilst measure 95 is again *piano*.

In measure 96 a more definite *crescendo* brings us to a new development of a spirited character, in the treble; and this must be attacked resolutely and continue in the same energetic way until it reaches double *forte* in measure 105. Having arrived at measures 107, 108, 109 and 110, an accent is to be given to each of the first eighth notes in the right hand of these measures.

The long trill, lasting through measures 112, 113 and 114, must be played as equally as possible, and as smoothly; and the sixteenth note figures in the bass of all these measures must sound out prominently below the trill, as must also the similar figures in measures 116, 117 and 118.

I make a *crescendo* in measure 128, leading up to the high A in the treble of measure 129, where there is a sudden *piano*. In measure 142 I take the last sixteenth note group with the right hand—though it is written in the music for the left hand—this facilitates the execution of the passage. Finally, in measure 162, where the passage in the right hand are brought to a loud and incisive close, the four eighth notes in the bass can be played in octaves if desired. The octaves certainly add weight and significance to this ending of the phrase which presages the end of the whole piece.

From measure 163 to the close of the piece in measure 192, the music is a repeat for note repetition of the beginning of the work, from measure 1 to measure 30, and it must be played as such. The *tempo* should broaden in measures 190 and 191, so as to announce the approaching end of the composition; and the last chords of all must be played deliberately and with a final emphasis. The whole impression of this first movement of the "Italian Concerto" should be that of gay, colorful music, pulsating with rhythm; at times, flowing; at times abrupt; but always confined within the strict pattern of the composer's design.

* * * * *

Fortunes to Music Teachers

"Never before in the history of the world has so much money been spent on musical education as is being spent in the United States at the present time. It has been estimated that $100,000,000 is expended every year for music tuition in this country, and this takes no account of the incidental items, such as musical instruments and accessories, published music and other corollaries of musical education. A few years ago there were only three musical conservatories of high rank in the United States; now there are at least a dozen with the highest standards, some of them endowed with millions of dollars."—Harold Vincent Milligan.

Question and Answer Department

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Many Questions!

1. Please list all the posthumous works pin.

(a) What is the best edition of Bach's Part Invention in E minor?

How do you finger the three voices in re 21?

What exercises can I practice other than ually on this Invention?

Has there been a master lesson in THE *on this Invention?*

(a) What is the best edition of Chopin's Op. 10, No. 1?

Should the left hand chords in measure rpeggioed?

How is the left hand fingered in meas-1-42? (d) The right hand in measure (e) The left hand in measures 54-55?

In the arpeggios in measures 64-65, may ngered 5-3-2-1?

How is the penultimate chord arpeg- that is, do both chords start simul-sly or is it rolled from the bass upward?

Where are variations of tempo per-*le?*

What exercises should I use in connec-n with this piece?

What tempo *should I use?*

How can I obtain sufficient speed?

Is there a master lesson on this piece?

(a) What is the best edition of Chopin's te in D-flat?

How do you play the right hand in res 4, 11, 15, 17, 23 and 79?

How do you pedal and finger measures 1 84?

Where are variations of tempo per-*le?*

What is the tempo *of this piece?*

What exercises should I use in per-y this composition?

Is there a master lesson on this piece?

(a) Should the ninths in right hand ure 7 first movement) be arpeggioed or

What is tempo *of first movement?*

What is tempo *of second movement?*

Should I take repeat in the finale?

Please write out trills in finale?

In measures 15, 18, 19 and 20 from end, beats remain fixed?

How do you play measure 1¼ from end?

How are the two grace notes before re 5 from end played?

What is tempo *of this movement?*

Where are variations of tempo per-*le?*

What exercises should I use?

Is there a master lesson on this piece?

—L. A. P.

1. There are about 45—too many to re.

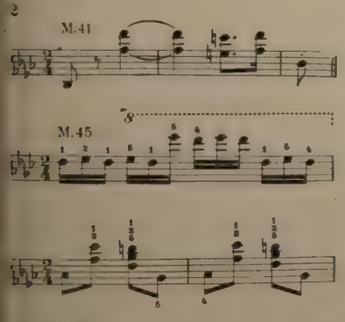
(a) I know of no *best* edition of Bach.

.1



I know nothing better than more Bach.
Not that I know of.
(a) There is no *best* edition.
Not necessarily.

2



Yes, some editions have it so fingered.
artists make a *glissando* of this run.
Only the lower chord is rolled.
There should be very little change of

Practice scales, arpeggios, and Hanon ses in G-flat.
About ♩ = 116.
Do as much light scale practice as le.
I know of none.
(a) There is none.
In measures 4, 23, and 79 there can be a liberty taken with the last few notes of m: that is, with a *fermata* on the last note in the bass. In measures 11, 15, and 17 the three grace notes should take the time of a sixteenth note. In each case they come on the last quarter of the third count.

(c) Most players are safer in using no pedal. That is why it is so fingered, so the tones will be connected by the fingers rather than by the pedal.

(d) It should be quite steady, but not mechanical.

(f) About M.M. ♩ = 72.

(g) It is not a question of exercises. Playing the quiet numbers from Mendelssohn's "Songs Without Words" will help you.

(h) Yes, in THE ETUDE, November 1922, and December 1924.

5. (a) You probably mean measure 8. To arpeggio this interval makes it easier to play the thumb *pianissimo* and still bring out the melody with the fifth finger.

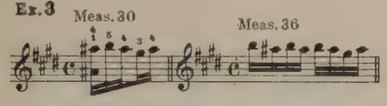
(b) About M.M. ♩ = 52.

(c) About M.M. 𝅗𝅥 = 69.

(d) Not necessary. Many artists do not.

(e)

Ex. 3



(f) Try to feel two beats to the measure.

(g) Start trill on principal note (A), trill about the length of one measure before starting run, which should be played as fast and even as possible, retarding much at the end.

(h) Which ever way you can play with the most tone.

(i) About M.M. ♩ = 160.

(j) There should be very little of it.

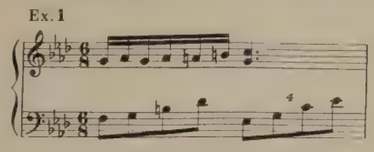
(k) A good dose of scales, arpeggios, and octaves.

(l) I know of none.

Rhythm In MacDowell.

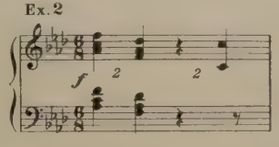
Q. 1. In A Scottish Tone Picture *by Edward MacDowell, could you tell me how to count or play these measures? This is the seventh measure from the beginning. Just how is one to put the bass and the treble together; and how does one count the six eighth notes of the treble with four eighths of the bass?*

Ex. 1



2. Also, how would one count the following measure in six-eight time?—Inquirer.

Ex. 2



A. 1. Mechanically, that is, according to the time value of the notes, this is a case of playing two in the left hand against three in the right hand, and this means that the second of the pair of two notes in the left hand comes half way between the second and third of the three in the right. But musically it is rather a case of feeling the entire measure as two large beat groupings, the first of which is divided in the right hand into six parts and in the left, into four. Do it mechanically a while until you see how the notes fit in; then throw away the exact timing and try feeling two large groups in the measure.

2. Here again you must differentiate between time and rhythm, between the mechanical and the musical. Mathematically MacDowell made a mistake and according to the time value of the notes he should have written two eighth notes and marked them with a figure 2 to indicate a doublet. But musically and artistically his meaning is perfectly clear: he wants each of the two parts of the duple measure (6/8) to be divided into two groups of two's instead of the usual two groups of threes. Try *feeling* each measure of the composition as having two large groups, these to be sometimes subdivided into threes and sometimes, as you quote, into twos.

Tempo of Mussorgsky's Intermezzo.

Q. Can you tell me at what metronome mark the "Intermezzo" by Mussorgsky is generally played? Does the same tempo *continue to the end of the piece?*—Miss I. B.

A. I should say that the *tempo* is approximately M.M. ♩ = 126. The same *tempo* is kept throughout the composition.

Q. In Buck's Festival Te Deum, *the word "infinite" appears. What is the proper pronunciation of this word?*—B. D.

A. The dictionary pronunciation is given as in'-fi-nit, and the accents in the Buck *Te Deum* fit such use.

Opportunities in the Music Field

University Methods For Home Study

Founded in 1903 and advertised in the Etude columns since 1908

MUSIC HAS ALWAYS RANKED HIGH AMONG PROFESSIONS. THERE IS NEVER AN OVERCROWDED FIELD FOR THE WELL TRAINED TEACHER

You can get this invaluable training right in your own home, without any interference with your regular work, and at but a fraction of the cost in time and money otherwise necessary. Thousands of professional musicians, teachers and artists throughout the world owe their success wholly to the authoritative methods and the painstaking guidance of the master teachers of the UNIVERSITY EXTENSION CONSERVATORY, and gladly testify to that fact.

Raise your standard of teaching and make your own lessons worth while. With a diploma or bachelor's Degree you can meet all competition. We offer the highest class instruction to you, gained in a busy experience of 33 years. Do not imagine the lessons dry, uninteresting, and hard to learn. They contain complete, explicit instruction on every phase of music.

The scope of the service includes personal attention to each individual member while studying—all done under expert supervision.

To you, we extend an invitation to join the ranks of teachers now enrolled for our extension courses, working toward higher positions.

WHAT AN OPPORTUNITY!

You will be interested in seeing the samples that we will gladly send to you on receipt of the coupon.

A proof of quality is important for one interested in further training. We give a demonstration to build confidence. We send you regular lessons from the course. You examine these at your leisure and then decide for yourself how they can be adapted to your needs. An examination of the lessons which are sent without obligation to you, may be the means of starting you upon a career that will pay dividends in increased cash earnings.

MAIL THE COUPON TODAY

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-109, 1525 E. 53rd STREET, CHICAGO

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-109
1525 E. 53d Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

☐ Piano, Normal Course for Teachers	☐ Ear Training and Sight Singing	☐ Trumpet
☐ Piano Course for Students	☐ Voice	☐ Cornet
☐ Public School Music	☐ History of Music	☐ Guitar
☐ Harmony	☐ Choral Conducting	☐ Mandolin
☐ Adv. Composition	☐ Clarinet	☐ Saxophone
	☐ Violin	☐ Piano Accordion

Name ..... Age .....

Street No. .....

City ..... State .....

How long have you taught Piano? ..... How many pupils have you now? ..... Do you hold a Teacher's Certificate? ..... Have you studied Harmony? ..... Would you like to earn the Degree of Bachelor of Music? .....

AMERICAN CONSERVATORY OF MUSIC

CHICAGO 52nd SEASON

Offers Accredited Courses in piano, vocal, violin, organ and all other branches of Music and Dramatic Art leading to

DEGREES—BACHELOR OF MUSIC, BACHELOR OF MUSIC EDUCATION, MASTER OF MUSIC and MASTER OF MUSIC EDUCATION; TEACHER'S CERTIFICATES.

Under Authority State of Illinois

Unsurpassed faculty of artist instructors, many of national and international reputation.

Thorough preparation for concert, radio, opera and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

SUMMER MASTER SCHOOL

Three Summer Sessions—May 13 to June 23, June 24 to August 4 and August 5 to September 15

Special Summer Courses in Public School Music, School of Opera, School of Acting, Children's Musical Training (Robyn System), Class Piano Method (Oxford), Theatre Organ Playing

Member of the National Association of Schools of Music

Send for free catalog. Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.

Eight Weeks Summer Session June 27th to August 19th.

CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

DETROIT INSTITUTE OF MUSICAL ART

MICHIGAN'S FOREMOST SCHOOL OF MUSIC

Institutional Member of the National Association of Music Schools. 34th year. All branches of Music and Dramatic Art. Many free advantages. Faculty of 84 artists. Accredited Teachers' Certificates, Diplomas, and Degrees. Desirable boarding accommodations. For Catalog and View Book.

Address H. B. MANVILLE, Bus. Manager
Dept.2—52 Putnam Ave., Detroit, Mich.

LAWRENCE COLLEGE
CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Carl J. Waterman, Dean

Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

BALDWIN-WALLACE
CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Sixth Bach Festival, June 10 and 11, 1938. Send for catalogue or information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Faculty of Nationally Known Musicians

BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland Ohio

Etude Advertisements are Bulletins of Splenbid Buying Opportunities - - -

THE ETUDE MUSIC MAGAZINE
▼ The World's largest, and most highly
▼ respected musical publication.
CAN YOU AFFORD TO BE WITHOUT IT?

OBERLIN CONSERVATORY of MUSIC

Offers men and women thorough instruction in all branches of music. Mus.B. degree. Forty-six specialist [illegible] graduates prominent in musical world as concert artists, music teachers and supervisors in public and private schools, directors of conservatories, deans of college music departments. Excellent equipment—numerous practice rooms, over 200 practice rooms. Twenty-three modern pianos including two large recital instruments. World-famous artists and organizations appear in artist-recital course. Weekly student-recitals in Warner Concert Hall, seating 800. Oberlin College on same campus makes possible excellent combination courses. High school required. *Established* 1865. Catalog.
Frank H. Shaw, Director, Box 538, Oberlin, Ohio

Band and Orchestra Department

(*Continued from Page* 193)

and amateur bands, orchestras and choruses in the cities, towns and villages of America? Is there not a great let down in musical participation after students graduate from our high schools and universities? Do we not experience great difficulty in fostering community and industrial music programs? Yet all of this exists in a nation which without a doubt is the leader in music education.

The fact remains that the reason for America's lack of adult participation in music is what we might term the mortality rate among students after they are graduated from high school. Too often the love and appreciation for good music (if they have ever been actually a part of the student) die upon the day the student passes from the portals of his high school rehearsal room. What causes this situation?

Is it due to our methods of teaching? Are the people of America too busy to participate in the community music program, or is it a matter of our never truly having felt the effects of music appreciation? The writer believes it is a combination of all these situations.

Due to our system of mass education in music, we have been too concerned with the matter of "every child for music" and not sufficiently devoted to "music for every child." Perhaps we have been a bit guilty of "mob rehearsing", with a lack of attention being given to what each individual is receiving from his participation in the rehearsal.

We have been too concerned with what the child does to his music rather th[an] what the music does to the child. I ne[ver] have been very enthusiastic about abstra[ct] or artificial music appreciation. I believe the music appreciation programs that a[re] tempt to provide appreciation not so mu[ch] through listening to, as from active pa[r]ticipation in the rendition of good mu[sic]. I believe that greater satisfaction and [en]joyment are achieved through participati[on] in the playing of good music, even thou[gh] it might not be a perfect performance, tha[n] through listening to a great orchestra [by] way of the "air waves". Genuine love a[nd] appreciation is not attained by mere ta[lk] reading, or listening.

Few people have the profound inter[est] and understanding of the art of music u[n]less they have actually experienced an a[c]tive participation in its performance, a[nd] it is this thought that we wish to emphasiz[e]. When our students who yearly gradua[te] from our high schools and universities w[ill] continue in active participation in co[m]munity music programs, then I believe w[e] will promote the slogan of "Every chi[ld] for music, music for every child" to that [of] "America for Music, Music for America".

This can be brought about only wh[en] the thousands of students graduating yearl[y] will continue to perform with the technic[al] equipment and musical skill they have [so] well acquired during their school expe[ri]ences.

In the spread of adult participation in th[e] rendition of good music there lies a[n] answer to where we should go from her[e].

Musicians of March Birth

(*Continued from Page* 154)

. Baptiste Calkin (1827), William Henry Monk (1823), Enrico Tamberlik (1820)

17th—Josef Rheinberger (1839), César Thomson (1857), Karl Friedrich Zollner (1800)

18th—Jules-Joseph-Ernest Vieuxtemps (1832), Nicholas Rimsky-Korsakoff (1844)

19th—Max Reger (1873)

20th—Alberto Abraham Bachmann (1875), Luise Dulcken (1811)

21st—Johann Sebastian Bach (1685), Adolfo Betti (1875), Carlo Rosa (1842), Herman Sandby (1881), Thurlow Lieurance (1878)

22nd—Hamish MacCunn (1868), Otakar Ševčik (1852)

23rd—Eugène Gigout (1844), Ludwig Hess (1877), Antoine-Joseph Lavigne (1816), Camille-Marie Stamaty (1811), John A. Van Broekhoven (1856), Franz von Vecsey (1893)

24th—Maria Felicita Malibran (1808), Martinus Sieveking (1867)

25th—François-Joseph Fétis (1784), Johann Adolph Hasse (1699), Arturo Toscanini (1867)

26th—Wilhelm Backhaus (1884), Jeann[e] Gerville-Réache (1882), Edith Row[e]na Noyes Greene (1875), Mathild[e] Marchesi de Castrone (1826), Fran[z] Marschner (1855), H. Alexande[r] Matthews (1879), Karl Eduar[d] Nössler (1863), John Roger[s] Thomas (1829)

27th—Johann Ernst Eberlin (1702), S[ir] George Elvey (1816), Vince[nt] d'Indy (1851), Peter Christia[n] Lutkin (1858), Richard John Samu[el] Stevens (1757), Edyth Walke[r] (1870)

28th—Antoine-Édouard Batiste (1820), Max Bendix (1866), Édmon[d] Clément (1867), Modest Mou[s]sorgsky (1835), Antonio Tamburi[ni] (1800)

29th—Johann Wilhelm Hässler (1747), Charles Stewart Macpherson (1865), Wilma Maria Francisca Neruda (1839)

30th—Angelo Catelani (1811), Sir John Hawkins (1719), C. Linn Seile[r] (1881)

31st—Franz Joseph Haydn (1732), Otto Lindblad (1809), Henri Marteau (1874)

* * * * *

The Wisdom of a Savant

"A good music school gives an admirable training of eye, ear and hand, and imparts an accurate and faithful use of all the senses. This sort of training is a much needed supplement to the kind of education given in the public schools. . . . It is not physical training alone, but also intellectual and moral training. . . . It is by such coördination of the trained senses, acting in common with the imagination and the reasoning power, that the greatest discoveries of the human mind are wrought out, and put to do the work of humanity."—The late Dr. Charles W. Eliot.

VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

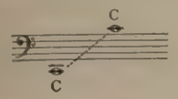
No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Discretion

1. I am sixteen; is this too young to training my voice?
My lowest note is second C on the piano can go two octaves higher. Am I a bass?
sang excessively for a week, and I got hoarse. Now every morning my voice is but after I sing one song I get hoarse. should I do?—W. J.

-1. Not if you can find a careful teacher nows how to manage very young voices is yours, which is probably still in the of "changing."

We wish our men correspondents would te the compass of their voices with the notes on the staff and the bass clef. We nderstand you to mean that your com- s as follows:



would indicate that you are a bass. Voices, er, are judged by their quality, as well their compass.

Stop singing "excessively." Study with a teacher, of whom there are no doubt a er in the large city in which you live, and n regulate your work. See announcements achers in the ETUDE.

Question of Placement.

Will you please advise, through the ns of THE ETUDE, *concerning voice place-*—F. G.

The professional music critic, when g for his newspaper, of a "well placed" may be referring not so much to a mat- vocal technic, as such, but rather to a al effect by which the singer has given action to the listener. This effect may scribed as the result of a type of tone ction and emission which permits the ition of a consistently musical and ex- ive tone quality; a genuine *sostenuto* and ; an even, agile delivery of scales, pass- nd *arpeggi;* the power to shade and color the tone; and to pronounce distinctly with *finesse*.

ere is much disagreement among vocal ers and students as to "voice placement." xample, the following varied ideas have put forth:

Place tone at all pitches, in all voices, upper front mouth only; (2) at the level bridge of the nose; (3) of the forehead. th men's voices, place the upper range: p behind the bridge of the nose; (2) in pper front mouth only.

ce the lower tones, all voices, far for- in the mouth.

s a "combined" placement in front mouth "face" on lower and middle pitches, all s.

ace the notes of the top range, women's s; (1) well up in the face; (2) on the ead; (3) between the eyes; (4) at the les; (5) in the upper back head.

rtain writers strongly oppose any attempt place" the voice. To quote: "Erroneous ptions, like voice placing, lead directly terference and wrong action." "Of course mere idea of placing the voice anywhere terly fallacious." "In trying to place a physically or mentally we attempt the ssible."

ice is "air-waves." These will make their into every space that is open to them, the point of generation in the larynx, ding laryngeal, pharyngeal, buccal, nasal "head" cavities. (In this connection see Voice Beautiful," by Ernest G. White, an argument, with many photographic trations, in favor of "sinus tone-produc- ")

ngers have been trained to artistic at- nent without talk of "voice placement." rtheless, as a teaching devise, properly , that is, upon a basis of breath-con- and freedom from rigidity throughout ocal instrument, by "indirection," without opting local, direct muscular management, e-placing" has been proven of distinct e to some pupils. These have been led to ciate the production of good tone on the us pitches with certain vibratory sensa- until merely willing the appearance of sensation as known has sufficed to bring pitch and tone desired.

miliar elements of language, such as the onants *z, v, l, m, n,* and the diphthongs nd (*thing*, preceding and closely combined a vowel, are used in developing a con- sness of the location of a sensation as of l vibration.

ne voice placements are subject to slight ation and modification in location and in- ity, according to individual peculiarities, to changes in pitch, force, vowel and color one.

this connection it should be remembered a tone may feel "nasal," yet not (to the tor) sound nasal.

he *artist*, of course, thinks only of using ds and tones, combined, as a vehicle for the ression of the emotional and intellectual ent of his piece.

s a matter of fact, it is the movable, ad- able parts of the vocal instrument which, the above procedures, are unconsciously ed and conditioned.

Singers with the lower pitched and heavier voices are usually conscious of a sensation of vibration in the chest, while vocalizing. This weakens progressively as the pitch rises, or the tone lightens. It may finally disappear. It is most noticeable when the singer keeps the upper chest well up, but without strain. Most young children, and many adult sopranos, with light, high voices, are not conscious of such a sensation.

Some authorities hold that the chest does not meet the requirements for a genuine "resonance cavity."

The following volumes may be consulted for details concerning various ideas as to "voice placement":

"Polychrome Lessons" by Frederick W. Root; "Resonance in Singing" by Thomas Fillebrown; "How to Sing" by Lill Lehmann; "Art of Singing" by Francesco Lamperti, translated by Walter Jekyll, M. A.; "Position and Action in Singing" by Edmund J. Myer; "Lyric Diction" by Dora Duty Jones; "The Natural Method of Voice Production" by Dr. Floyd S. Muckey; "Science of Voice" by Douglas Stanley; and "Creative Singing" by Paul Savage.

The Ubiquitous Vibrato

Q.—I am to take a second examination for membership in a special mixed chorus within a very short time. You have helped me before, and I now ask for assistance again. On my first audition I was told that I have an unnecessary vibrato in my higher register which stands out most when I hold long tones. Otherwise the examiner was pleased with my voice, sight-reading, and so on. I was told this defect was not permanent, and could be overcome. This vibrato seems to stand out most when I am in the least bit nervous, in fact I never seem to have the trouble when at home. Please give me a few good exercises.—C. U.

A.—By your own statement your first job is to become the "captain" of your own soul. About what are you "nervous," and why? These examiners are not your enemies, but your well-wishers. They would be glad to find you of acceptable material. The tonal "wobble" is often the result of "over-blowing" the voice—what is called forcing it. Fear, however, destroys breath control. Practice your upper voice on holding tones on single vowels, and on a succession of vowels, one long note, with a firm determination that the voice shall be free from the objectionable vibrato, of which you write, at the same time resolving that the breath shall flow freely, though *very slowly*, through the throat, and that there positively shall not be even the slightest degree of stiffness of the tongue or jaw. Be satisfied at first with a comparatively light, conversational weight of tone. Look for a slight sensation of vibration in the upper front mouth upon the vowel, accompanied, on the pitch E (fourth space, treble clef) and those above, with a sensation as of vibration reflected along the cheek-bones into the upper back of the head, there rising and falling with the pitch. Keep the upper chest well up, but without strain. Above all, believe in yourself. "I can do it—therefore *I Will.*"

A Contralto's Problem

Q.—I have sung much as a professional contralto, though still a young woman. I have a large and varied repertoire. My upper E, and several tones above that, I take as head voice, and most people say they are quite musical. However, of late, when singing up in the middle register, the quality sometimes becomes rather hard, especially in broad, crescendo phrases. I have tried placing these middle notes farther forward, but not with invariably good results. I would appreciate any assistance you may give in this connection.—Artistic.

A.—As a contralto you are fortunate if you have discovered how to take your upper E in the real "head" voice quality. Do not allow a desire to get bigger tones on that pitch and above it to cause you to alter that production. Seek there for "more of the same thing," working for fuller use of the resonance resources of your voice. For the middle voice difficulty you describe, follow the example of some of the old Italian teachers who are believed to have loosened and ultimately broadened the middle range without hardening it by practicing much *downward* work, slowly, trying to keep the velvety quality and throat ease of the "head" voice, had on your upper E, throughout the downward singing to as low a pitch as possible. After a great deal of this type of singing, try carefully singing slowly in the middle range short upward scales and arpeggi, insisting upon retaining the comfort of throat experienced on the head voice production, and bringing into use more and more of the combined mouth and facial vibration, as it feels, especially when more force of tone is needed. A slight increase of *controlled* breath pressure, combined with a more full use of resonance chambers, is involved in the true crescendo upon any pitch.

* * *

"We could all double our incomes if we were prepared to substitute humbug for good, honest, scientific work."
—Sir Thomas Horder.

The Samoiloff Bel Canto Studios and Opera Academy

610 South Van Ness Avenue
Los Angeles, California

FEderal 8294



SAMOILOFF'S TEACHING TIME UNTIL JUNE IS ALL FILLED

Samoiloff Will Hold Master Classes at . . . .

CHICAGO MUSICAL COLLEGE, Chicago, Ill.—June 6th–July 30th

ELLISON-WHITE CONSERVATORY, Portland, Ore.—August 8th–26th

SEATTLE, WASHINGTON—August 29th–September 8th

On September 12th, Mr. Samoiloff will reopen his Bel Canto Studios and Opera Academy at Los Angeles, California.

WRITE FOR BOOKLET

THE
CALIFORNIA MUSIC COLONY

La Jolla, California, July 4 to August 12, 1938

A SEASIDE HOME

With the privilege of

MUSIC STUDY—MUSICAL CONCERTS—SIGHT SEEING TOURS
SUMMER SPORTS—VACATION and ENTERTAINMENT

AT A NOMINAL INCLUSIVE FEE

★ ★ ★

Our single moderate fee places a vacation in Southern California within the reach of all.

For our picture bulletin, write to,

E. H. WILCOX, La Jolla, California

GUY MAIER

offers Study-Vacation classes for
PIANO TEACHERS AND STUDENTS
in
ASHEVILLE, N. C.—August 15 to 19
and
HOT SPRINGS, ARK.—August 22 to 26

Two hour daily lectures in Teaching Materials and Technic: fee $25.00

Also private lessons and repertoire classes.

Mr. Maier will teach at
the JUILLIARD SUMMER SCHOOL in NEW YORK CITY
from July 5th to August 12th,
offering courses in Methods, Technic and Interpretation.

For further information address
411 Lenawee Drive **Ann Arbor, Michigan**



AN INVITATION

To Study In CHICAGO This Summer

As President of Sherwood Music School I invite you to join the hundreds of ambitious students and teachers who are planning now for a happy, worthwhile summer of study and recreation at Sherwood in Chicago. This great lake-side metropolis is cool when other cities are sweltering, and offers an abundance of opportunities for leisure-time activities. I know your summer here will be one of accomplishment and pleasure!
GEORGIA KOBER

Sherwood offers special summer courses at unusually low cost. Private instruction in piano, voice, violin, organ, cello, wind instruments, theory, composition, dramatic art and dancing. Faculty of 75.

Special short-term classes in 50 subjects, including piano normal class, teaching repertoire, class piano, master classes in violin and voice, public school music, band, orchestra and choral conducting, theory, composition, microphone technique, and many others.

Cultural and recreational advantages of Chicago include performances of the world's finest music "under the stars" at Ravinia and in Grant Park; theaters, art galleries and museums; sandy beaches, parks and playgrounds.

Dormitory accommodations, certificates, diplomas and degrees awarded. *Write today for catalog and all-expense estimate and plan for your summer at Sherwood.*

SHERWOOD MUSIC SCHOOL

410 S. MICHIGAN AVENUE CHICAGO, ILLINOIS
Institutional Member of the National Association of Schools of Music

Chicago Conservatory

Edgar Nelson, President Edgar Brazelton, Dean
Robert Macdonald, Vice-President
O. E. Robinson, Public School Music Loro Gooch, Manager

Chicago Conservatory was established in 1857. Among the distinguished faculty of 165 teachers are many who have received national acclaim • Thorough instruction in Piano, Voice, Violin, Cello, Organ, Public School Music, Dramatic Art. Special courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training, and Normal Methods. Bachelor and Master of Music and Dramatic Art degrees.

SUMMER SESSIONS (*6 weeks each*) 1st Term—May 16 / Major Term—June 27 / 3rd Term—August 8

Institutional Member of the National Association of Schools of Music
Dormitory accommodations. Write for catalog E.T. and full information.
JEANNE HOWARD, REGISTRAR • 25 E. JACKSON BLVD., CHICAGO, ILL.

1867—71st Anniversary Year—1938

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President

Offering curricula in all branches of music leading to accredited Bachelor and Master of Music degrees with major in Applied Music, Music Education, Musicology or Composition.

Summer Master School Opens June 20th

Write Dept. 68-E for Catalog
64 East Van Buren Street Chicago

A professional school in a university environment
For Free Bulletins Write to
SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois
NORTHWESTERN UNIVERSITY

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President. 34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E. 306 S. Wabash Ave., Chicago.

Etude Advertisements are Bulletins of Splendid Buying Opportunities - - -

Teaching the Beginning Pianist to "Take Dictation"

By GLORIA F. PUGLEY

HAVE YOU TRIED dictation for better coördination of mind and body and for strengthening the mental capacity of your backward pupils in memory work?

If you have not, then why not give the following plan a trial? It is certain to bring results.

It may be suggested to the child that she is to play a game with you; and then you will call out a group of notes, which the pupil will play not in the formation given but in the formation specified.

For example: The teacher may call out C-E-G (the chord of C). She may ask for it to be played either as given, or she may ask that it be played in broken formation, which would be the scale of C, arpeggio formation, or she may call only one note and ask for its third, fifth, or any other number above or below. She may ask for its relative minor, arranging the notes she chooses, of course, to suit the particular needs of the pupil. Likewise, according to the advancement of the pupil, the ran notes given will number anywhere one to five or six. Sometimes it is w do some of these problems without th of the musical instrument, the pupi citing the answers.

It is really remarkable what this ty training will do for pupils; even th only a few minutes of each lesson i aside for it.

A pupil, if he is to become an ac plished musician, must be able to see his mind's eye every note which c from his finger tips. And in giving dictation you are helping him to do that thing. He must picture the positic these notes, if he is to rearrange them rectly. Moreover, once he catches o the idea, he will become fascinated b especially if he thinks the teacher is participating. And the best of the gan that both participants will share in pleasure and profits.

Fretted Instruments Department

(*Continued from Page* 192)

string section of an orchestra occasionally strums the strings; and one can imagine how a large body of instruments intended to be plucked or strummed would sound. Some new and ravishing color combinations inhere in this class of instruments."

Then, here is a paragraph from a review of the first performance of the opera, "Life of Orestes," by Krenek, whose "Jonny Spielt Auf" proved an international success: "Unquestionably the most beau and inspired portion of the score is *Ore* monologue: *Es ist Abend,* with the sl herds' song. This exquisite lyrical pas is accompanied throughout by the humm of the invisible chorus of the orches with a passage between flute and ba which is ravishing in effect and is as n in invention as it is inspired in treatme

And so the banjo's lure lives on.

Bugles Over the Hudson

(*Continued from Page* 151)

New York was the soloist. Frankly sceptical that a band could meet the demands of the complex score, she became enthusiastic after the rehearsal, and gave a faultless performance of this monumental work, before a keenly interested audience of music lovers. Many invited musical celebrities who attended were sure they had witnessed the dawn of a new chapter of varied usefulness for the military band. Lieutenant Resta's genius in scoring the accompa ment, and his brilliant interpretation ri him as one of the outstanding bandmast to-day before the public.

Everyone should come to West Point a visit. In watching parade, when you the Adjutant walk briskly forward lis for his roar of "Parade Rest!" The ri will snap. Then "Sound Off!" Listen; y will hear one of America's great ban

Piano Accordion Department

(*Continued from Page* 189)

other books of study material which are quite as essential. Each of these specializes in some particular phase of accordion instruction. The Hanon and Czerny accordion books mentioned should be embodied in the teaching curriculum of every accordion school. They should be used in conjunction with the general text book being used. Advanced velocity and dexterity books have also been written especially for the accordion student.

Pianists who are beginning the study of the accordion may have access to books which concentrate on left hand practice. These are useful as the pianist requires no particular training for the right hand on the accordion as he merely transfers his piano technic to the accordion keyboard. These books of bass solos and other bass studies are also useful for students wh left hand has not developed on a par w the right.

The study of harmony and its applic tion to the accordion bass keyboard is pr sented in a book which is most thorou The key, or answers to the problems, m be found in an accompanying booklet. T is useful for either self instruction or an aid to teachers in correcting lesson a signments on harmony. Instruction on t manipulation of the bellows has been co ered in a book dealing with that phase accordion study. Sight reading and orch tra training have been covered in individ text books on those subjects. Accordioni who have difficulty in chord progressio and modulations will find material d signed to help them in this study.

* * * * *

"It is the nature of intrumental music in its highest form to express in sounds what is inexpressible in words."—Wagner.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

...ance of Publication Offers

— March 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

...S JOURNEY—RICHTER	$0.35
...S OWN BOOK—BRAHMS, TSCHAIKOW-MACDOWELL—TAPPER ...EACH	.10
ALL THREE	.25
...H YEAR AT THE PIANO—WILLIAMS	.50
...N-UP BEGINNER'S VIOLIN BOOK—...NAR	.40
...PIECES FROM THE CLASSIC MASTERS—...IN AND PIANO—BEER	.35
...AL OF FUGUE—OREM	.40
...R PIECES WITH MASTER LESSONS ...O	.50
...TRING VIOLIN SOLOS—HARPER—VIOLIN PART	.15
PIANO PART	.20
...WITH PLEASURE—PIANO ALBUM	.40
...D CARDS—SECOND SERIES	.35
...TUDIES IN STYLE—PIANO—KERN	.20
...TY-EIGHT MINIATURE ETUDES—PIANO—...TERER	.30

...he Cover for This Month



The cover for this month is a tribute to the celebrated French composer, Maurice Ravel, who died in Paris, December 28th, 1937. The health of this man, who had become France's foremost modern classicist, was considerably impaired in recent years. He had been afflicted ...pains in his head for a number of years ...e his passing, and his death was directly ...to the effort to relieve him through a ...is head operation.

...avel came from the land of the Basque. ...was born at Cibours, Basses-Pyrenees, ...th 7, 1875. In 1891 he became a first ...alist, after two years in the preparatory ..., at the Paris conservatoire. His later ... in the advanced class at the conserva... was under such teachers as Charles de ...ot, H. Pessard, André Gédalge, and ...iel Fauré. In 1901 he won the second ... de Rome, his cantata "Myrrha" winning ... this honor.

...avel gained recognition as the foremost ...odern French composers, but this was ... after the bold impressionism displayed ...s writings made him the center of musical ...roversies in Paris. The conventional ...ical disciples clashed with the musical ...conformists among composers, who reveled ...odern experiments in the developments of ...ical impressions, even when the effort to ... atmosphere employed frequent and sud... changes, unresolved dissonances, and bold ...onies. Ravel, however, was a gifted crea... artist, and his music was appealing be...e it had a rational quality, and his skilled ...smanship never permitted his composi...s to drift into puzzling vagueness.

...is "Bolero" is his most famous work, and ...most symphony orchestras the world over ... featured it on their programs. His opera ...leure Espagnole" was produced at the ...s Opera. Some of his smaller works de...ing of mention are his "Jeux d'Eau," ...roirs," and "La Valse," for piano, his ...psodie Espagnola" for orchestra, his ...ing Quartet in F," his "Piano Concerto for the Left Hand Alone," and his "Scheherézade" set for solo voice and orchestra.

Ravel made concert tours of Europe, England, and the United States. His American tour was in 1928. Besides his conducting appearances at that time he appeared as a concert pianist, and assisting in his recitals were Samuel Dushkin, violinist, and Lisa Roma, soprano.

Ravel never married. His brother, Edouard, was with him when, at the age of sixty-two, Maurice Ravel drew his last breath in the early morning at the private hospital where he had undergone the operation.



Orchids from Broadway

• THE ETUDE recently received a lovely bunch of "orchids," as Walter Winchell, who made the word synonymous with applause or bouquets, calls them. They came from the Radio City Music Hall, not exactly on Broadway, but very near to it. The largest theatre in the world produced upon its stage a dramatization of *The Magazine Rack* including in the series L'ILLUSTRATION of Paris, PUNCH of London, LIFE of New York, and THE ETUDE of Philadelphia and everywhere. The screen on the huge stage and the programs in the visitor's hands, announced that the next number would be a tribute to America's oldest and best-known music magazine, THE ETUDE. The symphonic orchestra of one hundred seated in an orchestra pit, the floor of which is lowered and raised by hydraulic lifts, came to stage level; Erno Rapee's fiery baton flashed and a splendid arrangement of the music of Gounod's Faust was performed to the applause of the 6,400 auditors (25,000 a day). In addition to this, the event was repeatedly announced over the air and through the daily press to many millions, all of which made us very happy and made us want to tell you about it, because you have manifested such splendid interest in THE ETUDE and the achievements of its publishers. The world just now is again in a grand mix-up, but we are striving to forget the unchangeable past, realize the wonderful now, and anticipate the glorious future in our efforts, through THE ETUDE, to contribute more and more to your musical progress, prosperity and happiness.

Music for Commencement and Graduation Exercises

One of the most important days in the life of the earnest student is that set aside for graduation, and music in one form or another is naturally associated with the event. Individual music students as a rule will be guided by their teachers as to numbers to be selected for performance, but there is much that it is possible to do in the way of ensemble playing or choral work on the part of groups of players, or singers, that will lend color and interest to the occasion.

It is quite needless for us to outline or suggest programs as these will depend upon the special conditions confronting those who may be responsible for their planning; but we are happy to offer help in selecting suitable things for solo work, piano and ensemble numbers for two or more performers, also part songs in every practical combination. A liberal assortment of any designated classification will be sent promptly on request with full return privileges if application is made to Theodore Presser Co., Philadelphia. Our well-known Selection Service is always available. Those who prefer to receive circulars or catalogs in advance will be accommodated. Just mention "Commencement Music" and tell us something about your needs.

Changes of Address

When changing your address, be sure to write directly to this office advising us at least four weeks in advance and giving both old and new addresses. This will prevent copies going astray.

Easter Music



While many choirmasters and church music committees have selected the music for this year's Easter Program some may have been delayed. For these we suggest the helpful service of the "On Sale" plan, created by the Theodore Presser Co. and offer a few suggestions in easily-prepared material.

Everlasting Life (Forman) (60c), *He Lives, the King of Kings* (Risher) (50c), and *Life Eternal* (Dale) (60c) are cantatas that require no great amount of rehearsing on the part of an average volunteer choir.

A brand new anthem has just been published which easily may be learned—*Hymn of Joy* (Catalog No. 21328) by Louise E. Stairs (12c).

For the Good Friday services there is a new arrangement for treble voices-three part of Rodney's well known solo *Calvary*. This has been made by the Philadelphia organist James C. Warhurst, whose many settings of devotional numbers for choirs of women's voices have been used extensively.

Of course, the publishers gladly will supply a copy of *Folder P-1* giving a complete list of Easter Music publications, but if time doesn't permit selection from a catalog just ask for material for examination, stating the needs of your choir, the number of members, their capabilities and any other information you think may help in making an intelligent selection. Presser Service is invaluable when time is short.

One-String Solos

For Violin Beginners

By Kate LaRue Harper

Similar to the five-finger pieces of the pupil in the first grade of piano playing is the material in this unique new work for the violin. Fascinating story texts and charming illustrations make these miniature melodies most attractive to young violinists, serve to inculcate a feeling for rhythm (especially valuable in class teaching) and make the average youngster just want to learn to play the violin.

The book may be used supplementary to any violin instruction book. Only three fingers and the open strings are used, as the beginner has difficulty in placing the fourth finger at first.

One-String Solos will be published in two volumes—the violin part for the young players, the piano part for the teacher, or accompanist. The volumes will be printed in the convenient oblong size. In advance of publication single copies of the violin volume may be ordered at 15 cents; of the piano volume, 20 cents, postpaid.

Fourth Year at the Piano

By John M. Williams

With the same painstaking care that has characterized all of his work and which has made his published books so popular with teachers, the author is now putting the finishing touches to his latest study material offering. This consists of careful arranging and skilful editing of piano pieces that students enjoy playing and their relatives and friends like to hear.

There has been a considerable delay in the publication of this book, the cause of which has been explained in previous issues of THE ETUDE, but our editors assure us that advance subscribers will feel well repaid for their patience when their copy is received.

Orders for single copies at the special advance of publication cash price, 50 cents postpaid, still are being accepted. The sale of this book will be confined to the U. S. A. and Its Possessions.

(*Continued on Page* 200)

ADVERTISEMENT

Child's Own Book of Great Musicians

Brahms—Tschaikowsky—MacDowell

By Thomas Tapper



The influence of the radio upon the appreciation of music by the general public is well exemplified in the announcement of the forthcoming publication of these three booklets. Time was, and not so long ago, when only adult concert-going cosmopolitans were privileged to hear the works of these great modern masters. Now, almost any school child can recognize, not only the tender Brahms *Cradle Song*, the Tschaikowsky *Waltz of the Flowers*, MacDowell's *To a Wild Rose*, but they're hearing and enjoying the *Symphonies* of the first two composers and the larger orchestral works of our own American genius.

Naturally, a desire to know more of the men who wrote this fine music is evident. Music educators for years have been asking the publishers to add to the *Child's Own Book Series*, the thirteen previously published booklets having been so successful in creating and stimulating musical interest in pupils.

The Theodore Presser Co. is pleased to announce the early addition of the Brahms, Tschaikowsky and MacDowell booklets and, while they are in preparation, offers teachers an opportunity to become acquainted with their merits by accepting orders for single copies at the special pre-publication cash price, 10 cents each postpaid, 25 cents for the set of three. This special price applies to the three new books of the series only—Brahms, Tschaikowsky and MacDowell. The thirteen previously published books are priced at 20 cents each.

Little Pieces from the Classic Masters

For Violin and Piano
Compiled and Arranged
***By* Leopold J. Beer**

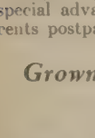
For many years the interesting selections from the classics have been the most familiar, due to ceaseless repetition in one edition after another. Such an excess of repetition was bound to have but one result—lack of interest *because* of the constant working over of the same material. Hence, instant relief and return of interest was felt as rich melodic numbers were gradually unearthed from the older and in some cases less known composers.

Leopold J. Beer, a competent composer and teacher long identified with musical life in Vienna, has been especially successful in this department of research, and has furnished us with a choice number of musical gems from the following old-time masters: Purcell (1658-1695), François Couperin (1668-1733), Rameau (1683-1764), Bach (1685-1750), Handel (1685-1759), Gluck (1714-1787), Kuhnau (1667-1722), and Louis Couperin (1630-1665). Every selection is a masterpiece of inspiration and is carefully bowed and fingered for the violin in both first and third positions. The collection cannot help but be of great value and interest to both teacher and pupil.

Single copies may now be ordered at the special advance of publication cash price, 35 cents postpaid.

Grown-Up Beginner's Violin Book

By Maurits Kesnar



Musicians engaged in community social work, and many directors of high school orchestras, complain of the lack of available players for the violin section of their beginning organizations. And when they do find young folk of the teen age, or older, willing to take up the violin, they are faced with a dearth of study material that is practical and interesting.

The author of this book has had thorough experience in the work, being one of the leading educators of the Middle West. His method utilizes the Middle C approach, giving careful directions as to details of fingering, bowing, etc., frequently simplified by illustrations and charts which carry the student into the playing of a fair sized repertoire of attractive numbers, including arrangements of folk songs and dances, as well as some choice original numbers of contemporary composers.

A single copy of *Grown-Up Beginner's Violin Book* may be ordered now in advance of publication at the special price, 40 cents postpaid. The sale of this book will be confined to the U. S. A. and Its Possessions.

A Series Welcomed by Music Educators

The Etude Historical Musical Portrait Series Is Proving Helpful Alike to Student, Teacher, Performing Artist and Music Lover

The diversity of uses for *The Etude Historical Musical Portrait Series* is revealed in the letters received by the publishers from all types of individuals interested in music.

Pupils in music appreciation classes find these 44 portrait-biographies invaluable in making scrap-books; teachers of history in the schools and even private teachers of the piano, violin, and other instruments keep constantly at hand copies for reference. Artist performers base their program notes on the information given in these picture-biographies. Music lovers have said that this is the first page they turn to when their copy of the journal arrives.

While the preparation of this page entails considerable research, and no little correspondence, the publishers gladly assume the expense, feeling that here is a distinct contribution to the music-loving public, a work that when completed, will be cherished by its possessors.

Incidentally, it may be well to remind our readers that it is not necessary to mutilate copies of THE ETUDE to secure a complete, compact volume of the series. As each page appears an extra quantity of it is printed and these copies may be obtained at the nominal price of 5 cents, postpaid.

Reward Cards for Music Pupils

(Second Series)



In response to numerous requests that additional composers be added to the set of *Reward Cards* issued some years ago by Theodore Presser Co., we are pleased to announce a second series of sixteen cards, representing classic and modern composers not included in the original set.

As many who have used these cards in the past will know, each card in the series is devoted to a composer, having on one side a beautifully colored photograph of the composer and his birthplace, or other scene of interest, and on the reverse side a short biography, with a fac-simile of the manuscript and autograph of the composer. This furnishes a condensed and illustrated "story of the composer" which will serve many useful purposes in the music studio.

Among the composers to be included in this second series are Georges Bizet, Cecile Chaminade, Claude Debussy, Antonin Dvorák, Edward Elgar, Christoph W. R. von Gluck, Edvard Grieg, Edward MacDowell, Jules Massenet, Moritz Moszkowski, Modest Moussorgski, Giacchino Rossini, Anton Rubinstein, Camille Saint-Säens, and Jean Sibelius.

The complete set of sixteen cards of the Second Series may now be ordered in advance of publication at the special price of 35 cents a set, postage prepaid. As has been the custom with the First Series of Reward Cards, a Prize Card, reproduced from steel engravings, will be included in each packet of these sixteen new Reward Cards. The Prize Cards are sold separately at 10 cents each. Complete sets of the First Series, including Prize Card, 50 cents, postpaid.

Master Pieces with Master Lessons

For the Piano

Despite the time devoted to lectures and the teaching of classes the acknowledged authorities on, and world famous exponents of, piano playing, personally can have only a comparative few before them in their presentations. Even then it is only the unusually-gifted person who is able to retain accurately even the high-lights of a lesson or of a recital performance.

If however, many earnest students of piano playing feel that what they can glean from such sources is worth the dollars each spends for recital admissions, or master lesson courses, think of the value to such strivers for pianistic perfection there would be in a book giving playing details of classical piano pieces carefully keyed with accompanying complete reproductions of those pieces.

That is exactly what this collection will give. Thousands, who never could get to a metropolitan center for lessons or recitals, may with this book study how to render intelligent and artistic interpretations of piano compositions by Chopin, Bach, Handel, Mozart, Liszt, Schumann, Schubert, Brahms, and Mendelssohn. The analytical lessons on these master compositions are by such celebrated authorities as Moriz Rosenthal, Mark Hambourg, John Orth, Sigismund Stojowski, Edwin Hughes, Katherine Goodson, Walter Spry, and Victor Biart.

The advance of publication cash postpaid price on this book, for orders placed now, is 50 cents a copy.

A Child's Journey

Rote Songs For Primary School Activities
***By* Ada Richter**



Delightful rote song material for use in primary grades is offered in this unusual collection of original songs by Ada Richter. The sixteen songs making up the book illustrate definite experiences of the school child, and all are woven into a story which represents a child's journey on a holiday.

Before setting out on his journey, the child visits *At the Barber Shop*, where he hears the "click, click, clack, as they run the clippers up the back." On the way home, he meets his friend, *Mr. Policeman*, in his uniform of blue. Riding *on a Double-Decker*, his first stop is at the Zoo, where he encounters *The Camel, Lazy, Sleepy Crocodile*, and *Mrs. Kangaroo*. Next, via *An Airplane Ride*, he makes a landing in the country where *Two Frogs, A Cow*, and *The Happy Bee* contribute to the merriment. Returning home, he listens to "The Story Lady" of the radio as she tells of *Lo Ling Lee, Tiny Suki San*, and the *Little Dutch Children*. Songs of other holidays complete the book, *Halloween, Mr. Turkey Runs Away*, and *My Christmas List*.

The progressive primary teacher will recognize in this book material useful for the various study units or projects which play such an important part in present-day pedagogy. The music is melodious and easy to sing, and is written within the limited range of the child voice. The piano accompaniments are very simple. Should a piano not be available, in the class room, the tunes are sufficiently rhythmic to be effective without accompaniment.

A single copy of this book may be ordered now, with delivery to be made when published, at the special advance cash price, 35 cents, postpaid.

Play with Pleasure

An Album for the Grown-Up Piano Student

When we find a collection of music in which the selections are so melodious and varied that we overcome the few difficulties with no sense of the usual fatigue of learning, we have reached the point when we can indeed "play with pleasure." This new publication is just the kind of "musical friend" with which we should wish to become well acquainted. It is full of appeal especially to those who, having had in youth neither time nor opportunity for music study, have in later years learned enough of the rudiments of piano playing to be eager to make greater use of their new-found knowledge.

In this book will be found simple but well-edited arrangements of such universal favorites as the following (we name but a few): *Gypsy Song* from "Carmen," Bizet; *Selections* from "Mikado," Sullivan; *Nazareth*, Gounod; *Cavalry Ride*, Suppé; *España*, Spanish Waltz, Waldteufel; *Ballet*, Lecocq; *Kiss Waltz*, Arditi; *Sailing*, Marks; *On Wings Of Song*, Mendelssohn; *Coronation March*, Meyerbeer; *[illegible] rolle* from "Oberon," von Weber; *[illegible] Dance*, Grieg; and a number of others [illegible] good. A copy of this fine book in your [illegible] should be a source of "playing for pleasure" for a long time to come.

Single copies of this book may be ordered at the special advance of publication price, 40 cents, postpaid. Available only in U.S.A. and Its Possessions.

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

By Ella Ketterer



There are any numb[er] practical teachers who [would] ously share with their [colleagues] freres, through their abili[ty to] compose, knowledge that [would] have gained on how to [overcome] come technical difficulties [encountered] perienced by their pupils, [no one] has been more successful [than] Miss Ketterer, whose [many] published piano pieces are in everyday use in studios everywhere and whose piano instruction materials—*Adventures in Music* [Book 1] *($1.00)* and *Adventures in Piano Technic* [Book 1] —have been so cordially received.

In her new work, *28 Miniature Etudes*, Miss Ketterer takes up the technical problem[s] the student ready for third grade work. [In] she presents one page study pieces cover[ing] *arpeggios, chords, hand-crossing, chromatics, fingered thirds, wrist development, repeated notes*, etc. Each is attractively titled to appeal to the pupil's interest.

During this month teachers have an opportunity to order a first-off-the-press copy of this book at the special advance of publication cash price, 30 cents, postpaid.

Ten Studies in Style for the Piano

By Carl Wilhelm Kern



Style, in music as in language, is a mode of expression. In language, it is evidenced by skilful, original choice and arrangement of words and ideas; in music, it is indicated in an infinite variety of ways, some of the most important of which are touch, phrasing, pedaling, rhythm, finger dexterity, contrasting dynamics and so forth, besides the wealth of tonal color shadings when some or all of these properly used in combination. A past-master in style is Carl Wilhelm Kern, composer, teacher, theorist, editor, and for many years head of his own school of music in St. Louis, Mo.

Each one of the following ten titles bristles with style suggestion: *Elfin March, Banjo Jig, Merry May, Tarantelle, Con Amore, At the Military Post, Pranks, Rustic Dance, At Midnight*, and *At the Airport*. Mr. Kern, known to thousands for the fine piano compositions he has written, has kept up his high standards of excellence in this attractive book.

The book has extra value because the grade of difficulty is not too great for players of average ability, while at the same time practical details are fully taken care of. Melody is abundant, holding the interest from start to finish.

This book will soon be published in the Music Mastery Series, uniformly priced at 40 cents each. Single copies may be ordered now at the special advance of publication cash price, 20 cents postpaid; delivery to be made when the book is published.

Manual of Fugue

By Preston Ware Orem, Mus. Doc.

In this new book Dr. Orem explains, in the lucid and entertaining manner that characterized his previously published works on Harmony, Counterpoint, Theory and Composition, all of the problems of fugue writing including Canon, Imitation and Double Counterpoint. Furthermore, he treats the writing of fugues as a making of real music, not as an exercise in musical mathematics. Natural[ly] as a preliminary to the study of this book a practical working knowledge in harmony and counterpoint is assumed. Ten lessons and an Epilogue comprise the chapters of this book. In advance of publication, a single copy of *Manual of Fugue* may be ordered at the special cash price, 40 cents, postpaid.

Uncovered Rocks



It is when close to nature that the philosophical mood seems at its best. Many have been in the delightful intimacy with nature where a lively, many-spring-fed, rippling stream courses its way by a secluded woodland spot, its deep banks giving evidences of the
aken to carve a tortuous bed for its flow.
on the banks and in the midst of such
g waters that sturdy rocks are to be seen,
hen memory's pictures have been fixed
ly, the "Uncovered Rock" of to-day is
d as a little jutting stone on the banks
rs ago, or perhaps as a little peak stick-
p in the water, surrounded by many
r rocks. The irresistible flow has swept
the smaller rocks in memory's picture,
as removed the earth which once con-
the rock by the side of the stream.
music publication many things put in
appearances, but the final judgment of
rs, and other active music workers is
be denied. These judgments sweep from
the things of lesser merit, and clearly
e the substantial ones. The Publishers'
ng Order is like viewing the rocks which
not been swept away, because it is on
ublishers' Printing Order that we find
ibstantial music publications which must
stock replenishments to meet continued
nds for them.
lowing is a list of some of the publications
ented in the printing order of last month.
lore Presser Co. gladly will extend the
ege of examining a complete copy of any
se.

SHEET MUSIC—PIANO SOLOS

No.	Title	Grade	Price
	The Big Bass Singer. *Rolfe*	1½	$0.30
	Waltz of the Flower Fairies. *Crosby*	2	.35
	Andrew Jackson. War of 1812. *Blake*	2½	.30
	The Radio Boys. *Rolfe*	2½	.40
	The Murmuring of the Brook. *Poldini*	3	.25
	The Little Rogue. *Krentzlin*	3	.25
	Beautiful Isle. *Cooke*	3½	.40
	Mighty Lak' a Rose. *Nevin-Davis*	4	R.50
	Hungary. Rapsodie Mignonne. *Koelling*	4½	.50
	Polonaise in B-flat Minor. *DeLeone*	6	.60

SHEET MUSIC—PIANO DUETS

	A-Hunting We Will Go. *Brissac*	1	$0.35
	Gipsies. *Ketterer*	1	.35
	A Little March. *Wright*	1½	.25
	Little Attic of Dreams. *Grey*	2	.40
	Dixie Land. *Emmett*	2½	.40
	The Stars and Stripes Forever. *Sousa*	4	R.75

SHEET MUSIC—PIANO, SIX HANDS

	The Stars and Stripes Forever. *Sousa*	4	R$1.00

ET MUSIC—TWO PIANOS, EIGHT HANDS

	Country Dance. *MacFadyen*	4	A$1.50

JUVENILE MUSICAL LITERATURE

	's Own Book (Beethoven). *Tapper*	$0.20
	's Own Book (Verdi). *Tapper*	.20

PIANO SOLO COLLECTION

	ing Moods	$0.75

SHEET MUSIC—VOCAL SOLOS

	Home on the Range (*Low*). *Peery*	$0.50

SHEET MUSIC—VIOLIN AND PIANO

	Violets. Op. 232, No. 4. *Kern*. 2½	$0.50

PIPE ORGAN COLLECTIONS

	n Player. *Orem*	$2.00
	Chapel Organist. *Peery*	1.50

OCTAVO—MIXED VOICES, SACRED

6	Lift Up Your Heads. *Hopkins*	$0.08
	O Sing Unto the Lord. *Wooler*	.12
2	Come Ye Disconsolate. *Neidlinger*	.12
	O Jesus Thou Art Standing. *Speaks*	.15
8	Lead Us, O Father. *Sprosse*	.12

OCTAVO—MIXED VOICES, SECULAR

6	Jolly Tars. (*S.A.B.*) *Stults*	$0.08
	By the Waters of Minnetonka (*S.A.B.*) *Lawrance*	.12
4	Let Us Cheer the Weary Traveler (*Six-Part*). *Dett*	.13

OCTAVO—WOMEN'S VOICES, SECULAR

0	Southern Songs (*Three-Part*). *Pike*	$0.15
9	After the Rain (*Two-Part*). *Pinsuti*	.10
2	When Twilight Comes (*Three-Part*). *McIntire*	.12

OCTAVO—MEN'S VOICES, SACRED

2	They That Wait upon the Lord. *Trowbridge*	$0.12
1	Safely Through Another Week. *Berwald*	.06

OCTAVO—MEN'S VOICES, SECULAR

	Long Ago in Alcala. *Messayer-Matthews*	$0.15

THEORETICAL WORKS

	mony. *A Text Book. Clarke*	$1.25

A FAVORITE COMPOSER . . .

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

DR. ERNEST R. KROEGER



In 1904 the Kroeger School of Music was established in St. Louis. Its founder and director was Ernest Richard Kroeger, who had established an international reputation for himself as a pianist, organist, and composer, beginning his recital tours in this country in 1893. His musical activities were many and varied. He not only held important church organ positions, but also was director of the St. Louis Morning Choral Club of women's voices, and conductor of the Amphion Club men's chorus.

In 1896 Dr. Kroeger became president of the Music Teachers' National Association. He was elected a member of the French Academy in 1904, and in 1915 was made a member of the National Institute of Arts and Letters. Also in 1915 his organ recitals at the Panama Exposition, and his lecture-recitals at the University of California added to his fame.

Besides directing his own school of music Dr. Kroeger was director of the College of Music at Forest Park University, a position which he assumed in 1887. It is quite natural then that this accomplished musician has devoted much of his composing efforts to meeting needs in the realm of piano teaching, but he also has created a number of works in larger form, including several overtures and suites for orchestra, some string quartets, a violin and piano sonata, and some piano ensemble works. Dr. Kroeger also wrote a number of songs, but space below is being devoted only to the listings of his piano compositions.

Manuscripts bore the name of Ernest Richard Kroeger over composition efforts made when he was but a lad of ten. He worked diligently on his musical creations, and when he was only sixteen he was giving piano recitals of his own compositions. He was actually twenty-three, however, before he forsook all else for a musical career, after he had spent very close to eight years working in a mercantile establishment.

Dr. Kroeger was born in St. Louis, Missouri, August 10, 1862. His father was renowned as a translator of German philosophical works. It is quite natural then that in such a cultured family environment the boy was started on his musical education at the age of five, and in the course of the years following Ernest was placed under the best of local teachers. He studied piano under Edmont Froelich, Waldemar Malmene and Charles Kunkel. P. G. Anton, and W. Goldner were his teachers in harmony, counterpoint, and composition. He studied instrumentation under L. Mayer, and took a course in violin playing with E. Spiering as his tutor. Dr. Kroeger lived until April 7, 1934.

Compositions of Dr. Ernest R. Kroeger

PIANO SOLOS

Cat. No.	Title	Grade	Price
23170	Balloon Man, The	2½	$0.40
9054	Child's Desire	3	.60
16184	Fir Tree	2½	.25
23172	Flight of the Fairies	3	.40
7060	Happy Companions	3	.50
7057	Holiday	3½	.50
16803	Humoresque Americaine	5	.50
5770	Humoresque Negre	4	.40
16270	Indian War Dance	4	.25
16827	Japanese Doll	2½	.25
24906	Jumping Jack	2	.35
7059	Little Masqueraders	3	.50
9348	March of the Indian Phantoms	7	.50
12197	March of the Pioneers	6	.75
4239	Mouvement de Ballet	4	.25
16187	Old Church Bell	2½	$0.25
19207	Orpheus and His Lyre	5	.50
25027	Parade of the Manikins	2½	.40
16183	Red Shoes	2	.25
17969	Return of the Pheasants	3	.50
3491	Seville	7	.60
23171	Squirrels	2½	.25
16186	Storks, The	3	.30
7058	Swing Song	3	.25
16185	Tin Soldier	3	.40
11929	Triumphal March	7	.50
16223	Ugly Duckling and the Beautiful Swan	2½	.30
9015	Valse de Ballet	8	.60

PIANO DUETS

16271	Indian War Dance	3	$0.40
14203	Triumphal March		
14201	March of the Indian Phantoms	4	.70
		4	.80

Your Opportunity to Obtain Fine Merchandise at No Cash Outlay

Readers having musical friends who are not subscribers to THE ETUDE can enroll them as permanent readers by bringing THE ETUDE to their attention, securing their subscriptions at the regular price of $2.00 a year, or at the special $1.50 rate good only until March 15th. Of course in Canada collect 25 cents extra a year to cover postage; in foreign countries, $1.00. In return for this co-operation premiums may be selected from the following list taken from our catalog:

SILVERCRAFT JAM SET: The cover, spoon and tray of this set are all chromium-plated, while the Jam Jar itself is white china, 3⅛" square. The Tray is 5½" square. Your reward for securing three subscriptions. (Not your own)

BON-BON BASKET: Here is a new chromium-finish Bon-Bon Basket. It is 6¾" in diameter and 4⅞" high. A fine reward for securing one subscription. (Not your own)

ZIP-SAC: This is an artistically decorated and colored Florentine Leather Purse which may be carried in the hand, or in a handbag. It has a gold-finish zipper, chain and ring, and is 4" x 3" in size. Awarded for securing one subscription. (Not your own)

HOSTESS TRAY: For gift-giving or use at your own parties, this novel Tray is highly desirable. The Tray itself is finished in gleaming chromium and is 13" x 8". The four compartments for hors d'oeuvres, etc. are ribbed crystal glass and removable. This feature makes it easier to keep clean and also permits the Tray to be used for other service purposes. Your reward for securing four subscriptions. (Not your own)

WAFFLE OR TOAST DISH: Designed in the modern manner, this all-chromium Dish has a convenient finger-hole for removing the cover. The plate is 8" in diameter while the cover is 6". The height over all is 3½". Awarded for securing three subscriptions. (Not your own)

SILVERCRAFT SERVER: This new, chromium-finish, pointed edge design Server is 13½" in diameter and has a removable, etched glass compote 5" in diameter and 2½" high. This center dish can be used for cheese, jelly, butter, etc. Awarded for securing seven subscriptions. (Not your own)

Your Opportunity to Make a Substantial Saving on an Etude Subscription

Celebrating the 55th anniversary of the founding of THE ETUDE, we shall accept, until March 15, 1938, $1.50 for a year's subscription to the ETUDE MUSIC MAGAZINE. We wish every music lover to be a permanent reader of THE ETUDE and to enjoy the many fine features which include from 20 to 24 pieces of music in each issue.

Now is the time to subscribe. Tell your musical friends and also remind them that subscriptions must be postmarked not later than midnight of March 15, 1938, to come in at the low $1.50 rate.

Add 25 cents a year for Canadian postage—$1.00 for foreign.

The Music Teacher's Handbook

Send for a copy. It's FREE!



A helpful and valuable reference catalog for the busy music worker. Contains descriptions, illustrations and prices of hundreds of items—musical prizes, awards, diplomas, games, studio decorations (pictures, busts, plaques, etc.), studio and classroom supplies (metronomes, music writing materials, charts, music binders, wrappers, folios, etc.), music carriers, musical instruments and accessories, etc. 28 pages. Indexed by items.

ADVERTISEMENT

World of Music

(*Continued from Page* 140)

A NATIONAL MONUMENT to Richard Wagner is reported to be anticipated, the memorial to be placed in the new "Richard Wagner Forest Park" of Leipzig. Present plans are that it shall be dedicated on May 22, 1938, the one hundred and twenty-fifth anniversary of the master's birth in this so musical community.

BEETHOVEN'S "FIDELIO," with Kirsten Flagstad in the title rôle, is reported to have been one of the greatest successes of the recent season of the San Francisco Opera Company.

"GREEN MOUNTAINS," a short opera, composed by Louis Gruenberg expressly for radio performance, was recently heard over the Columbia System, with Howard Barlow conducting. It is one of six operas commissioned from American composers, the other musicians to receive this recognition being William Grant Still, Dr. Howard Hanson, Roy Harris, Walter Piston, and Aaron Copland.

ETHEL BARTLETT AND RAE ROBERTSON, those marvelous piano-duo artists which England has lent for our musical edification, were recent soloists (duoists?) with the Cincinnati Symphony Orchestra, when they triumphed in the "Concerto in E-flat major (K. V. 365)" of Mozart, and the "Concerto for Two Pianos, in D minor" by Poulenc.

THE COMMUNALE OPERA HOUSE of Florence, Italy, has opened a *Nido* (children's nursery) for mothers who find it inconvenient to leave their children at home while attending the opera. A ticket to any seat in the house entitles children (up to six years) to this expert care, while Mama enjoys "Il Trovatore" with quiet mind.

JOHN SMALLMAN, for the last twenty years perhaps the leading choral leader of the Los Angeles district, died December 19th. He was conducting a performance of the "Messiah" at the First Congregational Church and had just signaled the chorus to be seated after the close of the first part of the famous oratorio, when he fell from the conductor's stand.

* * * * *

COMPETITIONS

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS is offering a Prize of Five Hundred Dollars for a composition to require not less than fifteen minutes nor more than twenty-five minutes in its performance, and to be suitable for interpretation by this ensemble. The competition closes August 31, 1938, and full information may be had from Mr. Ben Stad, founder and director of the organization, 4331 Chestnut Street, Philadelphia, Pennsylvania.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Cincinnati May Festival Association, for a composition for a children's chorus of six hundred voices (to which an adult chorus may be added), with orchestra, or organ, or both. The work will be performed at the May Festival of 1939; entries close August 31, 1938; and full information may be had from the May Festival Association, 142 West Fourth Street, Cincinnati, Ohio.

THE SALZBURG OPERA GUILD is offering a prize for an Opera on an American subject, by an American composer. The winning work will be performed by the Guild, and the composer will receive a trip to Salzburg with two months of entertainment at the Guild Headquarters in the Schloss Mondsee, during the summer Salzburg Festival. Manuscripts must be sent not later than May 1st, to Mr. Paul Csonka, Mondsee, Austria, from whom further details may be learned.

THE W. W. KIMBALL PRIZE of One Hundred Dollars is offered again by the Chicago Council of Teachers of Singing, this time for a setting of the poem, *Longing*, by Matthew Arnold. The contest closes June 1, 1938, and full particulars may be had from D. A. Clippinger, 617 Kimball Hall, 306 South Wabash Avenue, Chicago, Illinois.



THE JUNIOR ETUDE

Edited by

ELIZABETH A. GEST

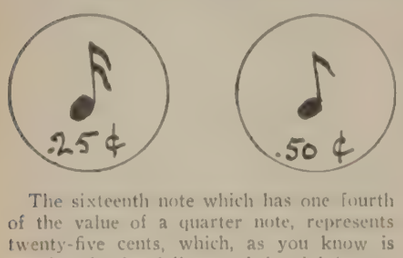


Musical Shopping

By Janet Nichols

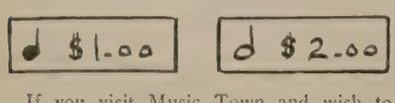
IN MUSIC TOWN absolutely everything is paid for in notes; that is to say, the sign of a note is stamped upon the coin or paper bill.

The coins are in these denominations:



The sixteenth note which has one fourth of the value of a quarter note, represents twenty-five cents, which, as you know is one-fourth of a dollar; and the eighth note, which has one-half of the value of a quarter note, represents fifty cents, which, as you also know is one-half of a dollar; and the dotted eighth note, which is three-fourths of the value of a quarter note, represents seventy-five cents.

The paper bills are in these denominations: The one dollar bill receives one beat; one dollar and a half ($1.50) receives a beat and a half; two dollar bills receive two beats, and so on.



If you visit Music Town and wish to purchase THE ETUDE (I am sure that they are for sale there) you will of course, pay for it with a twenty-five cent coin, or a sixteenth-note.

If you are buying a pair of shoes and the cost is $2.50, you will give a coin and a paper bill, equalling a half note and an eighth note.

Make lots of these coins and bills and play the game of trading in Music Land. Buy anything you want. It will be lots of fun for a club meeting.

Add a Word Game

By Gertrude Greenhalgh Walker

A SIMPLE but a good memory musical game is this one called Add A Word. The players sit in a semi or full circle. The first person to be chosen leader starts the game by saying "To-day I practiced a tarantelle." The next player to her right would say "To-day I practiced a tarantelle and a sarabande." Continuing in the circle the next person would say "To-day I practiced a tarantelle, a sarabande and a gavotte." Thus the game continues, each player repeating in order all that had been said and adding one more word. The person failing to remember all given words in their order falls out, and the one that stays in the longest is, of course, the winner.

This game may be varied by using composers' names. "To-day I played Bach's preludes." "To-day I played Bach's preludes and Scarlatti's 'Sonata,'" and so on.

For little people just learning their musical terms one could say "To-day I played *Forte*," *Andante*, and so on.

The IRISH HARP Through TARA'S HALL

(Playlet)

By KATHERINE PAINTER FULLING

Characters:
JEANNE
MARGARET
BETTY
JOHN

SCENE: Interior, with a few chairs and a piano.

JEANNE (*seated and reading aloud*): *The Harp that once through Tara's Hall* is an old song of Ireland. It celebrates the fame and mourns the passing of the Irish Harp. The old harp of Ireland was called cruit, or crott and was a small instrument with three or four strings. The players kept their finger nails long so they could pluck the strings more easily. Even before the coming of St. Patrick the harp was popular. (*Pauses, to turn pages.*) Ancient Ireland had a parliament, very much like our congress, and after the business of the day was completed harp contests were held. The harp was also passed among the guests in the banquet halls. Even the Irish King was a good performer. (*Lays book aside, picks up knitting.*)

(*Enter Margaret, picks up Jeanne's book and continues reading.*)

MARGARET: The Irish missionaries traveled to England with their harps. Alfred the Great and King Richard I were among the royal English performers. To-day many of the tenth century harps can be seen in the British Museum and the Library at Cambridge. (*Head nods sleepily.*) The famous harp "Brian Boru" is in Trinity College, Dublin. There is a famous legend about the harp—(*Head falls on shoulder. Jeanne also doses in chair.*)

(*Enter Betty, looking around.*)

BETTY: Dear me! Everybody asleep? What have they been reading? (*Picks up book.*) Oh, the Irish Harp! I love that. Let's see. (*Continues to read.*) The melody called *Robin Adair* was known in the fourteenth century, called *Eileen, My Treasure*. The composer, Carrol O'Day disguised himself as a harper and sang this song when he went to court his fair lady. Later, in the eighteenth century Handel used this melody in his oratorio "Esther."

(*Robin Adair may be played or sung, off stage.*)

BETTY (*reading*): In 1270 King Edward I went on a crusade to the Holy Land and took with him a harp player, who saved the King's life. The Irish nobility in the Stuart period loved the harp, too. And the people of those times danced to the harp and the bagpipe. They had lovely old dances. (*Enter John.*)

BETTY: Hello, John. I'm just reading about the Irish harp and dances. Can you play any of those old Irish tunes?

JOHN: I ought to be able to. I certainly have lots of Irish blood in my veins. (*Jeanne and Margaret wake up as John goes to piano. John plays two or three Irish melodies.*)

JEANNE: Those are beautiful melodies. I'm going to learn some myself.

MARGARET: So am I. I was only half asleep, Betty, and I heard some of what you have been reading. It certainly is interesting.

JOHN: Well, some day I hope to have an Irish harp myself. Miss Jones says they are not difficult to learn.

MARGARET: And the book says there was a famous blind harpist named Turlagh O'Carolan, who went about the country singing his own compositions, and Beethoven thought he would have been a fine composer if he had had more education.

JOHN (*reading*): Here it says the harp has a history as old as the world and all the ancient poetry was sung to the harp. Here is a couplet from the middle ages,

"He loved much to hear the harp
For man's wits it maketh sharp."



Old Irish Harp

Come on, Jeanne, give us an Irish song. You can sing—at least you sang beautifully at Miss Jones' recital.

JEANNE: Oh, no, I will not sing alone, but you all sing with me. John, you play the piano and we will imagine it is a harp. (*Turning to audience.*) Will you all join in singing *The Harp that once through Tara's Hall?* (*Audience sings.*)

Curtain.

LITTLE FINGER

By FRANCES GORMAN RATHER

Little Finger, are you ill?
I s your side so tired and weak,
T hat you can not play with skill?
T ry, please, not to be a freak
L ike a little circus clown,
E very minute tumbling down.

Firmly stand! Play on the tip.
I n each piece you learn to play.
N ever fall, or slide, or slip;
G ive good ear to what I say;
E arnest work each day will bring
R eal reward in tones that sing.

A Composer Enigma

By Gayle Ingraham Smith

A name of letters, numbering eight,
A fine composer of music great.
You all know his Childhood Scenes,
And know how much his music mean
Now, can you find this master's nam
A name indeed, of world-wide fame.
My first is in SUN and also in SH
My second's in CODA, but is n
LINE;
My third is in HARMONY, but i
in NOISE;
My fourth is in UNISON, but nev
JOYS;
My fifth is in MUSIC, but nev
CHORD;
My sixth's in AMBITION as we
REWARD;
My seventh's in FINIS and als
MINOR.
My eighth is in MAN, of whom non
finer.

(Answer: SCHUMANN)

The Real Waltz

By Leonora Sill Ashton

"ONE, TWO, THREE. Wait a minute, Dor
hold your hand like this when you
that low bass note."

Miss Marston sat back in her chair;
usually enjoyed hearing Dorothy play,
not to-day!

"But I don't like this waltz, Miss M
ton. It does not seem like a real walt
me at all."

"Well, you keep on practicing it
week, anyway, and then I will take yo
a place where I think you will find it
real waltz."

So Dorothy practiced until she c
play it without a mistake, and at her
lesson played it very well. She wond
where her teacher was taking her, as
started out.

"This is the Art Center," explained
Marston, as they entered through a
door and led the way into a room w
some boys and girls were waiting. "Th
Dorothy," she began, "and she is goin
help me to play for your dancing to-d

Dorothy, thrilled, sat down at the p
and as she began to play the waltz
could feel the rhythm 'way down in
of her. The music was like a boat sa
over the water, she thought. Glancing
ways, she could see the boys and girls
ing past her. Suddenly she thought it w
be nice to play very softly, and mak
sound far away. When she reached the
of the waltz she hated to stop, so
started at the beginning again.

When she finally finished the chil
crowded around the piano. "Can she
again and play?" they asked Miss Mar

"Certainly, if you want her, and if
wants to. Do you, Dorothy?"

"I certainly do," answered Dorothy
is lots of fun to play for people to d
And it's lots of fun to practice when
know some one wants you to play for
ing, because then you just *must* have
fect rhythm."

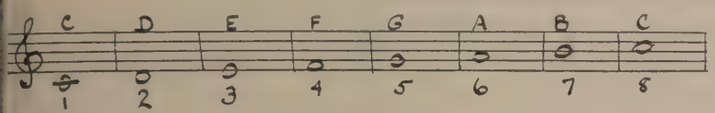
And Dorothy *did* have perfect rh
for she had found how important it

Music Town

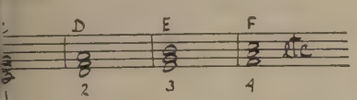
(For Very Little Juniors)

By MATHILDE BILBRO

DAY Miss Gray had an entirely new for the Saturday class. She called me MUSIC TOWN. "We are going d STREETS in that town," she said, showed them at the blackboard how off a nice smooth street, divided into ots, like this (and she drew a staff). n she told the following story: ter C Major came along and bought umber One and lot Number Eight. so they named this street C Major because he came first and bought ts.



n Mister D came along and bought umber Two.
ster E came along and bought lot ber Three.
ster F came along and bought lot ber Four.
ster G came along and bought lot ber Five.
ster A came along and bought lot ber Six.
ster B came along and bought lot ber Seven.
d then all of the lots were taken.
en Mister C built a three-story house s lot.



en D built a house; and E built a ; and F built a house; and G built se; and A built a house; and B built se; and C built another house on lot number eight. All of the lots now had houses, and Mister C had two houses.

All of these houses belong in C Major Street.

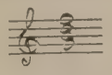
When the houses were all built Mister G, in lot number five, said, "I believe I could use another story on my house."

So he built another story.

At once all of the others wanted to add another story to their houses, but the Major of Music-Town said, "No, you'd better wait. After a while you can build another story, but while the Street is new, Mister G is the only one who needs a taller house."

"Why?" several in the class asked.

"Because he lives in lot Number Five, and Five is a very, very important lot on any street in Music-Town."



"Why?" again from the class. Miss Gray laughed.

"I am glad you want to know," she said, "and after a while you are going to know all about it, when we study more about Harmony."

"Are there stories in Harmony, too?" inquired Mary.

Miss Gray said, "yes, indeed; many beautiful stories."

Then Miss Gray said she wondered who could build G Major Street on the blackboard?

Many hands went up.

Could you build G Major Street? Try it.

swer to December Composer Square Puzzle:

Sage
Lyre
Writ
Beet
Urge

nird letters down: Grieg.

rize Winners for December Puzzle:

ass A, Isabelle Poirier (Age 15), ada.
ass B, Anne Marie Friedly (Age 13),
ass C, Rita Elaine Scogan (Age 9), rict of Columbia.

Answers to Who Knows

Little by little slower. 2, Eighteen. Engelbert Humperdinck. 4, Germany. ngland. 6, The case enclosing the key-ds, pedals and stops of an organ. 7, arp minor. 8, G-flat, B-flat, D-flat. or making improvements in the staff the notes, so that music could be ten on paper more correctly. 10, Wales.

Honorable Mention for December Essays:

aimi Euren; Jeannine Hoeffel; Bertha e McKinnon; Eva Alexander; Elsie vener; Kathleen Mack; Constance Freund; bryan Shinholser; Ilfa Kohl; John Bring-; Grace Teal; Anna Taylor; Kitty Osborn; ie Robinson; Florence Farrel; Edna nk; Lillian Montgomery; Anna Belle Mar-Marian Bradley; Bernice Elson; Anstes r; Julia Meadows; Marjory Gillman; ela Peck.

Letter Box

DEAR JUNIOR ETUDE:

I never miss reading letters for the "Letter Box" and would be pleased if more were printed.

I have taken piano lessons for three years, and play a clarinet also. My greatest accomplishment, however, is the ability to sight read exceptionally well—so I've been told. I prize this most in playing accompaniments, which now vary from choruses and vocal solos to orchestra parts and instrumental solos. My former teacher, I feel, is responsible for this asset. Through her help and coaching I started accompanying at the age of ten.

From your friend,
BETTY JEAN HUFF (Age 14),
Idaho.

DEAR JUNIOR ETUDE:

I am thirteen years of age and a freshman in high school. I play the piano for accompanying and play some concerts. Although we live in a country where opportunities are few, there are some talented young people around here. I have perfect pitch, myself, and like music very much.

From your friend,
EUGENE JENNINGS (Age 13),
Kansas.



Junior Club, Lander College, South Carolina

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under sixteen years of age may complete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "My Favorite Composition." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by March eighteenth, 1938. Names of prize winners and their contributions will appear in the June issue.

RULES

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not have anyone copy your work for you.

When schools or clubs compete, please have a preliminary contest first and send in no more than two contributions in each class.

Competitors who do not comply with all of the above rules will not be considered.

The Concert

(Prize Winner)

The first concert I ever attended was at Belle Isle. It was an all Wagner program, played by the Detroit Symphony Orchestra.

The orchestra was seated on a platform, the conductor on a podium in front. Back of the orchestra was something shaped like a shell, with colored lights on it and it made a beautiful scene. The audience sat on benches and many sat in their automobiles, and some sat in canoes on the lagoon near the shell. The concert was enjoyed by the people very much. We have many fine concerts here and I hope to go to many more.

DOLORES WOSEK (Age 10), Class C.

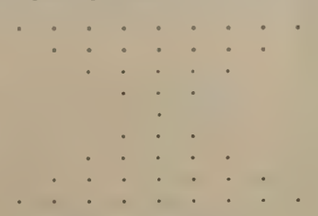


Juniors of the Bronx, New York

Musical Hourglass Puzzle

By Stella M. Hadden

REPLACE each dot with a letter. The central letters reading downward spell the name of an opera by Verdi.



1—A portable reed instrument.
2—An African instrument sounded by hammers.
3—An instrument of the trumpet class.
4—A violin implement.
5—A consonant.
6—Part of an organ.
7—Favorite instruments in the sixteenth century.
8—Instruments associated with Spain.
9—Instruments sounded with a plectrum.

Honorable Mention for December Puzzles:

Kathryn Shinholser; Helen Erday; Rita Kroupa; Marie Paula Beaudry; Nancy Dangroise; Betty Jean Cooper; Theadore Wolfe; Jacqueline Noreyko; Olive Dragon; Darleane Christian; Isabelle Knox; Hilda Bunting; Elsa Monta; Aileen van Tassel; Eunice Diffner; Jack Diffner; Robert Benners; Tannis McHugh; Jeanne Hofmann; Bobby Earl.

The Concert

(Prize Winner)

A concert to me is a land of musical harmony; its inhabitants are instruments of string, wood-wind, brass and percussion, sometimes a harp.

After I enter the music hall the lights are lowered, silence reigns over all and the director lifts his baton. I am swiftly carried away to the Land of Music; there I see fields of flowers waving in the wind, rivers tumbling joyfully into a rushing ocean, and I hear the happy, carefree songs of a bird. At other times I visit foreign lands and live among other nations for an hour or so; or, sometimes I live with the famous composers in their studios, amid many tunes and ditties, listening to this and that. I return reluctantly when the lights are turned on, but then there is always that substitute—the land of dreams.

VERONICA VANN (Age 14), Class A
Pennsylvania.

The Concert

(Prize Winner)

The concert is an expressive form of great music. An ideal concert consists of the performance by a symphony orchestra or some famed choir of the works of an immortal composer.

The volume of a symphony orchestra vividly portrays the Utopian scene as desired by the composer. The harmony expressed stirs the inner emotions of one's soul, for one is filled with joyous ecstasy at the tone of the orchestra or with the cultivated tones of the chorus. The powerful music tends toward a center of concentration. This purpose being accomplished, the volume increases and then approaches a great climax which stirs a magnanimous thought. Then our fantasy fades and disappears.

Thus is the magnitude of the performance felt at a concert. Such an entertainment embraces, through its influence upon our thought, a treasury of ethical instruction; and we may say a concert is a great laudation, in praise of the emotional traits in the nature of the composer.

JAMES J. O'REILLY (Age 13), Class B.

? ? ? Who Knows ? ? ?

1. What is the meaning of the term *poco a poco ritenuto?*
2. If a measure in six-eight time begins with a dotted eighth rest, how many thirty-second notes are required to fill the measure?
3. Who wrote the opera "Hansel and Gretel"?
4. In what country was Handel born?
5. In what country did he die?
6. What is a console?
7. What minor key has A for its sixth tone?
8. What are the letters of the subdominant triad in the key of D-flat major?
9. For what is Guido d'Arezzo famous?
10. From what country does the folk-song *All through the Night*, come?

(*Answers on this page*)

LETTERS FROM ETUDE FRIENDS

A Recital Novelty

TO THE ETUDE:

In reading THE ETUDE, I notice other teachers send in ideas they have used in recitals. Enclosed is a program I used very successfully last spring. We used rather attractive costumes, but appropriate to the country visited.

The students learned quite a bit of history concerning the music of other countries and were more interested than usual in this recital because it was so different.

Of course it could be changed to suit the teachers' different students.

MRS. RUSSELL HOBBY.

A COSTUME RECITAL

"A Musical Journey Around the World"

AMERICAN

Indian—*Ten Little Indians*.....Folk Song
Helen Moore Gossett

Cowboy—*A Cowboy Rider*.....Wilson
Charlie Joe Hobby

Quaker—*Priscilla on Monday*.....Bilbro
Ruth Harris

Colonial—*Last Rose of Summer*.....Benedict
Hazel Forbis

BRITISH ISLES

Scotland—*A Hieland Laddie*.....Morey
Kenneth Case

Ireland—*Irish Themes*.....Felton
Addie Pearl Perdue, Eva Nell Escue

England—*Salut D'Amour*.....Elgar
Nell Ruth Brizendine

FRANCE

Les Sylphes Valse.....Bachmann
Piano I. Joevelyn Butt, Mary Lynn Freedle, Ailene Sanders
Piano II. Martha Lane Freedle, Allene Moye, Alma D. Hill

ITALY

In the Gondola.....Bendel
Piano I. Arilla Hollis
Piano II. Dorothy Arnold

SPAIN

(a) *Over the Waves*.....Rosas
(b) *Romona*.....Wayne
Wilburn Jones, Howard Jones, Rhea Hinton, Vernis Keene, Wayne Bradley

SWITZERLAND

Polka de la Reine.....Raff
Dorothy Arnold

AUSTRIA

March Militaire.....Schubert
Piano I. Nell Ruth Brizendine, Donna Hollis
Piano II. Evelyn Perdue, Sarah Hollis

GERMANY

A la Bien-aimee.....Schutt
Arilla Hollis

HUNGARY

Love's Dream.....Liszt
Donna Hollis, Evelyn Perdue

TURKEY

Turkish Veil Dancers.....Ryckoff
Allene Moye

RUSSIA

Melody in F.....Rubinstein
Piano I. Joevelyn Butt
Piano II. Mary Lynn Freedle

INDIA

La Zingara.....Bohm
Saran Hollis

JAPAN

Japanese Dance.....Pennington
Martha Lane Freedle

CHINA

Chinatown.....Rogers
Cappie Caudill

HAWAII

(a) *On the Banks of the Honolulu Bay*..Cobb
(b) *Aloha Oe*.....Queen Liliuokalani
Wilburn Jones, Howard Jones, Rhea Hinton, Vernis Keene

U. S. A.

A Perfect Day.....Carrie Jacobs-Bond
Ensemble Number

* * * * *

An unknown philosopher of some half century ago wrote: "How can there be any bad music? All music is from heaven. If there is anything bad in it, I put it there—by my implications and limitations. Nature builds the mountains and meadows, and man puts in the fences and labels."

A Boy's Game

By HAZEL DITZ BROWN

A BALL OF TWINE is given to several boys who are told to make five lines on the floor to form a staff; also a G clef sign, winding the twine around the second line, G, at the same time saying, "The notes of this staff are played above Middle C."

Lines are named E, G, B, D, F, and numbered 1, 2, 3, 4, 5. The spaces are named F, A, C, E, and numbered 1, 2, 3, 4. All should repeat these aloud.

Each player has five turns, rolling marbles from a given distance. If a marble rests on, or very near line five, it counts five points for the player; if it rests in second space it counts two, and so on. The player must give the name of clef and the name of the line or space before the score keeper writes down the number. This is repeated for the F clef, the players giving the facts relative to this clef. A small inexpensive prize is given, as it is always better to have those in a game to play for the enjoyment and not for a prize.

This has proven a most successful game, for both the fun and the results, the boys shouting and laughing, while learning in their play. Being old fashioned enough to feel that it is necessary to know lines and spaces, we always try to present such facts in an interesting manner.

Next Month

AN APRIL SHOWER OF FEATURES!

New features that uncover fresh fields of musical lore are always hard to secure; but the April issue of THE ETUDE will be especially rich in these.



ARTUR BODANSKY

BODANSKY TALKS

The early Wagner was as complete a "financial loss" to his producers as opera ever knew; but the tables have turned and the great musical bard of Bayreuth is at this time the most reliable box office attraction at the Metropolitan in New York. Our greatest of present-day Wagnerian conductors, Artur Bodansky, tells, in THE ETUDE for April, why this is so.

THE INTERESTING FALSETTO

Frederick W. Wodell, noted voice expert and author of "Choir and Chorus Conducting," gives the results of a wide research among the specialists of the centuries who have made investigation of this peculiar vocal problem.

DRESSING UP THE STUDIO PERFORMANCE

Stephen West gives, in his very unique manner, some ideas on costuming and make-up which teachers will surely welcome. It outlines the technic employed at the Metropolitan Opera House.

THE ROMANCE OF MOZART'S LIFE

There is something particularly appealing about the child-like Mozart, whose blithe moments were often interrupted by great struggle and disappointment. This article, by Heinz Grevenstett, tells of Mozart's best known love affair.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

Do You Know?

THAT the god Mercury, in Grecian mythology, is given the credit for making the first harp, the Testado (tortoise); and that he did this by accidentally plucking the dried tendons in the shell of a dead tortoise he found on the banks of the Nile?

That in the old harpsichords there were rows of additional strings, known as resonator strings. These were not struck but merely picked up sympathetic vibrations?

That John Milton's father, also named John, was a well accredited musician in his day and wrote six part madrigals, motets, and psalm tunes? The great poet was also a skilled amateur musician?

That one of the most popular of old English dances was the cushion dance, in which the dancer made his selection of a partner by dropping a cushion before her?

That one of the very earliest dates in music is that ascribed by the Egyptians to the discovery of the seven sacred sounds in music, in 3892 B. C., nearly forty centuries before Christ?

* * * * *

"To get the right start as a virtuoso one must comprehend the true meaning of relaxation, not merely relaxation of the hands and arms, but of the mind and body as well."—Mischa Levitzki.

MUSICAL BOOKS REVIEWED

Music and the Community

The Cambridgeshire Report on the Teaching of Music

We have here an authoritative report the musical activities and advancement one of the most musically progressive co ties of England. The findings are illuminat and to a large degree applicable to any w organized community. The very fact that report was compiled by such highly quali musicians and musical pedagogs as Sir J. B. McEwen, Principal of the Royal Acade of Music, London; Sir Hugh P. Allen, Dir tor of the Royal College of Music, Lond Sir Henry Hadow, formerly Vice-chancellor the University of Sheffield; Dr. C. H. Kits Professor of Music in the University Dublin; Dr. W. G. Whittaker, Principal the Scottish National Academy of Mus with some twenty equally eminent collabo tors; this is enough to warrant the wor of the Committee's findings. A valuat addition to the library of anyone interested general musical education.

Pages: 259.
Price: $1.25.
Publishers: Cambridge University Press.

Beethoven and His Piano Wor

By HERBERT WESTERBY

Here we have a most enlightening guide the piano works of this Titan among composers. Concisely it presents these wo in the three usual periods of the master's velopment. It does this by following a hap medium of treatment which finds its way tween the flowery interpretations of Elteri and the formal analyses of the academics." is the sort of companion which it will be plea ant for the student to have by his side wh studying the works treated. At the same ti the volume leads to a better understanding the historic movements in the development our musical art, and especially to the relatio of the Classic and Romantic spirits in co position.

Pages: 114.
Price: $2.25.
Publishers: William Reeves.

Of Men and Music

By DEEMS TAYLOR

This unusual book begins with a series radio talks which the gifted and able Dee Taylor delivered as part of the Columi Broadcasting System's Sunday afternoon co certs of the New York Philharmonic Symphor Orchestra, which is supplemented by materi taken from reviews in the lamentably extin *New York World*, in the *New York America* and in other publications. The work embraces wide range of interesting essays, which ha been translated from the field of radio a the newspaper to the more permanent bo form and make "mighty good reading" for t music lover.

Pages: 318.
Price: $2.50.
Publisher: Simon & Schuster.

Class Lessons in Singing

By ANNE E. PIERCE and ESTELLE LIEBLIN

An unusually interesting and unique cour of vocal study, with excellent illustrations the way of portraits of famous singers as w as pictures of notable pedagogical value. T book includes thirty-two song classics and very interesting appendix in the nature of key to the pronunciation of the Italian, Fren and German languages. The work is w planned as a practical teaching book for t vocal pupil in the class. The authors are An E. Pierce of the State University of Iowa a Estelle Liebling of the Curtis Institute Music. Miss Liebling, teacher of many succes ful singers, is a member of the noted fami which has brought such names into our Am ican musical life as Emil Liebling, Geor Liebling and Leonard Liebling.

Pages: 212.
Price: $2.00.
Publisher: Silver Burdett Company.

Music Since 1900

By NICOLAS SLONIMSKY

An altogether extraordinary chronology the chief musical events of the world, from t beginning of the twentieth century, which r flects thirty-five years of the most acti period in the annals of the art, at least fro the aspect of quantity. The work has be done with the meticulous, almost microscop care of the real master of research and shou prove invaluable to libraries and education institutions.

Pages: 592.
Price: $4.75.
Publisher: W. W. Norton, Inc.

The Country Dance Book

By BETH TOLMAN and RALPH PAGE

Country dances have come into immen favor in recent years, and this manual t shall we say *pedual?*) of the art is comple and interesting. Here they are, Grand March Sicilian Circles, Quadrilles, Jigs and Ree with a few Hornpipes and Round Dan thrown in for good measure. Yes, and th are full directions for acquiring their step and at the end is a list of music to be us with them.

Pages: 192.
Price: $2.00.
Publisher: The Countryman Press, Inc.

THE CUNEO PRESS, INC.

YOUR CHOICE OF 29

LEADING MAGAZINES

Combined with THE ETUDE

AT REDUCED PRICES!

● Save up to $2.00 on your favorite magazines by taking advantage of these special combination offers now! Subscriptions may be new or renewal and each magazine may be sent to a different address, if desired. Canadian and foreign postage extra.

THE ETUDE	$2.00	Both	$2.40
McCALL'S	1.00		
Regular price	$3.00	Save 60c	
THE ETUDE	$2.00	Both	$2.40
BETTER HOMES AND GARDENS	1.00		
Regular price	$3.00	Save 60c	
THE ETUDE	$2.00	Both	$2.40
PATHFINDER	1.00		
Regular price	$3.00	Save 60c	
THE ETUDE	$2.00	Both	$3.25
AMERICAN BOY	1.50		
Regular price	$3.50	Save 25c	
THE ETUDE	$2.00	Both	$2.75
AMERICAN GIRL	1.50		
Regular price	$3.50	Save 75c	
THE ETUDE	$2.00	Both	$2.85
CHRISTIAN HERALD	2.00		
Regular price	$4.00	Save $1.15	
THE ETUDE	$2.00	Both	$4.50
FICTION PARADE	3.00		
Regular price	$5.00	Save 50c	
THE ETUDE	$2.00	Both	$3.25
LIBERTY (Weekly)	2.00		
Regular price	$4.00	Save 75c	
THE ETUDE	$2.00	Both	$3.65
RED BOOK	2.50		
Regular price	$4.50	Save 85c	
THE ETUDE	$2.00	Both	$3.75
COLLIER'S WEEKLY	2.00		
Regular price	$4.00	Save 25c	
THE ETUDE	$2.00	Both	$4.00
NATURE MAGAZINE	3.00		
Regular price	$5.00	Save $1.00	
THE ETUDE	$2.00	Both	$3.85
THE INSTRUCTOR	2.50		
Regular price	$4.50	Save 65c	
THE ETUDE	$2.00	Both	$4.25
THE ORGANIST	2.50		
Regular price	$4.50	Save 25c	
THE ETUDE	$2.00	Both	$4.75
READER'S DIGEST	3.00		
Regular price	$5.00	Save 25c	
THE ETUDE	$2.00	Both	$4.50
ST. NICHOLAS	3.00		
Regular price	$5.00	Save 50c	
THE ETUDE	$2.00	All	$3.25
McCALL'S	1.00		
PATHFINDER	1.00		
Regular price	$4.00	Save 75c	
THE ETUDE	$2.00	All	$4.00
CHRISTIAN HERALD	2.00		
McCALL'S	1.00		
Regular price	$5.00	Save $1.00	
THE ETUDE	$2.00	All	$4.50
McCALL'S	1.00		
RED BOOK MAGAZINE	2.50		
Regular price	$5.50	Save $1.00	
THE ETUDE	$2.00	All	$4.00
WOMAN'S WORLD	.50		
RED BOOK	2.50		
Regular price	$5.00	Save $1.00	

THE ETUDE	$2.00	Both	$2.15
WOMAN'S WORLD	.50		
Regular price	$2.50	Save 35c	
THE ETUDE	$2.00	Both	$2.75
WOMAN'S HOME COMPANION	1.00		
Regular price	$3.00	Save 25c	
THE ETUDE	$2.00	Both	$2.95
OPEN ROAD (2 YEARS)	1.50		
Regular price	$3.50	Save 55c	
THE ETUDE	$2.00	Both	$2.50
WEE WISDOM	1.00		
Regular price	$3.00	Save 50c	
THE ETUDE	$2.00	Both	$2.75
BOYS' LIFE	1.00		
Regular price	$3.00	Save 25c	
THE ETUDE	$2.00	Both	$2.75
AMERICAN HOME	1.00		
Regular price	$3.00	Save 25c	
THE ETUDE	$2.00	Both	$2.90
CHILDREN'S PLAYMATE	1.50		
Regular price	$3.50	Save 60c	
THE ETUDE	$2.00	Both	$3.00
PARENTS' MAGAZINE	2.00		
Regular price	$4.00	Save $1.00	
THE ETUDE	$2.00	Both	$3.10
POPULAR SCIENCE	1.50		
Regular price	$3.50	Save 40c	
THE ETUDE	$2.00	Both	$3.75
CHILDREN'S ACTIVITIES	3.00		
Regular price	$5.00	Save $1.25	
THE ETUDE	$2.00	Both	$3.75
CHILD LIFE	2.50		
Regular price	$4.50	Save 75c	
THE ETUDE	$2.00	Both	$3.85
THE GRADE TEACHER	2.50		
Regular price	$4.50	Save 65c	
THE ETUDE	$2.00	Both	$4.25
AMERICAN MAGAZINE	2.50		
Regular price	$4.50	Save 25c	
THE ETUDE	$2.00	Both	$4.00
PHYSICAL CULTURE	2.50		
Regular price	$4.50	Save 50c	
THE ETUDE	$2.00	All	$3.25
McCALL'S	1.00		
BETTER HOMES AND GARDENS	1.00		
Regular price	$4.00	Save 75c	
THE ETUDE	$2.00	All	$2.75
McCALL'S	1.00		
WOMAN'S WORLD	.50		
Regular price	$3.50	Save 75c	
THE ETUDE	$2.00	All	$5.00
CHILDREN'S ACTIVITIES	3.00		
PARENTS' MAGAZINE	2.00		
Regular price	$7.00	Save $2.00	
THE ETUDE	$2.00	All	$4.75
AMERICAN MAGAZINE	2.50		
WOMAN'S HOME COMPANION	1.00		
Regular price	$5.50	Save 75c	

(This Club to One Address Only)

Add to Any Combination

LADIES' HOME JOURNAL. $1 for 1 Yr.; $1.50 for 2 Yrs.*; $2 for 3 Yrs.*; $3 for 5 Yrs.*
SATURDAY EVENING POST. $2 for 1 Yr.; $3.00 for 2 Yrs.*; $4 for 3 Yrs.*; $5 for 4 Yrs.*
COUNTRY GENTLEMAN. 5 yrs. for $1.00.

*United States Only

Canadian and Foreign Postage Extra

SEND ORDERS WITH PAYMENT TO

THE ETUDE MUSIC MAGAZINE

— Theodore Presser Co., Publishers —

1712 Chestnut Street, Philadelphia, Pa.

Earn A Teacher's Diploma or A Bachelor's Degree

In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered.

It is too easy for them to say "I am busy and haven't the time for more study myself." They find that excuse instead of making the effort to use the minutes each day which so often go to waste.

The most successful musician, of course, is a very busy one. The demands upon his attention are never ceasing—yet he is the one who can find the extra time for something worth while. It is for such a one, chiefly, that the Extension Courses are the greatest benefit. For him it is hard to give up his interesting class or position and go away for instruction.

Extension work is also equally advantageous to the beginner and the amateur. The work can be done at home in spare time, with no interference with one's regular work.

The Increased Demands for DEGREES have Resulted in Larger Classes for the ADVANCED COURSES offered by the UNIVERSITY EXTENSION CONSERVATORY.

Look back over the last year. What progress have you made? Perhaps you've wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege. We offer them without obligation to you. Ours is one of the leading musical institutions and we urge you to take advantage of the spare moments you are sure to find. You must not rely upon your good intentions, as you have in the past, or you will miss this opportunity.

The service offered to teachers in our classes continues long after the diploma or degree is awarded.

There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

A Diploma is the key to the best teaching position. Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Courses.

This great musical organization now in its 34th successful year—has developed and trained many musicians and many successful teachers. And to you we offer the same advantages which have been given to them.

Now is the opportune time for you to clip the coupon below. Get it in the first mail. Don't waste any more time! The coupon will bring you information about the lessons which will be of untold value.

This Is *Your* Opportunity—Mail the Coupon TODAY!

University Extension Conservatory

DEPT. A-110, CHICAGO, ILLINOIS

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-110
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

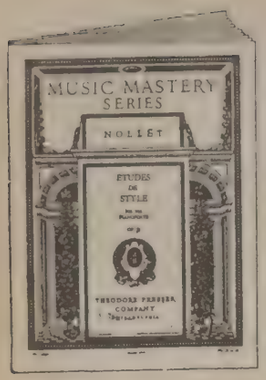
- ☐ Piano, Normal Course for teachers
- ☐ Piano, Course for Students
- ☐ Public School Music
- ☐ Harmony
- ☐ Adv. Composition
- ☐ Trumpet
- ☐ Cornet
- ☐ Voice
- ☐ History of Music
- ☐ Choral Conducting
- ☐ Clarinet
- ☐ Violin
- ☐ Guitar
- ☐ Ear Training and Sight Singing
- ☐ Mandolin
- ☐ Saxophone
- ☐ Piano Accordion
- ☐ Banjo
- ☐ Reed Organ

Name ..... Age .....

Street No. .....

City ..... State .....

How long have you taught Piano?..... How many pupils have you now?..... Do you hold a Teacher's Certificate? ..... Have you studied Harmony?.....Would you like to earn the Degree of Bachelor of Music?.....

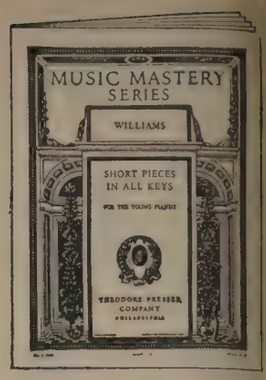


THE MUSIC MASTERY SERIES

Popularly Priced

SIXTY CENTS

EACH VOLUME



THE LARGE AND ECONOMICAL EDITIONS, WHICH THE DEMAND FOR THIS SUCCESSFUL SERIES OF MODERN PIANO STUDY MATERIALS ENABLES US TO PRINT, PERMIT THE MAINTENANCE OF THIS UNIFORM AND EXCEPTIONALLY REASONABLE PRICE ON THESE WORKS.

Excellent PIANO STUDY WORKS covering many phases of pianistic development in all grades, and supplying important contributions to the teaching materials used by many teachers, are found in this Series. If you are a teacher you will find it helpful to have at hand for permanent reference the "Descriptive Catalog of *Music Mastery Series* Works." (This Catalog will be sent FREE on request.) TEACHERS ARE GRANTED A DISCOUNT AND EXAMINATION PRIVILEGES ON THESE VOLUMES.

FIRST GRADE STUDIES - L. A. Bugbee
Grade 1 (Cat. No. 7718) Price, 60 cents

THE PIANO BEGINNER - Louis G. Heinze
Grade 1-2 (Cat. No. 9651) Price, 60 cents

FIRST AND SECOND GRADE STUDY PIECES - Edmund Parlow
Grade 1-2 (Cat. No. 9643) Price, 60 cents

SHORT MELODY ETUDES - Mathilde Bilbro
Grade 1½-2 (Cat. No. 18799) Price, 60 cents

TOUCH AND TONE - Ave Corbett
Grade 1-2½ (Cat. No. 18051) Price, 60 cents

TWENTY-FIVE SHORT AND MELODIOUS STUDIES - Ludvig Schytte, Op. 108
Grade 1½-2½ (Cat. No. 4348) Price, 60 cents

SECOND GRADE BOOK OF MELODIC STUDIES - L. A. Bugbee
Grade 2 (Cat. No. 13041) Price, 60 cents

TWENTY PROGRESSIVE STUDIES IN THE SECOND GRADE - M. Greenwald
Grade 2 (Cat. No. 16920) Price, 60 cents

MELODIOUS SECOND GRADE STUDIES - Arnoldo Sartorio, Op. 901
Grade 2 (Cat. No. 8647) Price, 60 cents

RECREATIVE ETUDES - R. S. Morrison
Grade 2 (Cat. No. 22674) Price, 60 cents

MELODIOUS STUDY ALBUM FOR YOUNG PLAYERS - Arnoldo Sartorio
Grade 2 (Cat. No. 24067) Price, 60 cents

TWENTY SHORT EXERCISES - For the Equal Training of the Hands - Bernhard Wolff, Op. 191
Grade 2 (Cat. No. 4243) Price, 60 cents

FINGER FREEDOM STUDIES - Arnoldo Sartorio, Op. 1060
Grade 2 (Cat. No. 13137) Price, 60 cents

SECOND GRADE STUDY - Ten Characteristic Studies - Rhythm and Expression - R. S. Morrison
Grade 2 (Cat. No. 13343) Price, 60 cents

TWELVE PIANO ETUDES - For Young Students - Mathilde Bilbro
Grade 2 (Cat. No. 23468) Price, 60 cents

THE PROGRESSING PIANO PLAYER - Louis G. Heinze
Grade 2-2½ (Cat. No. 11248) Price, 60 cents

ETUDES MIGNONNES - Paul Wachs
Grade 2-2½ (Cat. No. 6885) Price, 60 cents

SHORT PIECES IN ALL KEYS - F. A. Williams
Grade 2-3 (Cat. No. 25235) Price, 60 cents

EXTENSION STUDIES FOR SMALL HANDS - F. P. Atherton, Op. 166
Grade 2-3 (Cat. No. 7679) Price, 60 cents

SECOND YEAR STUDY BOOK - Arnoldo Sartorio
Grade 2-3 (Cat. No. 22924) Price, 60 cents

ETUDES MELODIQUES - Geo. L. Spaulding
Grade 2-3 (Cat. No. 13244) Price, 60 cents

STYLE AND TECHNIC - Gustav Lazarus, Op. 129
Grade 2-3 (Cat. No. 7973) Price, 60 cents

ETUDES FACILES - Albert Franz
Grade 2-3 (Cat. No. 17671) Price, 60 cents

PIECES FOR THE DEVELOPMENT OF TECHNIC - For the Equal Training of the Fingers - N. Louise Wright
Grade 2-3 (Cat. No. 22570) Price, 60 cents

MELODY PICTURES - For Study and Recreation - Anton Schmoll
Grade 2-3 (Cat. No. 4891) Price, 60 cents

ETUDES MINIATURES - Frances Terry
Grade 2-3 (Cat. No. 18872) Price, 60 cents

RHYTHM AND TECHNIC - M. Greenwald
Grade 2-3 (Cat. No. 13932) Price, 60 cents

MELODY AND VELOCITY - Arnoldo Sartorio, Op. 872
Grade 2-3 (Cat. No. 8218) Price, 60 cents

ALBUM OF SECOND AND THIRD GRADE STUDY PIECES - Geza Horvath, Op. 123
Grade 2-3 (Cat. No. 9417) Price, 60 cents

MELODIOUS ELEMENTARY ETUDES - Franz Liftl, Op. 161
Grade 2-3 (Cat. No. 18870) Price, 60 cents

TEN TONAL TALES FOR PIANO - Ten Rhythmic and Melodious Study Pieces - Harold Locke
Grade 2-3 (Cat. No. 26380) Price, 60 cents

THROUGH THE MAJOR KEYS - Ellen Ransom
Grade 2½-3 (Cat. No. 7976) Price, 60 cents

FACILE FINGERS - Ten Short Melodious Studies - Cedric W. Lemont, Op. 60
Grade 3 (Cat. No. 24891) Price, 60 cents

TECHNIC AND TONALITY - Twelve Easy Study Pieces for the Pianoforte - N. Louise Wright
Grade 3 (Cat. No. 24752) Price, 60 cents

TWELVE MELODIOUS STUDIES - Featuring Scale and Chord Formations - Carl Wilhelm Kern
Grade 3 (Cat. No. 23282) Price, 60 cents

MELODIOUS STUDIES IN STYLE AND MECHANISM - P. A. Schnecker
Grade 3 (Cat. No. 4055) Price, 60 cents

MELODIC STUDIES FOR THE SPECIAL DEVELOPMENT OF THE LEFT HAND - Arnoldo Sartorio, Op. 1092
Grade 3 (Cat. No. 13492) Price, 60 cents

EIGHT MELODIOUS AND CHARACTERISTIC OCTAVE STUDIES - Arnoldo Sartorio, Op. 911
Grade 3 (Cat. No. 8658) Price, 60 cents

TIME STUDIES - Sidney Steinheimer
Grade 3 (Cat. No. 13356) Price, 60 cents

ETUDES FANTAISIES - Gustav Lazarus
Grade 3 (Cat. No. 13436) Price, 60 cents

ECLECTIC PIANO STUDIES - Louis G. Heinze
Grade 3 (Cat. No. 24253) Price, 60 cents

LEFT HAND FACILITY - M. Paloverde
Grade 3 (Cat. No. 14658) Price, 60 cents

MELODIES IN DIFFICULT KEYS - Mathilde Bilbro
Grade 3 (Cat. No. 14026) Price, 60 cents

TWELVE MELODIOUS STUDIES IN EMBELLISHMENTS - Arnoldo Sartorio, Op. 902
Grade 3 (Cat. No. 8685) Price, 60 cents

TWELVE MELODIOUS STUDIES FOR ACQUIRING CERTAINTY - Arnoldo Sartorio, Op. 1107
Grade 3 (Cat. No. 16636) Price, 60 cents

PRELIMINARY STUDIES IN OCTAVE PLAYING - Wilson G. Smith, Op. 81
Grade 3-7 (Cat. No. 3150) Price, 60 cents

STUDIES FOR THE EQUAL DEVELOPMENT OF THE HANDS - Ernst Heuser
Grade 3-4 (Cat. No. 7645) Price, 60 cents

INTERPRETATION STUDIES - Franz C. Bornschein
Grade 3-4 (Cat. No. 15246) Price, 60 cents

TWELVE MELODIC OCTAVE STUDIES - Geza Horvath, Op. 43 (In Two Books)
Grade 3-4 (Cat. No. 3628, Book 1)
(Cat. No. 4021, Book 2)
Price, 60 cents, Each

FIRST STUDIES IN OCTAVE PLAYING - Theodore Presser
Grade 3-4 (Cat. No. 14590) Price, 60 cents

SIX OCTAVE AND CHORD JOURNEYS - Irene Rodgers
Grade 3-4 (Cat. No. 26364) Price, 60 cents

SPECIAL STUDIES IN STACCATO - Thirds, Sixths and Octaves - James H. Rogers
Grade 3-4 (Cat. No. 2289) Price, 60 cents

ETUDES DE STYLE - E. Nollet, Op. 25
Grade 4-5 (Cat. No. 18844) Price, 60 cents

SIX STUDY PIECES IN THIRDS - Carl Moter
Grade 3-4 (Cat. No. 19905) Price, 60 cents

MINIATURES - James H. Rogers
Grade 3-4 (Cat. No. 3919) Price, 60 cents

STUDIES FOR THE LEFT HAND ALONE - Arnoldo Sartorio, Op. 1103
Grade 3-4 (Cat. No. 13379) Price, 60 cents

TEN MELODIOUS STUDIES FOR ADVANCING PLAYERS - Arnoldo Sartorio, Op. 876
Grade 4 (Cat. No. 8633) Price, 60 cents

SIXTEEN RECITAL ETUDES - Ludvig Schytte, Op. 58
Grade 4 (Cat. No. 18635) Price, 60 cents

WRIST STUDIES - Edward Baxter Perry
Grade 4 (Cat. No. 14812) Price, 60 cents

STUDIES IN SYNCOPATION - Arnoldo Sartorio, Op. 1079
Grade 3-4 (Cat. No. 13083) Price, 60 cents

EIGHT MELODIOUS STUDIES IN MODERN TECHNIC - Geza Horvath, Op. 87
Grade 4-5 (Cat. No. 6793) Price, 60 cents

TEN PICTURESQUE STUDIES - F. Sabathil, Op. 271
Grade 4-5 (Cat. No. 9023) Price, 60 cents

OCTAVE VELOCITY - James H. Rogers
Grade 4-6 (Cat. No. 8561) Price, 60 cents

EXERCISES IN EXTENSION FOR THE FINGERS - Introduction to "Finger-Gymnastics" - Isidor Philipp
Grade 5 (Cat. No. 5649) Price, 60 cents

FIFTEEN ETUDES MELODIQUES - E. Nollet, Op. 43
Grade 5 (Cat. No. 11129) Price, 60 cents

FIVE LYRIC STUDIES - Edward Baxter Perry
Grade 5 (Cat. No. 14809) Price, 60 cents

ETUDES ELEGANTES - Theodore Lack, Op. 30
Grade 5 (Cat. No. 12128) Price, 60 cents

FIFTEEN ETUDES FOR THE CULTIVATION OF THE LEFT HAND - E. R. Kroeger, Op. 55 (In Two Books)
Grade 5-6 (Cat. No. 4101, Book 1)
(Cat. No. 4102, Book 2)
Price, 60 cents, Each

HAND CULTURE - A System of Double Note Finger Training - Anna Busch Flint
Grade 6 (Cat. No. 7906) Price, 60 cents

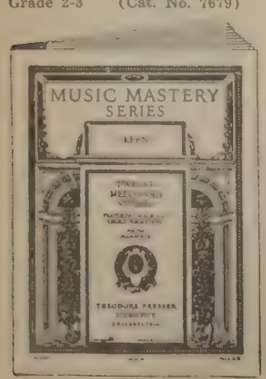
TEN BRILLIANT OCTAVE STUDIES - Arnoldo Sartorio, Op. 1044
Grade 6 (Cat. No. 11480) Price, 60 cents

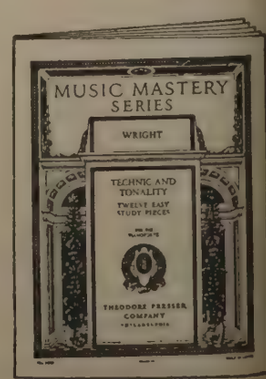
INTERPRETATION AND MECHANISM - Georg Eggeling, Op. 175
Grade 6 (Cat. No. 8848) Price, 60 cents

ETUDES ARABESQUES - Wilson G. Smith, Op. 75
Grade 8 (Cat. No. 2363) Price, 60 cents

THERE ARE ONLY THREE EXCEPTIONS IN THIS ENTIRE SERIES TO THIS NEW UNIFORM PRICE OF 60 CENTS EACH.

These Exceptions are:—SCALES AND CADENCES - By Theodore Presser - Pr., 50c; CHORDS AND ARPEGGIOS - By Preston Ware Orem - Pr., 50c and SCALES IN DOUBLE NOTES - By Preston Ware Orem - Pr., 50c.





PUBLISHED BY

THEODORE PRESSER CO.

1712 CHESTNUT STREET PHILADELPHIA, PA.

OUR PUPILS WANT CENTURY MUSIC Certified

OR LESS MONEY EDITION

CENTURY COSTS ONLY

15¢ A COPY 15¢
20¢ IN CANADA

ACHERS:—You can encourage parents to keep up dren's music lessons if you don't discourage n with the cost of music. CENTURY EDITION only 15c—keeps the cost of pieces at a minimum ct, doesn't restrict your teaching in any way.

temember, this standardized price has not been ieved by printing an inferior Edition. If you are all skeptical regarding this, we would urge you t earnestly, for your own sake and for the benefit our students, that you secure a copy of Century compare it with any other existing edition which may have or may be familiar with, and we are tain that Century will prove positively and con-tively that it has no superior.

All the suitable classics and a multitude of Stand-modern compositions are available in "CEN-RY" at this standardized 15c price, irrespective to whether the Edition contains two or twenty es.

Here are a few selected at random from our alogue:

ENTURY PIANO SOLOS, 15c ea.

'apital letter indicates key—number the grade.)

2 Amaryllis (Air of Louis XIII), E—4....Ghys
6 Avalanche, Am—3 .....Heller
1 Barcarolle (Tales of Hoffm'n), F—3.Offenbach
4 Beautiful Blue Danube, D—4.....Strauss
6 Betty's Waltz, C—1 .....Martin
10 Big Bass Fiddle, The, C—1.....Hopkins
7 Black Hawk Waltz, Eb—2.....Walsh
6 Blue Butterflies, Valse Cap., D—4.Leon Dore
6 Bridal Chorus (Lohengrin), Bb—3...Wagner
3 Bunch of Daisies, A, Valse, G—1....Martin
9 Butterfly, The, Etude, Em—3.....Lavalle
4 Butterfly, Op. 81, No. 4, D—3.....Merkel
8 Crimson Blushes, Caprice, G—4.....Lester
3 Dance of Goldenrods, F—3.....Fitzpatrick
1 Dark Eyes, Dm—3 .....Grooms
1 Deep River (Transcription), C—3....Grooms
5 Edelweiss Glide, Waltz, Eb—4...Vanderbeck
8 El Choclo (Tango Argentine), Dm—3.Villoldo
8 Elegie (Melody), Op. 18, Em—4...Massenet
4 Elizabeth Waltz, C—1 .....Martin
5 Fairy Wedding, Waltz, C—2.....Turner
4 Falling Waters, Reverie, Eb—4.....Truax
9 Fifth Nocturne, Op. 52, Ab—4.....Leybach
9 Floral Parade, The, Valse, C—1.....Martin
7 Flower Song, Op. 39, F—3 .....Lange
10 Flowers and Ferns, Tone Poem, G—4...Keiser
9 General Grant's March, F—3.....Mack
8 Gypsy Encampment, Am—2 .....Behr
8 Gypsy Rondo, G—3 .....Haydn
9 Hanon Virtuoso, Pianist, Part 1.....Burdick
8 Hungarian Dance, No. 5, A—5.....Brahms
5 Hungarian Rhapsody No. 2, Cm—5...Bendel
13 In Rank and File, C—2.....Lange
15 Kamennoi Ostrow, F#—5.....Rubinstein
7 La Golondrina, The Swallow, G—3..Serradell
4 Let 'Er Go! (March) F—3.....Wood
9 Love and Flowers, Em—3.....Aldrich
7 Love Dreams (Liebestraum), Ab—6....Liszt
13 Melody in F, F—4.....Rubinstein
1 Menuet in G, No. 2, G—2.....Beethoven
3 Minuet (Don Juan), G—2.....Mozart
5 Minute Waltz, Op. 64, No. 1, Db—3..Chopin
2 Moonbeams on the Lake, C—3....Fitzpatrick
6 Moonlight Sonata, C#m—6.....Beethoven
6 Morning Prayer, Melodic, F—2....Streabbog
6 Mountain Belle, Schottische, F—2...Kinkel
12 Over the Waves, Waltzes, G—3.....Rosas
4 Poet and Peasant, Overture, D—4.....Suppe
11 Polonaise (Military), Op. 40, A—4...Chopin
8 Prelude, Op. 3, No. 2, C#m—5..Rachmaninoff
8 Robin's Return, The, Ab—4.....Fisher
3 Rondo Capriccioso, Op. 14, E—5..Mendelssohn
4 Rustic Dance, Eb—3 .....Howell
10 School Pictures, C—1 .....Hopkins
1 Sonata Pathetique, Cm—5 .....Beethoven
1 Star of Hope, Reverie, F—3.....Kennedy
2 Trip to Niagara, A, Bb—3.....Cornish
8 Trovatore, Il, Fantasie, Eb—5.....Smith
10 Two Guitars (Transcription), Dm—3.Grooms
3 Waves of the Danube, Am—3.....Ivanovici
6 Wayside Chapel, The, Op. 42, F—3-4...Wilson
5 Whoop 'Er Up! (March), G—3-4.....Wood

OLIN AND PIANO DUETS, 15c ea.

h number has separate parts for Violin & Piano

A—1 to A—3 Very easy to medium
B—1 to B—3 Easy to difficult
C—1 to C—3 Medium to concert solos

8 Beautiful Blue Danube, A—3 .....Strauss
2 Boat Song, A—1 .....Vogt
4 Crimson Blushes, Caprice, B—2 .....Lester
7 Dark Eyes, B—2 .....Grooms
5 Dream of the Shepherdess, C—1....Labitzky
5 Dream Waltz, A—1 .....Vogt
3 Hungarian Dance, No. 5, B—3 .....Brahms
7 La Paloma, A—3 or B—2 .....Yradier
5 Love and Flowers, A—3 or B—2 .....Aldrich
1 Menuet in G, A—1 or B—1 .....Beethoven
) Over the Waves, Waltz, A—3 .....Rosas
9 Poet and Peasant, Overture, B—3 ..Suppe
4 Star of Hope, Reverie, B—1 .....Kennedy
) Traumerei and Romance, B—2 ....Schumann
5 Two Guitars, B—2 .....Grooms
4 Valse Barcarolle, A—2 .....Offenbach

Century Catalogue contains over 3,000 compo-ns consisting of **PIANO SOLOS—DUOS** and **OS—VIOLIN** and **PIANO—DUOS—TRIOS QUARTETS—SAXOPHONE** and **PIANO—NDOLIN** and **GUITAR** and **VOCAL.**

your dealer for Century music, and if he can't dy you send your order direct to us. Our com-e catalogue will be mailed you FREE on request.

ENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy $2.00 a year

VOLUME LVI, No. 4 APRIL, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Dr. Frances Elliott Clark
F. Sherman Cooke
Louis Woodson Curtis
Dr. Hollis E. Dann
William Arms Fisher
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth A. Gest
Mabelle Glenn
Victor J. Grabel
Jacob Kwalwasser
George L. Lindsay
Joseph E. Maddy
Guy Maier
Guy McCoy
Russell Van Dyke Morgan
William S. Nortenheim
Dr. Victor L. F. Rebmann
Peter Hugh Reed
Henry S. Sawyer
Frederick W. Wodell

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

Etude Historical Portrait Series 210
World of Music 212
Editorials 213
Maurice Ravel ..... *M. Dumesnil* 215
Composers and Stylists ..... *H. Dollam* 216
A Trip Through Musical Paris ..... *P. de Launay* 217
Wagner and the Box Office ..... *A. Bodanzky* 219
The Etude Prize Winners 220
"He Never Took Lessons" ..... *Mrs. H. Miller* 220
The Interesting Falsetto ..... *F. W. Wodell* 221
O Promise Me ..... *E. A. Barrell* 222
The Story of a Great Librettist ..... *A. Robinson* 223
Musicians of April Birth ..... *W. F. Gates* 224
The Threshold of Music ..... *L. Abbott* 225
Fifty Years Ago This Month 226
Records and Radio ..... *P. H. Reed* 226
Band and Orchestra Department ..... *W. D. Revelli* 227
"Let's Tune Up" ..... *W. D. Revelli* 227
Music Extension Study Course ..... *J. Thompson* 228
Teachers Round Table ..... *G. Maier* 229
Dressing up the Studio Performance ..... *S. West* 230
Eliminating the Arm Touch ..... *R. Bassett* 255
Singer's Etude 256
Lessons from Recorded Artist Singers ..... *H. Henley* 256
Voice Training in Our Schools ..... *J. Kelly* 257
Organist's Etude 258
Interesting Sources of Some Famous Hymn Tunes ... *C. N. Boyd* 258
Points for the Choir Director ..... *J. L. Brainerd* 259
A Handy Organ "Gadget" ..... *D. R. Adamson* 259
Organ Questions and Answers ..... *H. S. Fry* 260
Piano Accordion Department ..... *P. Deiro* 261
On Purchasing an Accordion ..... *P. Deiro* 261
Violinist's Etude ..... *R. Braine* 262
Checking First Position Double Stops ..... *A. Saunders* 262
How Do You Hold Your Bow? ..... *H. Wolk* 262
Put on Your "A" String in a Jiffy ..... *J. H. Lebick* 263
Improving Intonation in Violin Classes ..... *J. Jenkinson* 263
Violin Questions and Answers ..... *R. Braine* 264
Marvelous Memories 266
Questions and Answers ..... *K. W. Gehrkens* 267
Voice Questions Answered ..... *F. W. Wodell* 269
Beethoven's Tragic Affliction 270
Fretted Instruments Department ..... *G. C. Krick* 271
Right Hand Technic for the Classic Guitar ..... *G. C. Krick* 271
Junior Etude ..... *E. Gest* 276
Letters from Etude Friends 278
Musical Books Reviewed 278

Music

Fascinating Pieces for the Musical Home

Menuet Reverchon ..... *C. Wiesemann* 231
Idylio ..... *H. A. Matthews* 232
Valse de Concert ..... *I. Berge* 233
Little Pierrette ..... *C. Huerter* 236
Humoresque ..... *G. V. Gilbert* 237
Album Leaf ..... *R. Wagner* 238
Believe Me, If All Those Endearing Young Charms ..... *W. P. Mero* 239

Master Works

Good Friday Spell, from Parsifal ..... *R. Wagner* 240
From the Sixth Sonata ..... *T. Arne* 242

Outstanding Vocal and Instrumental Novelties

My Jesus, I Love Thee (Organ) ..... *A. J. Gordon* 243
Prelude, in E Minor (Violin & Piano) ..... *M. Press* 244
Stars and the Depth of Night (Vocal) ..... *C. Edwards* 245
Oh! Lift Your Youthful Hearts! (Vocal) ..... *L. R. Dressler* 246
Anvil Chorus from "Il Trovatore" (4 hands)
G. Verdi—H. Engelmann (Arr.) 248

Progressive Music for Orchestra

Prelude in E Minor ..... *J. S. Bach* 250

Delightful Pieces for Junior Etude Readers

Hop Toad, The ..... *H. Arnold* 252
Gypsy Child, The ..... *M. Paldi* 252
Will-o'-the-Wisp ..... *E. Ketterer* 253
Let's Play Baseball ..... *E. Chittenden* 254
Little Flower Waltz ..... *J. H. Rogers* 254

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co. for U. S. A. and Great Britain.

Just Off Press!

all the best sellers in one book!

COME TO THE FAIR

And Eleven More
Three Part (S.S.A.) Choruses

CONTENTS

How Lovely Are Thy Dwellings
I Passed By Your Window
Land of Hope and Glory
Sunshine & Butterflies
Thanks Be To God
Bless This House
O Lovely Night
Daffodil Gold
Danny Boy
Sunbeams
Quiet

Price each book 54c
Also Published in Two-Part—Price 54c

Also

5—NEW ONE ACT—5
MUSICAL PLAYS

Only six copies needed to fulfill Performance Requirements.

SILENCE IN COURT
A Musical Burlesque for Boys & Girls
by ALEC ROWLEY
68c Duration 90 Minutes

IN QUEST OF SPRING
A Children's Play for Boys and Girls
by GWYNETH M. LEWIS
54c Duration 60 Minutes

30
MINUTES WITH LINCOLN
Stirring Scenes from the Life of the great Emancipator
by H. L. BLAND
54c

30
MINUTES WITH MOZART
An Episode in the Life of the greatest Child Prodigy
by H. L. BLAND
54c

30
MINUTES WITH FOSTER
A Dramatic Episode in the Life of the great Composer
by H. L. BLAND
54c

Send for Complete Catalog of
EDITION BEAUTIFUL
The correct Edition of Piano Music
15c per Copy 15c

BOOSEY-HAWKES-BELWIN, INC.
43 West 23rd Street
New York, N. Y.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3300 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



Alexander Scriabin—B. Moscow, Jan. 10, 1872; d. there April 27, 1915. Comp., pianist. Studied at Moscow Cons. A mystical, iconoclastic musical impressionist. Works chiefly orchl. and piano



Oscar Seagle—B. Chattanooga, Tenn., Oct. 31, 1877. Baritone, teacher. Studied with J. de Reszke in Paris, then became his assistant. Tours of France and England. Maintains N. Y. studio.



Frank L. Sealy—B. Newark, N. J., Sept. 13, 1858. Organist, cond. Among his teachers was Dudley Buck. Organist with N. Y. Symph. Soc. and N. Y. Oratorio Soc. Warden, A. G. O.



S. Wesley Sears—B. Hu[n]gdon, Pa., 1876; d. Phila. Mar. 7, 1929. Comp., pro[f] orgnst. Pu. of Widor and J. Bridge. For 18 yrs., orgn. St. James Ch., Phila. W[ar]dean, A.G.O. Wrote anthe[ms]



Carl Emil Seashore—B. Mörlunda, Sweden, Jan. 28, 1866. Teacher, psychologist, writer. Has devised a method for measuring musical talent. His writings are notable. Dean, Grad. Sch., U. of Iowa.



Georg Sebastian—B. Budapest, Aug. 17, 1903. Comp., cond. From 1927 31 cond. of municipal opera, Berlin. In 1934, mus. dir. of Moscow radio station. Works: orch. pieces and chamber music.



Simon Sechter—B. Friedberg, Bohemia, Oct. 11, 1788; d. Vienna, Sept. 10, 1867. Comp., noted tchr. of counterpoint. Among pupils were Döhler, Henselt, Brückner, & Vieuxtemps. A prolific comp.



Edwin Stanley Seder—B. Tokio, Japan, Dec. 2, 1891; d. La Grange, Ill., Apr. 11, 1935. Comp., orgnst., tchr. Was dir., Chi. Bach Cho.; mem. of fac., Sherwood Mus. Sch., also of Wheaton Coll.



William Charles Ernest Seeboeck—B. Vienna, Aug. 21, 1859; d. Chicago, 1907. Comp., pianist, teacher. Pupil of Brahms and Rubinstein. From 1881 in Chicago. Wrote *Minuet a l'Antico*.



John Gordon Seely—B. Las Vegas, New Mexico, Sept. 10, 1882. Orgnst., mus. dir., comp. Well known in mid. west; his recitals in Toledo, O., have attrac. spe. atten. Active in A.G.O. Has publ'd. organ pcs.



Andres Segovia—B. Jaen, Spain, 1896. Guitar virtuoso, comp. Entirely self-taught. Has toured Europe. His N.Y. début, 1928, a sensational success. Arrangements and original works for guitar.



Andres de Segurola—Spain, 1878. Opera bass-ba[r]tone, teacher, producer. F[or] twelve years member Metro. Opera Co. (dé[but] 1908). Active in Hollywo[od] as teacher and coach.



Erich Sehlbach—B. Barmen, Ger., Nov. 18, 1898. Comp. Studied at Leipzig Cons. Well known in Germany. Has written operas, orchestra works, songs, and piano pieces.



Henry F. Seibert—B. Reading, Pa., July 19, 1890. Organist. Pupil of Pietro Yon and Ralph Kinder. Official orgnst. of Town Hall, N. Y. Has given many recitals with great success.



Toscha Seidel—B. Odessa, Russia, Nov. 17, 1899. Violinist. Studied at Petrograd Cons. under Auer. Début, Oslo, Norway, 1915. New York début, 1918. Joint recitals with Auer.



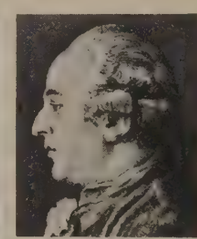
Anton Seidl—B. Pest, May 7, 1850; d. New York, Mar. 28, 1898. Celebrtd. cond. Brought to N. Y. by Walter Damrosch, his presentation of the Wagner operas firmly estbld. these works in Amer.



C. Linn Seiler—B. Phila., Mar. 30, 1881. Comp., cond. From 1904-07, dir of mus., Haverford Coll. In 1906-07 cond. of Gilbert and Sullivan ops. for Savoy Op. Co., Phila. Chl. wks., songs, pia. pcs.



Emma Seiler—B. Bavaria, 1821, Vocal teacher, author. Was active in Germany. In 1868 located in Phila. Made valuable scientific research of voice production. Wrote books on singing and speaking.



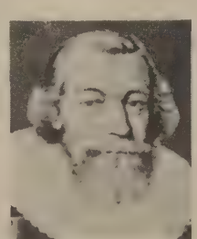
Nicolas Séjan—B. Paris, Mar. 19, 1745; d. there Mar. 16, 1819. Comp., orgnst. Held positions at Notre Dame, St. Sulpice and at the royal chapel. Wrote violin pieces and piano and organ works.



Bernhard Sekles—B. Fr[an]fort-on-Main, June 20, 18[72] d. there. Comp., tchr. Stud[ied] at Hoch's Con., Frankf[urt] Kapellm. in Heidelberg [and] Mayence. In 1896, prof. [of] theory, Hoch's Cons., then [di]



Gisella Selden—B. Budapest, June 6, 1884. Comp. Studied composition in 1907-08 with Béla Bartók. Some of her works have been presented, with great success, by the Budapest Philh. Orch.



Thomas Selle—B. Zörbig, Saxony, Mar. 23, 1599; d. Hamburg, July 2, 1663. Comp., dir. Cantor and mus. dir. at Hamburg Cathedral. Wr. many madrigals, motets, sacred and secular songs.



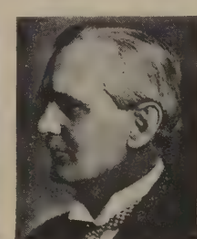
Johan Selmer—B. Christiania, Norway, Jan. 20, 1844; d. Venice, July 22, 1910. Comp., cond. Studied at Leipzig Cons., and Paris Cons. Succd. Svendsen as dir. of Christiania Mus. Soc.



Johannes Sembach—B. Berlin, Mar. 9, 1881. Dramatic tenor. Sang in Dresden and Vienna. Début Covent Garden, 1910. New York début, 1914. Created *Aegisthus* in "Elektra" of Strauss.



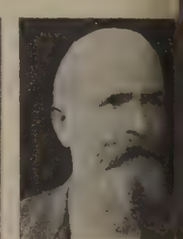
Marcella Sembrich—B. Wisniewczyk, Galicia, Feb. 15, 1858; d. New York, Jan. 11, 1935. Celeb. oper. soprano. N.Y. début, 1883; retired 1909. Fac. mem. Curtis Inst., Phila., Juilliard Sch., N. Y.



Liborius Semmann—B. Grafton, Wis., Oct. 30, 1873. Comp., tchr. Has held important teaching posts in Wisconsin. Past pres., Wis. M. T.A. Chairman Examining Bd., Wis. M.T.A. Res. Mil.



Francesco Bernardi Senesino—B. Siena, 1680; d. about 1750. Sensational male soprano, regarded by some as Farinelli's superior. Created principal parts of many operas by Handel.



Arnold F. Senfft von Pil[sach]—B. Grameiz, Ger., M[ay] 15, 1834; d. Marburg, G[er.] Mar. 7, 1889. Barit[one] Pupil of Seiber and Sc[hu]hausen. Was a lead[ing] singer in Berlin.



Ludwig Senfl—B. Zurich, about 1492; d. Munich, about 1555. Comp., famous contrapuntist. Succr. to H. Isaak, Kapellm. at Munich. Was ct. cond. at Munich. Luther's favorite comp. Wr. ch. music.



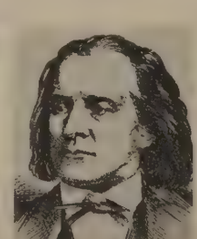
Tullio Serafin—B. Cavarzere, Italy, Sept. 8, 1878. Cond. Studied at Milan Cons. Conducted in Europe. From 1924-34 cond. at Metropolitan N. Y. Guest cond., Phila. Orch., 1929-30



Arrigo Serato—B. Bologna, Feb. 7, 1877. Violinist. Studied with F. Sarti. A brilliant concert artist. For a time played with Joachim Quartet. Taught in Berlin, then became a prof. in Rome.



Rudolf Serkin—B. Eger, Czechoslovakia, Mar. 28, 1903. Pianist. One of best known of younger artists of present day. Has given sonata recitals in Europe and Amer. with violinist, Adolf Busch.



Alexander N. Serov—B. Petrograd, Jan. 23, 1820; d. there Feb. 1, 1871. Comp. Lectured at Univ. of Moscow and Univ. of Petrograd. Regarded by many as a nati. comp., ranking next to Glinka.



Gaston Serpette—B. Nantes, Nov. 4, 1846; d. Paris, Nov. 3, 1904. Comp. Pupil of Ambroise Thomas at Paris Cons. Wrote many stage pieces, including about 30 operettas and light dramatic works.



Adrien-François Servais—B. Hal, Belgium, June 6, 1807; d. there Nov. 26, 1866. Violoncello virtuoso. Toured the continent, then became prof. at Brussels Cons., with many distinguished pupils.



Roger Huntington Sessio[ns]—B. Brooklyn, N. Y., Dec. 1896. Comp. Pupil of Hor[a]ce Parker and Ernest Bloch. "Symphony No. 1," play[ed] Boston Symph. in 1927. [He] written misel. large [wo]



Otakar Ševčík—B. Horazdowitz, Bohemia, Mar. 22, 1852; d. Pisek, Bohemia, Jan. 18, 1934. Famous violin pedagog. Tchr. of Kubelik, Zimbalist. Last visit to U. S. in 1922. Wr. num. "Ševčík Studies."



Déodat de Sévérac—B. St. Félix de Caraman, France, July 20, 1873. Comp. Pupil of d'Indy at Schola Cantorum, Paris. Has written operas, orchl. and ensemble wks., songs and organ pieces.



John Long Severance—B. Cleveland, O., May 8, 1864. Music patron. Donor of Severance Hall, Cleveland, the permanent home of the Cleveland Orch. Pres., Musical Arts Assn.



Edmund Severn—B. Nottingham, Eng., Dec. 10, 1862. Comp., vinst., tchr. Studied in Boston. For some years taught in N. Y. Has written violin works, piano pieces, songs. Res., Melrose, Mass.

Fabien Sevitzky—B. Wsshny Wolotchek, Russia, Sept. 30, 1893. Cond., double-bass virtuoso. Fdr. (1925), cond., Phila. Chamber Str. Sinfonietta. In 1937, appointed cond. Indianapolis Symph. O.

Theodore Frelinghuysen Seward—B. Florida, N. Y., Jan. 25, 1835; d. Orange, N. J., Aug. 30, 1902. Orgnst., tchr., cond., writer. From 1870 mus. supervr., Orange, N. J. Dir. of Fisk U. "Jubilee Singers."

Artur Seybold—B. Hamburg, Jan. 6, 1868. Comp., cond., violinist, teacher. Cond. of choral societies in Hamburg. Violin and piano pieces, a violin method, and piano works.

Irma Seydal—B. Bo[rn] Concert violinist. Pup[il] G. Straube and C. M[ar]fler. Has appeared with p[ri]cipal orchestras in [the] Two successful tours of [Ger]many.

Instrumental Ensemble Music

EASY QUARTETS FOR YOUNG VIOLINISTS

Each Part, 40 cents
Piano Acc., 75 cents

This collection also is delighting quartets of B-flat clarinet players.

This album may be used by a group of young violinists, just for the fun of ensemble playing, or for participation in programs. The piano is not essential to the rendition of these 15 attractive and interesting numbers. The 4 violin parts are quite easy, the 1st violin being the only part to go out of the 1st position and then only for an occasional use of the 3rd position.

THE BRASS CHOIR

A COLLECTION FOR BRASS INSTRUMENTS

A dandy collection of well-arranged selections of an attractive character. These are ideal for amateurs, as no parts are difficult. Various combinations can be made. Four different practical quartet combinations are suggested. The B-flat and E-flat books may be used by saxophones if desired.

PARTS PUBLISHED FOR
First B-Flat Trumpet
Second B-Flat Trumpet
First Trombone (*Bass Clef*)
Second Trombone and Tuba (*Bass Clef*)
E-Flat Horn
Baritone or Trombone (*Treble Clef*)

Each Part, 35 cents
Piano Acc., 60 cents

GONDOLIERI (GONDOLIERS)

By Ethelbert Nevin—Arranged for WOODWIND ENSEMBLE (Flute, Oboe, Clarinet, Horn, and Bassoon)
By Hugh Gordon
—Complete, $1.25.
—Score, 40c. Separate Parts, 20c Each.

This is one of the favorite tone poems from Nevin's world famous suite. *A Day in Venice* (*Un Giorno in Venezia*). It lends itself particularly well to the woodwind combination, and Hugh Gordon has made a very excellent scoring for this group of instruments.

DANCE OF THE ROSEBUDS

By Frederick Keats—Arranged for FOUR CLARINETS—By Hugh Gordon
—Score, 25c. Separate Parts, 15c Each.

A bright, tuneful composition that has the rhythmic appeal of a sprightly ballet. It is here arr. for a quartet of B-flat clarinets.

MELODY OF LOVE

By Hans Engelmann—Arranged for STRING QUARTET—By Ladislas Kun
—Complete, 50c. Separate Parts, 15c Each.

Everyone loves this melodious selection. Its theme has been borrowed for ballads, gospel songs, etc., but still it holds its standard worth and it is especially appealing in this string quartet form.

MENUETTO (From Quartet No. 52)

By F. J. Haydn—STRING QUARTET
Edited by Rob Roy Peery
—Complete with Score, 75c.
—Score, 25c. Separate Parts, 15c Each.

The Committee on Instr. Affairs of the M. S. N. C. recommend this easy number for small instrumental ensembles.

MENUETTO (From Quartet No. 41)

By F. J. Haydn—STRING QUARTET
Edited by Rob Roy Peery
—Complete with Score, 75c.
—Score, 25c. Separate Parts, 15c Each.

The more advanced string quartet will enjoy this charming movement from Op. 76, No. 2.

GARDEN OF ROSES

By Irene M. Ritter—Arranged for VIOLIN, CELLO, AND PIANO—By W. M. Felton—Complete, 75c.

With pleasing themes this number delights. This arr. is of moderate difficulty.

PRESSER'S FIRST STRING QUARTET BOOK

For First Violin, Second Violin, Viola and Cello. $2.25, Complete.

15 worthy compositions each skilfully arranged for effective string quartet playing. Each player is given an interesting, but not difficult, part. The aim at variety, in making up this collection of entirely new material for student players, was carried further by having several gifted arrangers, instead of only one, edit the book.

THE TRIO CLUB

Collection for Violin, Cello and Piano.

$2.00, Complete.

A splendid album containing 19 excellent numbers for violin, cello and piano ensembles. This is a collection of pieces of such varied assortment as to make a strong appeal to the professional as well as the amateur musician. The pieces are melodious and attractive without being trivial, and none of them has ever before appeared in any similar collection. This album is especially recommended for its adaptability to school ensembles, since the arrangements, while being very excellent and entirely adequate, make no unusual technical demands on the performer. Truly a most unique publication.

TRIO REPERTOIRE

For Violin, Cello and Piano.

$2.00, Complete.

The well equipped amateur group, or the professional ensemble requiring a large repertoire of attractive, musicianly selections, can do no better than add this superb collection to their library. The arrangements are intelligently made and the composers represented mark this collection as one of genuine artistic worth.

A DAY IN VENICE

(UN GIORNO IN VENEZIA)
Suite by ETHELBERT NEVIN.
Arranged for Violin, Cello and Piano.

$2.00, Complete.

These 4 beautiful and world-renowned tone poems, *Dawn*, *Gondoliers*, *Venetian Love Song* and *Good Night*, are enhanced in these masterly arrangements for an instrumental trio.

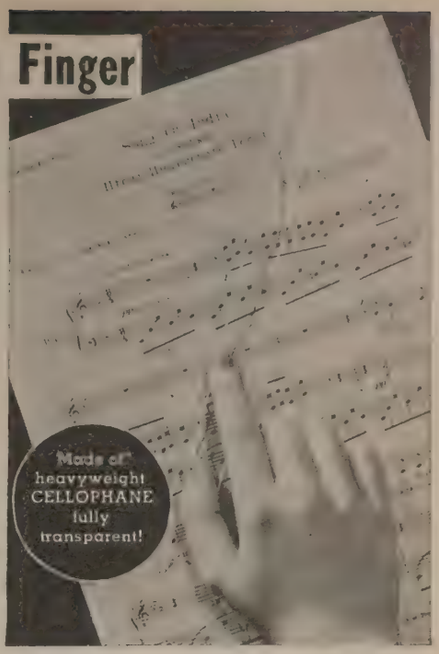
THEODORE PRESSER CO.
1712 CHESTNUT STREET PHILADELPHIA, PA.
DIRECT-MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS

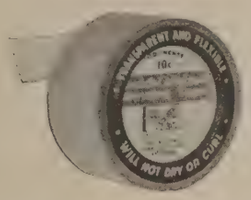
A Touch of the Finger does it!

Use SCOTCH CELLULOSE MENDING TAPE

for sealing torn sheet music, book pages, papers, and other repairs.

Seals instantly without water. Just a touch of the finger and you have a strong, fully transparent seal that will not dry out, crack, curl or loosen!





Send coupon for trial roll of Scotch Cellulose Mending Tape!

Made and patented in U. S. A. by
MINNESOTA MINING & MFG. CO.
ST. PAUL MINNESOTA
Under one or more of the following U. S. Patents: Nos. 1357020, 1779588, 1856986, 1814132, 1895978, 1959413, 1954805, Re. Nos. 18742, 19128.

ORDER BLANK E4JE

Gentlemen:
Please send me one trial roll of Scotch Cellulose Tape for which I enclose 10c in stamps to cover cost of handling and mailing.

NAME_____
ADDRESS_____
CITY_____
STATE_____

Aids for More Rapid Advancement of Young Piano Students

MAKE PIANO TEACHERS' WORK LESS FATIGUING

Jenkins *Adjustable* PIANO MUSIC RACK

For little tot pianists and adults who wear bifocal glasses

Pianos are built for adults. This rack brings music forward and down to just the right angle and distance for the child's eyes.

Reduces eye strain and nervousness, leaving all energies to study and practice.

TEACHERS OF PIANO! Once you use this rack with your little tots, you'll never let one be without it. The cost is insignificant compared with results.

FITS ALL GRAND AND UPRIGHT PIANOS
PRICE $2.50



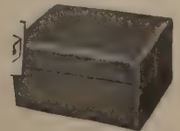
JENKINS ADJUSTABLE PIANO CUSHION



Four heights. Easy to adjust to any desired height on piano stool or bench. Have your student's arms at the proper level with keyboard with the use of this cushion. **Price $2.50**

JENKINS ADJUSTABLE PIANO FOOT REST

No dangling of feet of small students with this device. Six heights for resting the feet; 3 inches, 4 inches, 6 inches, 7¼ inches, 8½ inches, and 11½ inches. Provides firm rest for small feet when sitting at the piano. **Price $2.50**



Any one, or all three, will be sent on approval. If not satisfactory, they can be returned and money will be refunded. Order from us or obtain from your Sheet Music Dealer.

PRICE $2.50 EACH

Descriptive circulars will be mailed upon request.

JENKINS MUSIC COMPANY
1223 WALNUT ST. KANSAS CITY, MO.

MAIL COUPON TODAY FOR 10 DAY TRIAL

JENKINS MUSIC COMPANY
1223 Walnut Street, Kansas City, Mo.
☐ I enclose $2.50 as full payment for Jenkins Adjustable Music Rack.
☐ Send C.O.D. and I will pay $2.50 plus transportation charges on receipt of rack.
☐ Send full details on this and other Jenkins Piano Helps.
NAME_____
STREET_____
CITY_____ STATE_____

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 4 • APRIL, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



MME. ROSE PAULY

MME. ROSE PAULY created a furore, "unequalled in the present season," when on January 7th she made her Metropolitan Opera début in the title rôle of the "Elektra" of Richard Strauss; of which a conservative writer said that "Only a handful of artists have achieved such a triumph in the last several decades at the Metropolitan"; and, further, that "All in all the performance was probably the ablest that 'Elektra' has had in America."

THE CHORAL CONCERT is reported to be returning to favor in England. Thus the famous Hallé Orchestra of Manchester devoted an evening of its first quarter of the season to a performance of Haydn's "Creation," such an event as has not occurred in many years.

JOHN PHILIP SOUSA'S memory was recently given homage, from three-thirty to four (E. S. T.), when some of his most loved works were heard over the blue network of the National Broadcasting Company, as played by the famous Armco Band under the direction of Frank Simon.

ONE HUNDRED THOUSAND MUSICIANS are employed in the eight thousand registered musical organizations of Germany, according to a report of the Reich Music Chamber.

MARIAN ANDERSON, our internationally known American contralto, recently gave at Geneva, Switzerland, a program of songs of Schubert, and of Negro spirituals, "with a voice of extraordinary richness" and with "brilliant interpretation."

THE ITALO-AMERICAN ORCHESTRA of Philadelphia, with Guglielmo Sabatini conducting, closed its program of February 20th with a brilliant performance of the sparkling "La Serva Padrona" of Pergolesi, with Edward Rhein and Marie Zara in the leading rôles.

AN INTERNATIONAL SCHOOL OF LUTHIERS is reported to be contemplated at Cremona, the birthplace of Stradivarius, Guarnerius and the Amati family, with the approval of the Italian government.



H. J. LUSCHWITZ

MR. H. J. LUSCHWITZ, Director of Music to His Exalted Highness the Nizam of Hyderabad, India, is reported to be doing a notable missionary work in the cause of cultivating a better knowledge of Western music in that important state of the Far East. Educated at the Royal Academy of Music of London, he has been responsible for raising the state bands to a high standard of equipment and artistry; and he is here shown in his official regalia.

THE PHILADELPHIA ORCHESTRA, with Eugene Ormandy conducting, presented Harl McDonald's "Tragic Cycle" for soprano, chorus and orchestra, on its program of January 11th at Washington and of January 12th at Baltimore, with the assistance of the Choral Society of the University of Pennsylvania and of Selma Amansky, soprano.

GIOVANNI MARTINELLI, popular tenor of the Metropolitan Opera Company, recently completed a quarter of a century as a leading artist of that organization, in honor of which the Metropolitan Opera Club gave a testimonial dinner—when he became the second artist to receive such recognition.

THE BANJO HELD BY UNCLE NED on the statue of Stephen Collins Foster in Highland Park, Pittsburgh, is reported to have been cut away by vandals. The statue portrays our perhaps best known and most loved composer standing, while at his feet Uncle Ned, one of his most celebrated of musical characters, strums the now purloined banjo. A fund is being raised for its restoration.

THE "PARIS AND HELEN" of Gluck had recently its first performance in Germany, when given at the Weimar Opera House.

LUDWIG WÜLLNER, oldest of Germany's living singers, and known to the entire world of the past generation, has been for the last twenty years and still is specializing in readings of Goethe and Schiller.

A RECENT SUNDAY "POP" concert program of the Minneapolis Symphony Orchestra, led by Dmitri Mitropoulos, consisted of seven overtures, ranging from the demoniac and dramatic "Ruy Blas" of Mendelssohn, to the gay and garrulous "Anacreon" of Cherubini.

ARTHUR DUNHAM, widely known organist, choral conductor and composer, of Chicago, died there on January 24th. Born March 8, 1875, at Bloomington, Illinois, he early made a place among leading Chicago musicians. At his demise he was organist of the First Methodist Temple (the skyscraper church) and of K. A. M. Temple, and he had been conductor of the Association of Commerce Glee Club for nearly twenty-five years.

A MOZART FESTIVAL has been held at Prague, in honor of the one hundred and fiftieth anniversary of the première of "Don Giovanni" in that city; of "La Clemenza di Tito" which was written for the coronation of Leopold II; and of "The Marriage of Figaro." In honor of their beloved master, a Mozart Museum in the Villa Bertramka was dedicated.

THE FESTIVAL FOR 1938 of the International Society of Contemporary Music will be held in London, from June 17th to 24th, sponsored by the *Daily Telegraph* and the *Morning Post*.

THE SALZBURG FESTIVAL, to be held from July 23rd to August 31st, offers Mozart's "The Magic Flute," "Don Giovanni," "The Marriage of Figaro," and "Cosi Fan Tutte"; Beethoven's "Fidelio"; Wagner's "Tannhäuser," and "Die Meistersinger"; Verdi's "Falstaff"; Gounod's "Faust"; Strauss's "Der Rosenkavalier"; and Gluck's "Orpheus"; with also orchestral concerts and performances of Mozart's "Mass in C minor" and "Coronation Mass."

WERNER JANSSEN, young American composer and conductor, began his incumbency as leader of the Baltimore Symphony Orchestra, by directing its program of January 9th, which included the *Overture to "The Magic Flute"* by Mozart; the "Second Symphony" of Beethoven; and the "First Symphony" of Sibelius.

THE NATIONAL ASSOCIATION OF CHOIR DIRECTORS is a new organization for the improvement of choral music in the church service. Further information may be had from Robert G. McCutchan, president-general, 1822 Sherman Avenue, Evanston, Illinois.

FOLLOWING HER ELECTION as an honorary member of the Tuesday Musicale of Detroit, a program of works by Evangeline Lehman was presented by this organization, including a "Trio for violin, violoncello and piano"; solos for these instruments; songs and choruses for women's voices.

WAGNER AND STRAUSS are said to have led native composers during the past season of the Berlin Opera, with fifty-six and eighteen performances respectively. Of alien composers Puccini led with thirty-four performances, while Verdi seconded with twenty-five.

THE ANNUAL SPRING FESTIVAL of the American Society of the Ancient Instruments, of Philadelphia, with Ben Stad as its founder and conductor, will be held on April 5th and 6th, at the Irvine Auditorium of the University of Pennsylvania. Among the interesting novelties will be a Buxtehude and Bach program, with several compositions not before heard in America.

THE NBC HOME SYMPHONY, a service conducted by Ernest La Prade, is a new venture by which the musician at home may participate in certain programs of the National Broadcasting Company. Particulars are too intricate for presentation in these columns but may be had by addressing NBC Home Symphony, RCA Building, New York City.

VLADIMIR DUBINSKY, widely known concert violoncellist and formerly first violoncellist of the Philadelphia Orchestra, the New York Symphony Orchestra under Dr. Walter Damrosch, and the New York Philharmonic-Symphony Orchestra, died January 11th, at Syracuse, New York, during a rehearsal with a local orchestra.



RICHARD WAGNER

THE BAYREUTH FESTIVAL of 1938 is announced to begin on July 26th and to close on August 19th, in spite of a former statement that this significant event had been abandoned for the summer of 1938. There will be two performances of "Der Ring des Nibelungen" with also presentations of "Tristan and Isolde" and "Parisfal." The change of design is brought about as a part of plans by which all of Germany will celebrate the one hundred and twenty-fifth anniversary of the birth of Wagner.

LA FENICE of Venice, one of the larger opera houses of Italy, which has been previously a private enterprise, is reported to be about to be rebuilt by the government.

"A MASS OF LIFE," master work of the late Frederick Delius, for double chorus, quartet of soloists, and orchestra, had its first American performance, when interpreted on January 12th, at Carnegie Hall, New York, by the Schola Cantorum; with Julia Peters, soprano; Lilian Knowles, contralto; William Hain, tenor; and Robert Nicholson, baritone; and with Hugh Ross conducting. It had its world première at Queen's Hall, London, in the summer of 1909, with the baton in the hand of Sir Thomas Beecham.

"AUNT CAROLINE'S WILL," an opera by Albert Roussel, which was presented during the past winter at the Opéra-Comique of Paris, is in preparation for its German première.

FERDINAND HIMMELREICH, distinguished pianist, organist and composer, of Laurel Springs, New Jersey, died there on December 11th. Born November 15, 1880, in New York, in spite of almost total blindness he had overcome this handicap till he was known throughout many eastern states, especially as organ recitalist. He was long a valued contributor to the catalog of Theodore Presser Company.

ANN AND HARRIET TAYLOR, sixteen and fourteen year old sisters of Sidney, Nebraska, travel four hundred and five miles each alternate Saturday, to have music lessons in Omaha.



GILBERTO GRAVINA

COUNT GILBERTO GRAVINA, Grandson of Hans von Bülow and Cosima Liszt-von Bülow-Wagner, led on last December 8th a Wagner-Liszt Program by the Philharmonic Orchestra of Berlin—his first such appearance in that musical capital. From the beginning of his career Count Gravina has played the flute in the Bayreuth Orchestra, and for seven years he has been the conductor of the Civic Orchestra of Merano, near Venice, Italy. (*Continued on Page 274*)



Photograph used by permission of W. C. Persons, owner of the copyright

Magnificent Musical Auditorium of St. Louis, the scene of the Music Educators National Conference from March 27 to April 1.

How Can I Help?

THE purpose of this editorial is to speak very frankly and plainly to our readers, whose magnificent friendship throughout the years emboldens us to point out some ways in which musicians and music lovers may help in these cataclysmal days, when a large part of civilization incessantly fears that at any moment the world may break out in another of those sociological cancers known as war.

We never permit ourselves to believe that more than a relatively small section of mankind is made up of assassins, thugs, vandals, butchers, cutthroats or vampires. Most of the people of the civilized world are not so very different than you and me, who are anxiously striving to do the very best we can under given circumstances. It must be clear, however, to every observing, experienced person that it frequently happens that power over many millions of submissive, kindly, finely-intentioned people, sometimes falls into the hands of wicked, vengeful, devilish men, who, to elevate themselves and their fiendish friends, think nothing of using their power in hellish manner to wreck nations and races. While the great leaders of the world are doing their best to avert war, the peoples of the nations must join in a common movement to strike at the thing which does more to cause war than any other one factor—and that thing is fear.

Speaking at the banquet of the highly successful convention of the Music Teachers' National Association held in Pittsburgh, Pennsylvania, in December, we called attention to the fact that, in these rabid days, all art throughout the world is likely to be definitely restricted as long as half of mankind continues to work frantically in churches, universities, laboratories and research hospitals, for the preservation and the elevation of the human race, while the other half is working fanatically to employ the latest devices of science for the annihilation of mankind through war. How soon shall we get done with this diabolical nonsense of breeding fine boys and girls for slaughter? What is the world going to do about the Caesars fertilizing the fields with the youth of the land; the Attilas destroying the accomplishments of centuries for the gratification of a lust for power?

In Europe, we confess, the outlook for art is very dismal until some St. Francis of Assisi, some Savanarola, some John Huss, some Calvin, some Voltaire, some Goethe, some Gladstone, some Disraeli, arises to save humanity from the danger of international suicide. Too long have musicians lived apart from those fundamental currents of the state, because they permitted themselves to be considered separate from the greater concern of men. Is it not time that the millions of music and art lovers throughout the world, the men and women of ideals and culture in every city, town and hamlet, the great army of labor whose existence depends upon peace, all those who love the opportunity to work and enjoy the beautiful things of life, should come courageously forward and through those invincible agencies of peace, which work miraculously when properly employed, insist upon a better, finer, stronger, more enduring understanding of their fellow men in the light of the highest ideals of Christianity?

With the miasmas of war contaminating the many countries of the globe, there is naturally a horrible unrest in the countries not actually in combat. This is manifested in the incessant fears which infect millions in this day and are, to our way of thinking, the most serious factors in preventing a return of international balance, sanity, prosperity and happiness. For every present day "phobia" there is, of course, an "ism" presented by some demagogue as a cure. Yet no one seems to say outright, "Rid yourself of the fears or help others to do likewise." Hundreds of millions of people throughout the world who call themselves Christians seem to forget those majestic lines, "Yea, though I walk through the valley of the shadow of death, I shall fear no evil; for Thou art with me, Thy rod and Thy staff they comfort me."

Even in our land, more blessed with comforts, and affluence than any other, multitudes of men are in a continual nightmare of fear. In their sleep they find themselves in some horrible dream in which they go to their offices, their jobs, or their schools, as they have for years. When they get there, they find unfamiliar faces handling their tools, their papers, their instruments. There are other individuals taking their places. Obviously they have been "fired." Other people are going over their accounts, opening the letters they have loved to open for a lifetime. Strange people, ugly people, terrorizing people, are asking them cruel questions. Just outside the door stand poverty and desolation. Revolution has come! So this is the advancing horde! This is what the dreamers have read about, have heard about over the radio and seen in the

movies. It is leading them to the firing squad for no offense other than that the revolutionists desire to possess without labor what they have worked hard and long to secure. These victims have subconsciously dramatized their fears into a nightmare, and this is only one of the nightmares that people are morbidly carrying around in their subconscious minds—frightful, morbid imaginings that cannot occur in a democracy such as ours, as long as we retain our common sense and our respect for others. Just now these fear dreams are the greatest barrier against world recovery. Worst of all, these dreams which have been assimilated from a terrible era of world history, are just as invisible and insidious as they are real and virulent. Every psychologist knows the truth of this statement. The problem of rooting them out is one of the greatest of the time; and we believe that music may play a great part in this.

In aggravated cases, the problems are strictly those for the psychiatrist and the psychoanalyst who, by means of suggestion and rationalizing, arrive at the seat of the difficulty and sometimes produce results which resemble miracles. With the average individual, however, we feel that music in the hands of the proper persons may be of great advantage in diverting the mind, resting the intellect, and relieving the nervous strains to which so many millions in our dynamic country are daily subjects.

"What can I do?" you ask. "I am a musician. This is all new to me. I have nothing to do with world factors that are affecting life so seriously."

There are many important things that you can do. A simple song reaching out from the heart, a well played solo, a finely planned church service, each has its place in the scheme of things. If you are a teacher, you may be providing, through your lessons, just that form of substitution of concepts and ideas which may keep some man from losing his reason. It is not always the great general in history who has won the wars of the world. Sometimes an apparently very simple and inconsequential toss of the coin of fate, in the hands of a poet or a muscian, has settled the affairs of nations. What general was worth to France that fire that Rouget de l'Isle's "Marseillaise" put into the hearts of the soldiers? What leader, in gold braid and brass buttons, put more patriotism and love of liberty into the spirit of those splendid boys that went over seas "to make the world safe for democracy" than did John Philip Sousa through his *Stars and Stripes Forever?*

What can you do? Well, try these:

Organize with other teachers of all kinds to plan a war upon fears, hates, intolerance and misunderstandings. Join your local music teachers association. Join the Music Teachers' National Association, and strive to attend its National Convention. Interest yourself actively in all the splendid musical organizations of your country. The twenty-fifth National Music Educators Conference, which meets in St. Louis this month, under the able presidency of Dr. Joseph E. Maddy, has in the course of a quarter of a century so stimulated musical education in the schools of the United States that a whole new life has come into our educational system. Nothing but music could have brought the spirit, the cheer, the animation, the school unity and the refining influences which have given a new character to all of our great program of public instruction.

Hunt out some of the troubled business men in your community. Persuade them that a course in music study will make them far more able to forget their cares and to fortify themselves for work than almost anything else they do. Arrange special classes with special terms. We know a teacher who tried this with great success.

In your contacts with your fellow man, never permit yourself to add to the difficulties of the hour by emphasizing the evils of present day life, by stressing the very phobias we have discussed in this editorial to help "get them out of your system."

When you find pupils or associates who insist upon taking a pessimistic view, try to persuade them not to dwell upon such things and to substitute music study for lurid movies, crime radio programs, or inflammatory reading material. In other words, lead them to a simpler, calmer life and to embellish it with as much as possible of

(*Continued on Page* 269)



THE MUSIC TEACHERS' NATIONAL ASSOCIATION BANQUET AT PITTSBURGH, LAST DECEMBER



MAURICE RAVEL IN HIS GARDEN

This exceptional portrait of Maurice Ravel was made during the summer of 1936, by the well known American composer, Evangeline Lehman. The photograph was made just before the master was stricken and is doubtless one of the last ever taken of one of the greatest of modern composers.

Maurice Ravel (1875-1937)

By the distinguished French pianist and conductor

MAURICE DUMESNIL

MAURICE RAVEL'S unexpected death is a severe loss for the French school and might be called passing of an era of music. France has n hard hit in the last few years: Widor, ndy, Dukas, Pierné and Roussel rather ftly have disappeared from the scene; now Ravel also is gone. Who is there replace them, and how long will their nes remain unfilled?

Even though the unfortunate affliction his last and probably his best years made mpossible for Ravel to go on creating and actually significant works, what has left behind is quite sufficient to ablish him as a sovereign in the realms music.

Since we happen to be his contemaries, it is not for us to attempt an luation of the true importance of his duction, nor to settle his eventual place the history of musical art.

An Inimitable Figure

ME WILL TAKE CARE of doing that. But seems justified in assuming that a ade or two hence Ravel's music—orstral, piano, chamber and operatic—will e more frequent performances than it received to date, and that he will be- e more generally appreciated and more ous as the days go by, and for works er than the *Bolero*, which he wrote on mmission for a dancer. Ironically enough, was this ubiquitous piece that gave him rld fame and the first real monetary urns for his unceasing toil. Yet it is not essary to-day to bring in the dance to tify Ravel as a lonely and unmatchable are among composers of our time. And too, like many other artists worthy of name, is to have his revenge while enjoying his well deserved, eternal rest.

He produced some of the most exquisitely wrought art works which will outlive all of us, and which will keep on shining as luminous gems when the deeds of other more publicized composers, and heroes by accident, will have been relegated to dust and oblivion. It is this survivial which constitutes the artist's revenge.

A Taxicab Accident

ALTHOUGH, ON THE SURFACE, Ravel's health remained apparently normal or at least fair, we, his friends, knew that he was failing since the taxicab accident which occurred six years ago, and from which he never completely recovered.

One night, as he returned to the small hotel, the only one on the Rue d'Athènes, where he stayed every time he came to Paris, his taxi collided with another car at the corner of that street and the Rue d'Amsterdam. Ravel was taken to the hospital and I visited him the next day. There he lay in bed, his head all wrapped in bandages. All I could see of his face was the tip of his nose and his eyes which had lost none of their vivacious sparkle.

After recounting the details of the mishap, he started recollecting some experiences of his then recently completed American tour, insisting particularly on one episode in a Pullman car, during which he carried on a conversation by signs with a jovial colored porter. His sense of humor had been quite aroused on that occasion. When he started reënacting some of the mimics, the nun who nursed him gently interfered and recalled to him the drastic prescription of the surgeon, that he should remain very quiet.

When I left him after such a lively conversation it was with the comforting impression that the accident had not been a serious one after all, and that a few days of rest would restore him to his own best self.

His Death Blow

THIS WAS WRONG. Although he went back to his country home at Montfort-l'Amaury but a week afterwards, Ravel on that fateful night had received his death blow. Little by little a strange condition developed within him. Intermittently his memory began to fail, and he suffered from spells of depression which lasted several days and sometimes much longer. Then he would go and stay at the magnificent estate of Dr. Bour at Malmaison, where a skilled staff of specialists took care of distinguished patients of the world of politics and arts.

This always brought a betterment, and when he was seen in public it was impossible to realize that something was wrong. So much so that at times a renewed hope came to us.

One Sunday afternoon of 1934 is remembered, when I took him riding through the forest of Rambouillet. On reaching the city of that name we stopped at the rustic inn directly across from the chateau. As we drank beer, Ravel started reminiscing. He recalled the night in the winter of 1902 when he brought his manuscript of the now famous *Fountain* to the apartment of Gabriel Dupont, that prematurely departed genius of French music; how we made him play it three times over, delighted as we were with that revelation. As a young Conservatoire student, I shortly afterwards attempted to play it for my teacher, when it almost created something of an artistic revolution among the class.

An English Trip

THEN RAVEL TALKED about the trip we took together all through England in 1913, during which the red London buses, the Horse Guards parade, the "Flying Scotsman" and many other things had impressed him so vividly. Gradually he grew more and more animated; the hours passed and he seemed quite himself again and in full possession of his sense of humor and even his caustic wit.

Later on I visited him with Evangeline Lehman, the American composer whose "Ste. Thérèse" legend had just been performed with success in Paris. Once more he was in splendid mood and he proved to be a supremely refined and aristocratic host. He took us all over his house, showing special delight in demonstrating the Swiss mechanical miniature bird which had been presented to him shortly before and had become his most treasured possession.

In a corner of the Chinese room—"more or less authentic," he commented with an ironic twinkle in his eyes—there were piles of musical magazines from all parts of the world and packages of phonograph records. All remained unopened.

We sat for a long time on the terrace, in the balmy atmosphere of that summer afternoon. Below us was, on one side, the quaint old city and the historic church with its turrets and gargoyles, and opposite, the verdant lawns and the secular trees of a country estate.

"Isn't this a marvelous location?" Ravel asked, as he pointed with his finger. "There

(*Continued on Page 268*)

Composers Are Stylists

By HELEN DALLAM

This Able Composer and Teacher, of Chicago, writes for Those who Feel the Impulse to Compose



HELEN DALLAM

A GREAT MANY musicians, at some time in their lives, feel the impulse to create music, as well as to interpret it. A few of these people may succeed in composing good music, whereas most of them involuntarily borrow ideas from material already written. This so-called plagiarizing is the result of hearing and playing music written by classicists as well as modernists; and, if not an unconscious act, it is at least a subconscious one.

For instance, if a pianist is a noted Bach player or a noted Chopin interpreter, he naturally thinks in the idiom which interests him pianistically. If he were to write, he would perhaps fall quite naturally into this vein, without realizing it unless his attention might be called to the similarity in style.

It is, perhaps, wise for an interpreter not to be a stylist, if he wishes to compose music; for he will be much more likely to create his own style if he does not feel too much favoritism for any certain composer. The classicist created his own manner of expression, which the modernist also has done. If one must write, why not be different? And if one must be different, be beautifully so, rather than resorting to tricks to inveigle the public. Why try to put something over on an audience which is hoping to find something new expressed in music?

Certain tricks have been tried on the public, finding favor with at least a part of the hearers, while others have been discovered to be false experiments which the public failed to swallow. These so called faddists (or fakists) may find popularity temporarily, but only sincere composing will be permanent.

How are we to judge as to sincere and insincere musical expression? First, if music copies or borrows ideas from that which has already been set down and heard repeatedly, one knows that the composer is not original. On the other hand, if a new work shows no similarity to preceding compositions, but is hard on the ears, one is at first skeptical as to its greatness, at least until he becomes accustomed to the new idiom and penetrates into its meaning. A very excellent method by which to obtain information regarding a new style is to analyze it, if possible, and to discover what pattern, if any, is used. It will be found that modern music is not so apt to follow a definite outline of reasoning as is the old style of composition.

This brings to mind the great Bach fugues. A fugue must have a set pattern, in order to be a fugue. This statement is proved by the definition which follows: "A fugue is a polyphonic musical composition constructed, according to rules of imitation, from a given phrase, theme or short melody called the subject." In order to write a fugue, then, one must make one's self acquainted with the method of procedure by studying and analyzing the contents of the Bach "Well Tempered Clavichord." After delving into the whys and wherefores of this mode of writing, one may pattern his own work after that of the great master.

Shall We "Be Original"

THIS BRINGS ABOUT the argument of imitating another's style. In order to find ourselves musically, we must first procure a foundation of mimicry of great men who have blazed the trail. This is the only way by which we can build our technic and musical understanding so that we will be able to find ourselves and discover what is our own personal idiom.

A composer cannot even commence to write until he has a certain amount of technic, just as the performer must have adequate technical equipment in order to interpret.

If the performer's fingers are not ready, or if the composer's knowledge of the appearance of notes on the page is not sufficiently developed (which is necessary if he wishes to create), the only procedure by which these matters may be adjusted is to practice much mental study. The brain must first realize a fact before the body may enact it.

The question arises now as to how one may analyze a fugue. This is answered by the obvious information that one must start at the beginning of theory, with a good instructor, gradually building up his education till he is ready for anything as seemingly complicated as a fugue. He should, at the same time, study the playing of the fugues with a good piano teacher. It is vital for the composer to be also a performer, not necessarily with a career in mind on the chosen instrument, but for the good of his own personal education and understanding. Many composers have made the mistake of underestimating the value of the piano as it influences composition. It is agreed that few composers become truly great unless they are interpreters also. There are exceptions to all rules, naturally; but, if one can play a few instruments, if only for his own amusement, it is a great aid to composing. This is an accepted fact, and it is a mistake to attempt to divorce composing from playing. The piano is perhaps the best and most natural foundation for work of this kind, it being the universally adopted instrument, and especially because it is a medium for the study of almost the entire musical literature of the world.

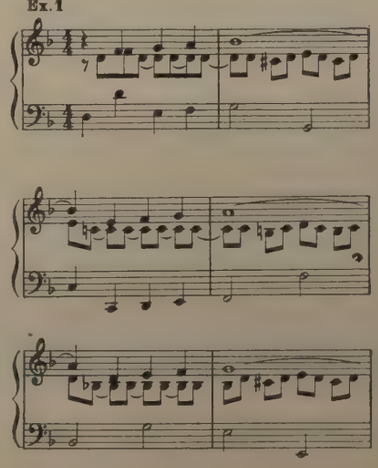
There are those individuals who are determined to close their minds to the Bach idiom, and there are also musicians who are equally disinterested in the Ravel mode of expression. It is a mistake, if one has one's own interest at heart, to bar any kind of music; for it is necessary to investigate every style, in order at least to satisfy the curiosity. Only after such investigation may one intelligently separate the wheat from the chaff, as it were, and reasonably make up his mind as to what he admires and enjoys. Even then he should take advantage of this deep, thorough study, and of deviating from the field which he has studied, thus finding his own path of originality.

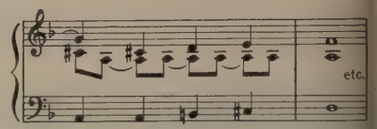
An excellent method by which one may avoid expressing ideas in a pedantic manner is to experiment with different combinations of harmonizations and melodies, just as a scientist experiments with various combinations of chemical fluids. This idea sounds rather material, but it must be remembered that science demands imagination and inspiration just as does music.

In discussing these so-called different combinations, let us compare the idiom of a representative classicist with that of a typical modernist.

The following sequence is a good example of the old school,

Ex. 1

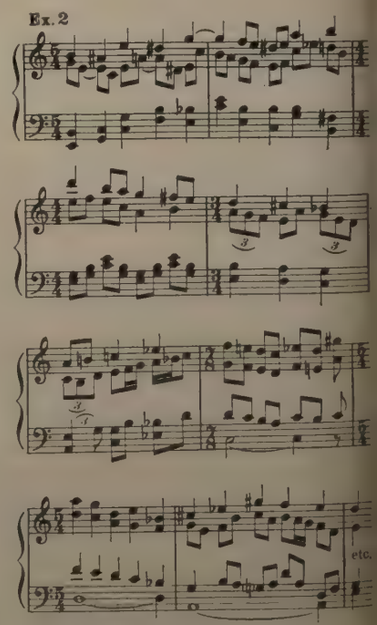




Note the reasoning as well as the reasonable procedure employed here. It is exactly what the ear expects to hear, this being more generally true of the old compositions than it is of the modern ones.

In contrast, the next few measures might be found in the ultra modern idiom,

Ex. 2



In this excerpt one cannot fail to see the seemingly wandering, aimless traveling of

(*Continued on Page* 268)

Personal Trip Through Musical Paris

By PAUL de LAUNAY
Lic. Mus., Litt. D., Ph. D.
Officier d'Academie (Paris), Teacher, Concert Organist and Director

Professor Paul de Launay is a distinguished French musician and authority upon art and literature, who has been long resident in the United States of America. He has repeatedly toured Europe, giving to groups of enthusiastic American tourists his lectures upon the great music centers.—Editor's Note

WHEN I WAS IN PARIS, my native city, last summer, after an absence of over twenty-five years, ıld not but feel melancholy at the ht of all the great French musicians had died during that time, several om I had known intimately. It was l with great sadness that I looked e old buildings of the Conservatory usic, rue du Faubourg Poissonniere, given to other undertakings; for the Conservatory is at present in the rue adrid, not far from the Gare Saint- e and the home of the late Albert nac, one of my favorite teachers. As ked at the great *porte-cochère* of the st conservatory buildings, I could see f as a little boy entering under it with my music folio in my hand. I recalled how in those early days of my life I had felt timid and filled with awe before all those great masters gathered in this sacred temple of music.

In those days Ambroise Thomas was its director, Gounod, César Franck, and many other great composers, now all gone, were still alive. Among the great masters I have known especially well, some of whom were my teachers for a while, there were the good old dean Eugène Anthiome, my first teacher of piano there; then Albert Lavignac, who at first taught me solfeggio and later on harmony and composition. One after the other came Pugno, Pessard, Guilmant and Massenet. In those days, Godard, Reyer, Delibes, Lalo, Debussy, d'Indy, and scores of other truly eminent musicians, were alive, a list too long to enumerate here.



AT THE ALEXANDER BRIDGE IN THE HEART OF PARIS
The most magnificent passageway between the two banks of the Seine



FESTIVITY IN THE GREAT FRENCH CITY OF LIGHT
Music, Art and Gaiety

A Divinity Directs

AT ONE TIME the 'divine' Sarah Bernhardt, whom I knew personally and whom in later years I met again in this country, had been appointed as professor of tragedy, a position which she held for only a short time. I could see again all those ancient class rooms with their bare and cold looking walls, a large door opening on a dark and long hall, benches built in the walls around the class rooms and literally covered with names and initials of generations of students. Following this fashion, I engraved my name there as seriously as if I expected it to remain forever. I remembered also those two large and high windows in each room opening on the rectangular closed-in court, a large yard all paved, surrounded by tall and gloomy buildings of the appearance of barracks or of a hospital, rather than of an artistic center. Nothing inviting in the architecture anywhere here. I saw again in my memory how my teachers, with their backs to the windows, and seated before an Erard grand piano, would improvise for some of us at the end of the class, or play some of their own compositions. I still can see Lavignac in those early days. How handsome I thought he was, with a fine-looking blond mustache, though later in life he wore a beard. Alas! how distant these days are now.

I remembered also how, during my first years, I used to follow several extra courses in the 'Salle Beethoven,' a hall not far from the old Conservatory. In that place we used to take lessons in theory in classes, also musical dictation. Walking between rows of students, our teachers would bend over our shoulders to see how we were getting along while a teacher was dictating from his platform. I still have in my possession many of those first manuscripts, with some of the corrections made on the spot by Lavignac himself and others.

Many of my old comrades have become famous since those student days. I will not undertake to list them for fear that should I forget one, I might be misunderstood, so I will mention but one, Louis Aubert, because he was one of my first friends in the piano class under Anthiome, the dean of the Conservatory at that time. We were both little fellows, for I was not yet ten years old. Then his father, who was a music teacher, gave me lessons in order to prepare me for my lessons at the Conservatory. It was a necessity to have extra instruction outside this great school, in order to be able to keep up with the fast instruction received there, and where every student was expected to be well prepared when appearing before the master. How different it is here in many sections of the country where students appear before their teachers with all sorts of excuses for their lack of preparation.

Taking the Musical Hurdles

IT IS WELL KNOWN that it is very difficult (at least it was in my days) to enter the Conservatory of Music of Paris, and still harder to stay in it. Strict work is expected from all pupils. A single failure, and the pupil is 'out.' This is a necessity, for there are thousands of applicants and only a few admitted. Inferior work and indifference are not tolerated under any circumstance. Some readers may remember how even the great Liszt, when only a child, was refused admittance when he came with his father to see the director Cherubini about being enrolled. Cherubini refused the lad admission because he was not French, forgetting that he was a foreigner himself. I have often thought that this was not the principal reason. It is

possible enough that the old master saw through the child's future, guessed in him a genius, and consequently felt jealous; just as we are told of Haydn when this giant saw young Beethoven for the first time. Berlioz himself seems to have known that particular trait about old Cherubini. However this is only a supposition. Whatever it was, the Conservatory of Paris lost a great opportunity of honoring itself when Liszt went elsewhere to study.

For years this fine old conservatory remained absolutely too conservative, even intolerant. Many of my fellow students, with great talent and ambition, left it in order to give themselves completely to what they considered a real departure from the antiquated old rules, held in such veneration, year after year, by the masters of those days. I firmly believe that the creation of a rival school, with broader views, known as the Schola Cantorum, has had much to do with the appearance of the neo-modern school. This excellent school is one of the results of the rebellion that took place. This great school of modernistic ideas was founded by d'Indy, a musician who luckily for him was financially able to be an independent. Vincent d'Indy was a disciple of César Franck, the beloved "vieux (old) papa Franck." To-day the Schola Cantorum has many fine young professors with futurist tendencies, one of whom I was fortunate enough to meet last August at an informal supper at the home of one of my old friends.

Giants at the Consoles

After having left the old Conservatory, I directed myself toward some of the very old churches of Paris. I visited again Sainte Clothilde, where once César Franck played and received a ridiculously low salary—so stupidly low that I am ashamed to mention it here. I went in many churches where I had known the organists at one time or another. All had passed to the great beyond. Sad to be said, the majority of the organs are still pumped by hand; only a few have at last an electric motor. About these motors it must be said that their installation was not easy; for the organists, such as the late masters, Widor, the famous organist-composer of Saint Sulpice who died last April (1937), and Vierne, the blind organist-composer of Notre-Dame, the cathedral of Paris, who died shortly after Widor, last June, met with a rebellious spirit when they asked the clerical authorities of their respective churches for this improvement. At last, both masters succeeded in the accomplishment of their wish, but it certainly was not without trouble. At Notre-Dame, one of the priests had the stupidity of replying to the great Vierne, "What do you want with an electric motor? The organ, just as it is, was well played for years by all your predecessors; and there was no kick about it by any of them. They were satisfied, and I am sure that what was good enough for them is good enough for you." Luckily this antagonistic priest went to his reward sometime after this argument and Vierne, through the influence of some of his admirers, was able to have an electric motor installed. It has been said that, when the electricians came to do the work, they found in the organ all sorts of trash, birds' nests, broken stones, decayed wood and what not, which had been one of the chief causes for many of the pipes to be entirely without sound. But poor Vierne did not live to enjoy his motor long. The great artist who, for many reasons had been very unhappy for many years, exclaimed one day in a fit of melancholy, "I wish I could die soon and at this great organ!" His wish became a fact. He died as he had desired. Last June, as he finished playing one of his organ symphonies at a recital given in the great gothic church, his head fell forward on the manuals, causing a terrific noise which at first the audience attributed to ciphering. When friends came to him they found the master dead of heart trouble.

A Youthful Master

Next came a visit to the magnificent church of Saint Sulpice, the church which had been enjoyed in the days of the great Widor, he who was the last of that galaxy of truly great masters of the organ and the last link of that glorious past; he who, when still a young man, was warmly complimented for his magnificent organ performance, by Liszt himself. As it was a Sunday morning, I climbed once again the spiral staircase of this church, a staircase which had many times caused my heart to beat with excitement and expectation in the years gone by, when I used to come and see Widor, to watch him play, and to admire him silently as does a fervent priest his idol. That morning I was fortunate to hear the successor of the beloved master, Marcel Dupré. This organist played for the two masses, improvising during both, from the beginning to the end without stopping except for necessary short pauses caused by the changes of movements. His improvisation during the second mass was a symphony beginning with a *staccato* theme, followed successively by other movements in different moods, according to the various phases of the mass. His playing was immensely enjoyed, and when the mass was over I came to congratulate him. We had a pleasant chat for a few moments, during which I told him how the sight of the empty choirstalls saddened me. In the great past all these magnificently carved oak stalls, hundreds of them, were filled to the limit with those splendid young men, seminarists of the great Seminary nearby. There were also scores of choirboys and many extra musicians besides the regular choir organist. That Sunday morning not a note was sung, not a single chant, only the music from the organist of the 'Grandes-Orgues,' Marcel Dupré. No wonder this organist had to improvise all along and keep on playing until the very end of the service. While he was playing, I looked down below and saw a pitiful sight. Only a very few people were there, the immense central nave being practically empty. I said something about it to Mr. Dupré, who answered, "This sad condition is due to the separation of State and Church, and to the confiscation of all church property, schools, seminaries, monasteries, convents, and so on." Thus, empty churches.

After returning to the main floor and leaving the beautiful church behind, I glanced to the left in the direction of the famous Seminary of Saint Sulpice. There, also, marked changes had taken place. The Seminary existed no longer, for the buildings have been taken by the government and transformed into offices for the city. Readers will no doubt remember this institution mentioned in the beautiful opera-comique, "Manon," by Massenet, that most charming of the composers of the end of the nineteenth century. This seminary produced some of the greatest men of the pulpit that ever lived, orators such as Lacordaire, for example. Gounod, himself, studied there for a while.

Among Tombs of the Mighty

Another day my steps turned toward the Pantheon. As all know, it is a temple dedicated to the greatest men of France; and in the crypt of it are buried such men as Voltaire, Jean-Jacques Rousseau, Victor Hugo, Zola, and so on. When leaving the building I entered into the rue d'Ulm close by, in which once lived a fine old musician, a man who was a contemporary of Chopin, and one of his most intimate friends. This elderly gentleman, Dr. Reinkoff, was born in 1810. He had been present during the last moments of the great pianist. Dr. Reinkoff was still alive in 1902.

Looking at the old mansion, a house dating from the seventeenth century, many pleasant moments were relived as the old musician related valuable stories about some of the masters he had known during his long career in Paris, many intimately, among these Chopin himself.

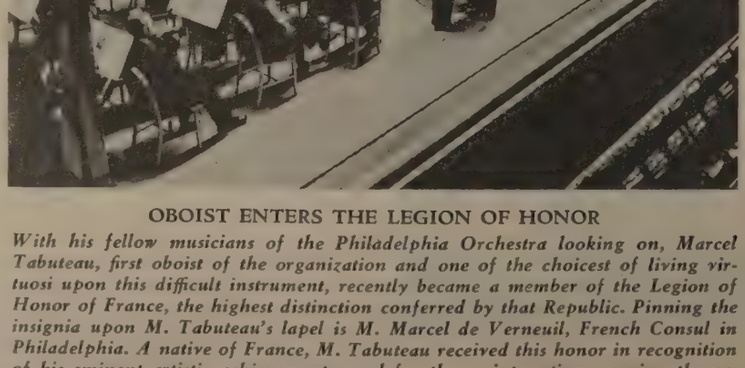
This gentleman had once been one of the leading organists of the capital and was forced to abandon his beloved instrument, after a period of over fifty years of faithful service, because of rheumatism which had distorted the joints of his hands. Though an invalid, he had been able for quite a while to pass his time reading music directly from books he held on his lap. Unfortunately, a few months prior to the time I met him he had fallen from his bed and hurt his head in such a manner as to lose his sight completely. Except for his two daughters, elderly ladies who had charge of a girl's school, this old gentleman was quite alone. People came to see him from time to time, but otherwise he was very lonely. One of my music tea- ers had told me of this very sad case a suggested that, since he was now una to read, it would be good on my part go as often as possible to play to him. T was luckily done, as will be seen.

When I was introduced by one of daughters, he welcomed me most cordial and, to make it brief, I went regula twice a week to play anything for wh he asked. We soon became very me attached to each other, I a young lad s in the teens and he, a nonagenarian enough to be my great-grandfather. I lik to go to see him, not only because it w excellent practice for me but also beca his large salon was like a museum, be full of interesting bric-a-brac, souvenirs all sorts, autographed photos and s houettes, statuettes, medals and what n Then his piano was a magnificent Era grand kept in perfect tune. He had also splendid music library, to which I had fr access—another fine attraction. When r calling those afternoons, I can see him his ancient armchair, a black velvet sku cap over his head, a shawl over his shou ders and crossing his chest, his feet on stool, and before him a lively fire in t grate. He had side-whiskers which r minded me of good 'papa' Franck. I c hear him exclaiming in the middle of r playing, "No! no! Chopin did not pl this measure like that, but like this!" a he would hum the passage and beat tim with his withered hand. Many times d he interrupt me in this way; but I enjoy his criticisms which did me much go in studying Chopin right. I knew th during his long life he had known ma of the greatest people of Europe, especial famous musicians, artists and writers; I did not hesitate to ask him, after I w through playing, for a story or two. H readily agreed, inviting me to take a se by him.

A Patron of Genius

Many were the stories of some of th masters that he told me in the quiet that Paris home. Though he spoke of pra tically all the musicians of his day Rossini, whom he knew well, Berlioz, Biz and many others, Chopin seemed to be h favorite theme. He had been one of Ch pin's first friends in Paris, when the you Polish pianist was struggling for reco nition and living with the help of son friends he knew in the Latin Quarte Mr. Reinkoff told me of the first conce Chopin gave in Paris, and of how pitif were the results. The concert passed u noticed; and, had it not been for the d votion of those young friends, Chop might have returned to his native Pola or might have come to America to sett here. Luckily for the master, one day whi walking in some street he met prin Radziwill, an old Polish friend of his, an from that moment, Chopin never kne want. He, who had been dressed in shabb clothes and with holes in his shoes, becam from that time one of the best dressed me in Paris. "He never went out without wear ing the most lovely neckties—in those day large scarves which came up to the chin and extremely beautiful white kid gloves my old friend once said to me. "He use to visit us, his old friends, quite frequently he continued; "for he was really a ver grateful man. It was during one of hi visits to Delacroix, the famous Frenc painter, when I happened to be presen that this artist make a rapid oil sketch Chopin, a painting which has since becom famous; for it was a splendid likeness a part of our conversation which I re corded. Another day, this good old gentle man, when discussing Beethoven, Moza and some other masters, said to m "Strange to say, Chopin did not like Bee thoven. Once we heard him say, 'Il m fait peur, ce geant (I am afraid of thi

(*Continued on Page 270*)



OBOIST ENTERS THE LEGION OF HONOR

With his fellow musicians of the Philadelphia Orchestra looking on, Marcel Tabuteau, first oboist of the organization and one of the choicest of living virtuosi upon this difficult instrument, recently became a member of the Legion of Honor of France, the highest distinction conferred by that Republic. Pinning the insignia upon M. Tabuteau's lapel is M. Marcel de Verneuil, French Consul in Philadelphia. A native of France, M. Tabuteau received this honor in recognition of his eminent artistic achievements; and for the so interesting occasion the orchestra played an all French program with Eugene Ormandy conducting.

Vagner and the Box Office

A Study of Musical Trends

By ARTUR BODANZKY
Senior Conductor of The Metropolitan Opera

Conference Secured Expressly for The Etude *Music Magazine*

By ROSE HEYLBUT



ARTUR BODANZKY

ITHIN THE PAST three years Wagner has become the greatest "box office draw" of the New peratic season. This is the second ive year that Wagner has been ed on opening night. Before that, ic dramas were considered "heavy" ghbrow," and they rarely filled a Before that, again, there were when it was considered distinctly f not "freakish," to endure Wagner The music of Wagner has not . Therefore the change must lie in ic's receptivity to it. And that, in plications, is an enormously inter- ning to consider.

e begin by saying that I am pur- pproaching this question from the view of popular interest. This may not coincide with musical aware- my own mind, I am not confusing But we are not considering the value of Wagner just now; rather, attempt to fix the cause and the nce of his new popularity.

e no hesitation whatever in saying first impetus to the recent trend Wagner was given by the arrival Metropolitan Opera Company of soprano. Wagner had been reg- resented before her coming, with less success, but with nothing like The lady came entirely unheralded. ie publicity was accorded her. No- new very much about her or her had seldom been heard outside the avian countries. She was not her- a "star." She simply came and d turned out to be . . . Kirsten

Gatti-Casazza, then General Man- the Metropolitan, invited me with ear her, in Europe. We were both tely aware that here was an un- tist, bringing a magnificent voice, nding dramatic ability, and an all- ng sincerity to her work. Both of hat such an artist would add con- to the strength of the Wagnerian e. But neither of us—nobody, in s prepared for what resulted from ing to New York.

A Queen in Hearts

CONVINCING CRITICAL opinion of artistic worth, Mme. Flagstad ly captured the popular imagina- d from the first I have felt that t general public displayed more han is generally credited to it, in ing her. Here, at last, was an ho not only assumed her rôles on , but became them, carrying them he footlights into the living con- s of her hearers. People felt this, e hurrying to hear Kirsten Flag- stad. Then, because she sang in Wagnerian opera, they found themselves listening to Wagner, as well; and, falling under the compelling spell of this singer's impersonations, they found themselves also falling under the spell of Wagner.

In the beginning, it was really as simple as that. I am no advocate of the star system in opera—that is to say, a system by which some favorite singer is regarded as the main consideration, and the music which he (or she) sings comes limping along in second place, a mere vehicle in which stellar attractions may display themselves. That is all wrong; and it is fortunate that we do not tolerate it. But in the case of Mme. Flagstad, the popularity of a star had important consequences.

In a word, Flagstad has given to the public, which came to hear *her,* an entirely new conception of Wagnerian opera. Suddenly, the heaviness and the highbrowism had vanished. The music and the stage play became infused with her all-compelling earnestness and took on new life, new light, new reality. I may add that, from the viewpoint of a conductor who has devoted years to the music of Wagner, and who approaches it with a familiarity that few non-professional hearers can be reasonably expected to possess, I have found this same thing to be the case when working with her. And the public discovered that something like a miracle had happened.

Wagner Made Approachable

COMING TO HEAR Flagstad, who was the rage, they heard Wagner, who was by no means the rage, and found in his works an inspiration they had never before suspected. This, I hold, is very different from the star system. Indeed, it is the exact opposite. It proves that great music can be made—or marred—by the quality of the public interpretation it is given. Wagner has been made vital and approachable by the work of an artist who ranks, not merely as a star, but also as a superb interpreter of Wagner. That covers the first step in the new popularity of Wagner.

The next step is even more interesting. You may ask, in disappointment, whether this new interest in Wagner is not, after all, the public's way of satisfying its curiosity about the talents of one singer. I believe I can show you that it is not. At the start, as I said before, this was the case. But, after people had heard Flagstad a few times, they began to listen to Wagner, too. After that had happened, it was interesting to note that Wagnerian performances, given without Flagstad, were attended by crowded houses. And outside the Metropolitan, summer seasons of opera and popular seasons of opera began playing Wagner to crowded houses, as well. This proves, I believe, that once an opera loving public permitted itself to listen to Wagner instead of shunning him as highbrow, it was captured by his music, regardless of any special star. To my mind, this second step is more significant.

The importance of this step does not lie merely in the fact that Wagner is being heard and understood by more people than heard and understood him five years ago. I should be equally delighted to see the same thing take place with any good music. And it would, I think, if each type and school of opera could be interpreted as magnificently as Flagstad interprets Wagner. A second Caruso would do exactly the same service for Italian opera. Indeed, I do not like to see music broken up this way into little groups of national or temporal nature. There is no old or new or Italian or French music—there is only good or bad music. Verdi stands at the head of the school he represents, just as Wagner stands at the head of his. Both should be received with respect. The importance lies in the fact that Wagner became popular through interpretation—which has nothing to do with the composer at all.

No operatic music can be well received if it is not well presented. Teachers and lecturers may argue by the hour over the reasons why Wagner should be admired, but it generally makes but little impression. You cannot take music as a part of yourself until you hear it. And you cannot hear it well until it is well sung. Good singing means good opera. Thus, Mme. Flagstad stands, not as an argument for the star system, but as the best possible proof of what consummate artistic interpretation can do to influence public opinion about a composer.

The Interpreter's Goal

HERE IT IS THAT the singer comes into his own. Music means little until it is interpreted. The singer sways popular taste for or against the music he sings. Whether he is an experienced professional or a struggling beginner, it lies with him to project his music in such a way that his hearers will say, "That is a fine song"; *or* "I don't care if I never hear that again!" Musical values are constant—but they can come to life only through interpretation. This creates a tremendous responsibility for the interpreters.

It forms the best possible plea for an earnestness of musical approach, as against a mere ambition to be a star. We have enough stars. We need a new crop of earnest, self-denying, hard-working artists who see their goal in terms of musical truth and artistic interpretation, and not in terms of glamour. Flagstad proves what such art can accomplish, without any effort to be glamorous. And Mme. Flagstad is not alone. Friedrich Schorr, Emanuel List, and others testify in their work that the best glamour a singer can have (if he or she must have glamour) comes not as a goal in itself, but as the result of artistic zeal and integrity.

And now we are ready to progress a step farther in our scrutiny of this new popularity of Wagner. Having listened to his works at first as a means towards the end of hearing fine operatic casts; and having come, in the second place, to listen to him for his own sake; the public is beginning to realize a number of things about him which music scholars have been saying for a long time, but which needed personal experiment and personal conviction to drive them home. We are learning to appreciate Wagner's truly heroic position in the world of the theater.

To my mind, Wagner stands beside Sophocles and Shakespeare, as the third great foundation pillar of drama. His music represents but a part of his gigantic achievement. He conceived his own opera plots, from sagas and legends; acquainted himself with the minutest details of research in order to work them out in accurate fashion: wove his own dramatic

(*Continued on Page* 266)

The Etude Prize Winners

In The Contest

"Why I Take The Etude"

This Contest closed in July, 1937, but the number of Letters submitted was so great, and the quality of the manuscripts so high, that the judges reached their decisions only after long study. The following were the letters finally selected by a judge independently of The Etude Editorial Staff.

Why I Take The Etude
First Prize

I TAKE THE ETUDE because I am a music lover. The "World of Music" section keeps me posted on events in the tonal art world. "The Etude Historical Musical Portrait Series" informs me about all musical personages, past and present.

I take THE ETUDE because I am a church organist. It provides a new, usable organ number monthly. The "Organist's Etude" points out new possibilities and warns me against certain common failings.

I take THE ETUDE because I am a pianist. With some seventeen new pieces every month to be played, THE ETUDE becomes a permanent reference library. I am especially interested in the master works and the master lessons. Prof. Gehrken's "Question and Answer" department suggests solutions for difficult passages. The many articles in each issue give printed advice from the world's specialists.

I take THE ETUDE because I am a teacher. The music section presents a new teaching repertoire monthly. Mr. Thompson's "Music Extension Study Course" gives a pedigogical analysis of this piano music and offers clever teaching tips. "The Junior Etude" is just the magazine for the waiting pupil to read; and The Junior Etude music section presents real teaching gems. I utilize the clinical services offered by the "Teachers' Round Table." Guy Maier discusses universal teaching problems, often identical to my own cases. Varied articles broaden the teacher's horizon. Besides presenting new methods of teaching the same routine necessities, these articles open up unexplored vistas to the growing teacher. "The Publisher's Monthly Letter" is a professional news bulletin containing a brief pep talk, data on advance of publication music, and discusses "The Cover." THE ETUDE is a gold mine of pictures for the studio bulletin board. A teacher should take a professional magazine, and why not the world's largest?

For these reasons I look THE ETUDE through from cover to cover upon its arrival.

EDWARD J. PLANK.

What Interests Me Most in The Etude and Why
Second Prize

THE ETUDE is a magazine that I think should be in every home. It is so interesting, instructive and inspiring with its varied music, its lovely pictures, and its valuable information on everything and everybody connected with music. I first started taking THE ETUDE years ago, after graduating from college, and I have derived much pleasure and profit from it. I love to sing, and so the first thing I look for is the vocal music. There have been many lovely songs in THE ETUDE. Then I glance through the instrumental music for a master lesson. A recent one I especially enjoy is the Chopin *Berceuse, Opus 57.* I have learned to play the piano through THE ETUDE, and I have found the Music Extension Study Course a great help to me in appreciating music. The article in the February number, "How to become a better Pianist," by M. I. Philipp, interested me especially. Then, I have greatly enjoyed the reading matter in THE ETUDE. Even one not especially interested in music could not help enjoying such articles as "Start The Day With A Song," by Henry Ford; "Radio Music," by David Sarnoff; and "Romances of the Musicians." Present day artists, whom we hear over the radio, we like to hear more about; and so we enjoy reading about them in THE ETUDE.

The editorials appeal to me, too, especially the one entitled "Whither Youth?" There being four young people in my family, I have felt that THE ETUDE is a necessity. My daughter uses the piano articles and the Singers' Etude; one son, the Organists' Etude; and one is interested in the articles concerning the various instruments. Each of us finds something interesting and helpful, and we appreciate the efforts and high ideals of those who have made and kept THE ETUDE the splendid magazine it is.

A Music Lover,
MRS. HARRIET L. MORSE.

Mrs. Morse supplements her letter with the following:

"I think perhaps that the editorial, 'Whither Youth' (September, 1936) interested me particularly. It should interest every parent because it presents an answer to the problem of youth development. There is no better way of employing leisure time and of developing the best in our young people than by encouraging them to study some musical instrument. They need companionship and an outlet for their emotions. What is more constructive than playing or singing in groups? The editorial should certainly help a great many parents, who are wondering how to protect their young people from the dangers of the present age.

A SUGGESTION

Many young people like to sing and I have often wished that some part songs could be published in THE ETUDE. There have been in the past one or two duets.

(Editor's Note: We shall be glad to hear from Etude readers who have a similar request.)

What Interests Me Most in The Etude and Why
Third Prize

THE SECTION OF MUSIC. As a teacher of violin this part of THE ETUDE was valuable for its new and appropriate material. Now, as a busy mother, this section of THE ETUDE interests me most, because it gives me many simple, clever pieces to play on the piano, stimulating my interest, keeping up my piano practice, and affording me pleasant hours of relaxation. Thus my household tasks are lightened and brightened.

My not quite three year old son enjoys the little songs with me, and this is giving him an early appreciation of music. He has several times surprised me by remembering the name of some catchy little tune, or one expressing some phase of nature. I have tried to show him that music is full of fun and joy, giving pleasure to performer and listener alike. THE ETUDE music selections make this plan possible, expressing life in its multiple phases.

I play advanced violin compositio only simple ones on the piano. H I have improved considerably with th of the grading in THE ETUDE. The c that are arranged are a joy to me, alt I am unable to play them. But by gl through them away from the piano, I am having an advanced course in Appreciation. The accompanying pa "Music Extension" is an excellent

A friend and I take delight in p the duets. Another friend has bor copies of my ETUDES for songs to in church.

THE ETUDE in its entirety is remar It is a complete liberal education in since music is so closely related and woven with all the other arts, histor literature. Even the mechanics of m and repairing instruments have pla THE ETUDE.

THE ETUDE as a whole interest because:

I was a teacher;
I am a mother;
I expect to teach music again soon.

* * * * *

My first glance, after the music, the "Musical Portrait Series," for fa names, their photographs, and hist Then I read the "World of Music" f concise current news, and the Edit which are splendid, always. As a r peruse the succeeding pages, me choosing which article to read first. I read the "Violinist's Etude," an "Violin Questions and Answers." "Teacher's Round Table" follows, and the feature articles. Seldom do I mis article offered, even those in the "J Etude," although THE ETUDE may be eral weeks in the process of being In this way my store of general m knowledge has been greatly increase say nothing of the joy THE ETUD brought me. I read the department "Band and Orchestra," "Organ," "V and "Accordion," to improve my u standing of music in all its phases. the advertisements give much useful interesting information, about diff parts of the country, and about rene teachers. The lists of advertised music helpful in teaching.

I have nothing but good to write THE ETUDE, and the wonderful m in which it is edited.

Again, thanking you sincerely.

Yours, very truly,
CATHERINE LEVERING BJEL

"He Never Took Lessons"

By MRS. HARRY MILLER

HAVE YOU AN ADULT in your home who regrets that he has never taken piano lessons? Does he sometimes touch the keys and seem so disappointed that the piano does not respond with pleasant music? But still the thought of taking lessons does not appeal to him. We have in our house one such adult—my husband. And one day when he surprised me with a gift of a beautiful grand piano it seemed to be sure evidence that he had as much love for the instrument as I did; and then came the determination to teach him to play so he also could enjoy the lovely gift.

First of all, to make the lessons as interesting as possible, we selected for the first book, the "Preliminary School for the Pianoforte," by Ferdinand Beyer. This book contains so many exercises in duet form which make the adult beginner feel, from the very first lesson, that he is accomplishing something. And, of course, he learns correct time more quickly in four hand playing. Pieces were selected which he knew and liked; yes, even popular music. We used single notes in the treble and revised the bass part so he could play it. His good memory fired his ambition to learn more complicated selections.

Our next group of pieces included "Faust Waltzes," selections from "Il Trovatore," "Edelweiss Glide," and several others. We also played "Chop Sticks Waltz," in duet form. Then we looked for pieces that appealed to the imagination, such as Indian war dances and Irish jigs. "The Melting Pot," an excellent book compiled by William M. Felton, is very interesting and has many simple selections from different countries.

After he could read the treble and bass notes, and knew something about time and the signs in the music, he desired to be left alone. So I went over new pieces and marked the fingering of all double or triple notes in the bass and wrote other helpful explanations in the margins so he could work out as much as possible himself.

If there is a violin around the house there is usually at least one adult who, when he was young, had taken lessons, but who, because of long neglect, is afra try to play lest he be ridiculed. My hus has such a friend, and as they both about in the same grade, they have of fun playing together.

These books also are excellent for with adult beginners: "Grown-up B ners Book for the Piano," by Willia Felton; "Book of Piano Pieces for Beginners"; "Book of Piano Duets Adult Beginners"; "Progressing Studies for the Grown-up Student. William M. Felton; "Book for Older ginners," by John M. Williams; "A Approach to the Piano," by Mary B Mason; and "Adult Beginners Book Caroline I. Norcross.

The Interesting Falsetto

By FREDERICK W. WODELL

This is the last article written by the late Frederick W. Wodell, who died February 13th. An obituary notice will be found elsewhere in this issue

THIS ARTICLE we are not con-erned with the artificial male alto, at ic period used in the service of the ı and the opera. The Roman Church stored the use of the falsettists in its , and male altos are to be heard in English and American cathedrals.

en an uninstructed man singer pro-up the scale with full voice, until his ecomes unmusical, his throat uncom-ly tight, and his voice suddenly breaks relatively weaker and feminine sound, ıroat constriction disappearing, he is aid to be singing *falsetto*. So when a yodels, skips from a low, full, virile o one an octave higher, which sounds or less like the high voice of a n, he is said to be using the falsetto ction upon his high note.

many years physiologists have been igating the singing voice, and paying attention to the falsetto production. this, as well as concerning other types ıe, the so-called chest, medium, head, voice, covered tone, *Mezzavoce*, there iety and conflict of supposedly expert n as to what goes on in the larynx, ne resonating cavities.

est G. White, in "The Voice Beauti-denies that the vocal cords are the of tone, and claims that voice ates in the cavities of the head. The cords he looks upon as the breath iors.

ı Van Broekhoven maintains, in his True Method of Tone Production," oice is not produced by the vibration vocal ligaments. He writes of the cords" as "pocket bands"—"a set of lips found in the inner larynx tube liately above the vocal cords proper. By their action upwards, downwards deways, they alter the inner space, or ded cup of the larynx, *where the vocal s produced*, just as it is produced in ıp of the trumpet mouthpiece by the ı current of the player." He holds he falsetto is produced by the drop-of the edges of the pocket bands, thus ng the cup space of the inner larynx, ing in "a high, thin, flutelike tone, ıt volume and power. The singer, in ing the pocket bands, should be able ain muscular control over them, so as rease the small cup space to a more ded form of the cup." Our author's s that in this way the thin falsetto s broadened "so as to obtain a full tone quality," which head tone, he ıtes, is the tone heard in the alto of the cultivated male alto voice. head tones, like the falsetto tones," Van Broekhoven, "require less mus-effort than is necessary for the chest . . . Head tones cannot be delivered a full breath-power."

Divergent Views

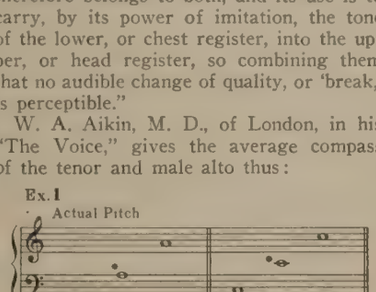
CONVENTIONAL VIEW of the human roduction apparatus is that it has the anism and action of a string instru-Some, however, hold that it is more tly described as a reed instrument, or ombination of both.

n Howard, a graduate of Yale Uni-y, and a teacher of singing, claims, in The Physiology of Artistic Singing," he peculiar falsetto quality is due to naller size and softer state both of the al vibrating material (vocal cords) of the parts surrounding the larynx. Morell Mackenzie, in his day one of the most renowned throat specialists of the world, examined the throats of a large number of professional grand opera singers, and tabulated his findings. He notes, in "Hygiene of the Vocal Organs," that, according to Rousseau, most of the old Italian writers used the term *falsetto* as synonymous with head voice; by others it was employed to denote "that kind of voice whereby a man, going beyond the limit of his natural voice, counterfeits that of a woman." Mackenzie holds that in the chest voice the vocal cords vibrate in their whole length; "in the head voice, or falsetto, only a part of the cord vibrates." He says, further, "I am inclined to believe that under certain circumstances the two principles of shortening and marginal vibration (of the cords) may be combined. . . . This may possibly be the mechanism of the falsetto voice."

C. E. Rowley, in "The Voice," quotes the author of "Advice to Singers, by a Singer" as saying of the head voice that "It comprises, in reality, all that part of the voice which lies above the chest register, *all the lower part of it being shared by the falsetto*, exactly as the falsetto shares the greater part of the chest register. The falsetto therefore belongs to both, and its use is to carry, by its power of imitation, the tone of the lower, or chest register, into the upper, or head register, so combining them that no audible change of quality, or 'break,' is perceptible."

W. A. Aikin, M. D., of London, in his "The Voice," gives the average compass of the tenor and male alto thus:

Ex. 1



Dr. Aikin states that the shortened and thinned vocal cords ("stopped" cords) give a higher note "without increase of tension or air pressure. . . . They are best adapted to *piano* passages, for when forced they are hard and penetrating. . . . In a man's voice the much compressed (stopped) note is so different from the full, free note, that it could not often be used except by small tenor voices. When slight it naturally makes less difference, but when considerable its sound would be recognized at once as 'falsetto,' which cannot be regarded as natural to a man's voice." Dr. Aikin shows the way to the development of the falsetto voice by pointing out that the two principal cavities of resonance are the neck and the mouth, while "Nasal resonance is always present in a well-resonated voice," but is to be considered as "an adjunct to the normal full resonance" of the principal resonance cavities.

According to Rev. Charles Gib, in his "Vocal Science and Art," Dr. John Wyllie (1865) supported the view that during the production of the falsetto voice the vibrating portion of the cords is shortened. Dr. Oertel, of Munich (1895), using the stroboscope, is reported as stating that "in the case of a marked falsetto voice, on delivery of high notes, two parallel nodes along the length of the cord were noticed."

A "String Instrument" Advocate

ONE OF THE KEENEST investigators among the physiologists concerning voice, Dr. Floyd S. Muckey, author of "The Natural Method of Voice Production," worked for many years on a series of investigations regarding the nature and action of the human vocal apparatus, in conjunction with the late Prof. Hallock, physicist, of Columbia University. He declares positively that the voice mechanism is that of a string and not of a reed instrument, and gives photographs of the results of cordal action in tone production, in support of his statement. We call particular attention to his claim that the larynx contains the means for the lessening of the length, of the weight (breadth and thickness), and the increase of the tension of the vocal cords; and that there are in a properly produced voice "no registers." He says further, "This analysis of the pitch mechanism demonstrates that, if not interfered with, it is capable of producing a range of three octaves in pitch."

Dr. P. Mario Marafiotti, a throat specialist of New York, and friend of Caruso, the Metropolitan grand opera tenor, to whom his book, "Caruso's Method of Voice Production," is dedicated, also holds the doctrine of "no registers." He states, "The full extension of the natural range of the voice is produced only by using the minimum tension of the vocal cords, and the minimum breath for each tone."

Dr. Frank E. Miller, A.M., M.D., once first tenor of St. Thomas' church, New York, and a widely known throat specialist and investigator of vocal problems, in his largest work, "Vocal Art-Science," thus defines the falsetto: "An unsuccessful attempt to combine a true fundamental of the vocal cords with an overtone out of balance, so that the overtone predominates by its intensity. A frequent phenomenon about the age of puberty, by some called 'breaking' of the voice. An attempt to registrate octaves without correct balance of a fundamental with overtone." Dr. Miller says that "falsetto is in reality a bad habit, probably induced by too much tension of the vocal folds (cords), and *displacement of the larynx from its position on the fifth cervical vertebra.*" (The Italics are ours. See John Howard and Muckey for conflicting views upon "spinal resonance.") Miller continues, "As the tension of these folds may be relieved by extrinsic muscles, this false voice could undoubtedly be developed into true tone."

And So Doctors Disagree

THE SINGING MASTERS have also varying explanations of the "falsetto," its use, and abuse.

Leo. Kofler, at one time choirmaster of St. Paul's Chapel, Trinity Parish, New York, declares in his "The Art of Breathing," that "the old Italian masters understood by the term 'falsetto' the soft production of the highest tones of the male voice, with *closed throat*." He protests against the singing of the male alto being called "singing falsetto," for the reason that "a male alto does not sing with a closed throat, but with an open throat; otherwise he would not have sufficient power to be heard. Musical ears do not desire to hear him anyhow. . . . A male alto has two voices: his real male voice, and his alto voice. . . . As a rule, soft humming exercises will lead the singer, in the simplest way, to a practical knowledge of the falsetto."

Luigi Parisotti, once a teacher in New York, a graduate of an institution in Rome, in his excellently written work, "Speaking and Singing," refers to the falsetto, saying that the exact meaning of the term in Italian is "a small, false thing," and declares it to be "an unmanly whining little trick, for which there is not the slightest necessity, or justification, and to which no self-respecting and thoroughly capable vocalist should ever lend himself."

Per contra, one may read a report by Francis Rogers, in his "Some Famous Singers of the Nineteenth Century," and himself a professional singer and teacher of singing, that Nourrit, first tenor, from 1826 to 1837, of the Paris Grand Opera, and a pupil of Manuel Garcia, had a ringing voice, under admirable control, and one which was "unusually effective in the head and falsetto registers." It is said that Nourrit once finished a high-pitched phrase with a *"thrilling falsetto."* Parisotti would doubtless have recognized in Nourrit an artist who had met his requirements for a "full-toned sound," namely that "the whole of the nasal passages must resound," which cannot be "unless all of the speaking action is focussed on the fore part of the mouth. . . . The man always endeavors to use the so-called head resonance, at least in the high notes."

Then Dr. G. Edward Stubbs, M.A., Mus. Doc., one-time choirmaster of St. Agnes Chapel, Trinity Parish, New York, claims, in his "The Adult-Male Alto, or Counter-Tenor Voice," that the counter-tenor is a legitimate voice, and favors the use of the properly educated male alto in church choirs. Of this voice he makes two classifications, first, "the falsetto alto, in which the singing and speaking tones disagree." This he calls a two-register voice, in which both registers are used in singing. The "break," particularly in young voices, can be smoothed, or eliminated. Secondly, he classifies a "falsetto alto" in which the singing and speaking tones disagree and there is a "break" which cannot be removed. This he designates as a two-register voice, in which only the upper register is used in singing. He does not advocate the "exclusive use" of this type of voice by basses and baritones.

No Danger in the Falsetto

THE PRACTICAL DISPOSAL of the male falsetto voice by its use and development downward throughout the complete vocal range is the especial interest of E. Davidson Palmer, Mus. Bac., Oxon., in his "Manual of Voice Training." He says that the falsetto "should be carried downward until the bottom notes are reached." Male altos use the falsetto at "too high a pitch, neglecting its use on the low pitches. . . . No male alto ever did or ever will lose the power to use the 'chest voice' by exercising the falsetto." He declares that the voice called by a few teachers "head voice", and believed by them to be something utterly different from the falsetto, and a voice which may be developed, is the true falsetto. "They are in fact the same species of voice." The type of voice sometimes called "head voice," and at other times "mixed voice," is, according to Dr. Palmer, "a mere modification of the so-called chest voice, wrongly produced, but subdued, and held in reserve. . . . All attempts to develop this kind of voice must necessarily fail, for it is only so long as it is subdued and restrained that it differs from ordinary chest voice. The "chest voice," Dr. Palmer

(*Continued on Page 222*)

The Story of "O Promise Me"

By E. A. BARRELL



REGINALD DeKOVEN

At the age when he wrote O Promise M

LIKE ETHELBERT NEVIN, whose lovely song, *The Rosary*, has been discussed in this same series of articles, Reginald deKoven turned to Europe for the consummation of his musical training. In Stuttgart, where he studied with renowned teachers, he must have been much impressed with the meticulous methods of German instruction. His teachers, for their part, quickly became aware of the high abilities and ingratiating personality of the young American who had come to them in quest of further knowledge.

After a time, deKoven began to realize that a great weakness in his musical equipment lay in his insufficient skill in orchestration.

"Why not go to Vienna and study with Richard Genée," suggested a friend. Genée was then held to be one of the finest contemporary masters of this subject.

Immortal Melody Born

DEKOVEN EVIDENTLY THOUGHT well of the idea, for in a short time he and Mrs. deKoven moved to the Austrian capital, where lessons with Genée were speedily arranged. Besides serving as his mentor in orchestration, Genée acted also as critic of any original manuscripts which his pupil chose to bring for his inspection—and it was while serving in this latter capacity that a short ballad entitled *O Promise Me* came to his attention. DeKoven, we are informed upon the authority of his wife, had written this song in little more than twenty minutes, which only goes to show that a gem of the art world may be created in an insignificant amount of time.

Just what Genée said in appraisal of the new song, we do not know. Unquestionably he must have sensed that the melody possessed extreme originality, grace, and what is perhaps best described as allure.

When entertained, shortly after, at the home of the Baron d'Anethan, deKoven sang the song and it was heard with intense delight by all. The baron was a son of the Premier of Belgium; his wife, a sister of the very successful writer, Sir Rider Haggard; well suited to pass judgment on a new art work.

Then in the autumn of 1888 the deKovens left Austria and returned to Chicago. The manuscript in question was packed away among various other papers; for the time being it was more or less forgotten by its composer busied with other matters.

The deKoven home in Bellevue Place was the scene of numerous pleasant gatherings of notable people. Among the prominent stage folk entertained there may be mentioned the Kendals and Francis Wilson. Eugene Cowles, the singer who later became so widely known by reason of his song, *Forgotten*, was one of the musicians often found there. Another was the contralto, Jessie Bartlett Davis—and it is largely due to her, as we shall see, that *O Promise Me* is to-day so universally known and loved.

On June 9, 1890, in Chicago, the opera "Robin Hood," which was to prove the outstanding success of deKoven's brilliant career, had it first performance. Harry Smith, who collaborated with its composer on various other occasions, had constructed for this opera a book of unusual charm, with great literary value as well, and it had so caught the fancy of deKoven that he was able in the short space of three months to complete his fascinatingly tuneful score.

On the night of the première the composer and the librettist sat together in a box, both considerably apprehensive of the verdict of the audience. Gradually, however, they grew confident as they listened to applause so hearty as to leave no room for doubt—and with the many curtain calls at the close, they knew their opera was far from being an ordinary success.

Temper Resurrects a Tune

BUT TROUBLE WAS BREWING. The contralto, Jessie Bartlett Davis, in a fit of temperament such as only opera singers can brew, announced to deKoven after this first performance that a certain song in her rôle was so badly suited to her voice that she absolutely would not be a member of the cast the next night. In this predicament the ballad which the composer had written while abroad flashed into his mind. Quickly he located the manuscript and handed it to Mrs. Davis for her consideration. Seeing its possibilities, she agreed to its interpolation in Act II, to replace the unsuitable number. How dearly she came to love the song is evidenced by the fact that she asked to have a copy of it put into her coffin when she died.

The second performance is now ready to commence. In his box again, was deKoven. "Will the ballad which has been substituted be liked?" asked the anxious composer, of himself. The tremendous ovation, which was accorded *O Promise Me* on that night, is now history.

"Robin Hood's" New York première, which did not take place immediately, duplicated in every respect the Chicago success. Since that time the opera has had many performances here and abroad, and it is one of the few stage works by an American composer which have "held the boards" over a long period of years.

The text of *O Promise Me* was the work of Clement Scott. It is splendidly lyric and expressive.

It is an interesting fact that the song has won wide acceptance as wedding music. Indeed it has sometimes been referred to as the inside of a sandwich of which the external portions are the famous wedding marches of Richard Wagner and Felix Mendelssohn.

The unfailing instinct which leads great masses of people to lodge in their heart a piece of music, a painting or a bit of sculpture, is entirely remarkable and constitutes an authority far and away superior to the trained observations of all the critics in Christendom.

The Interesting Falsetto

(*Continued from Page* 221)

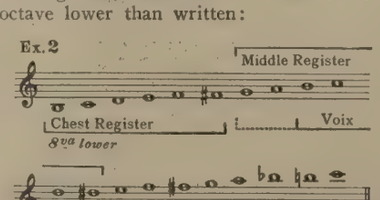
declares to be the "wrongly produced" voice.

Charles Lunn, professional tenor and teacher of singing (claiming to be a follower of the old Italian school, with Manuel Garcia), states, in "The Philosophy of Voice," that the falsetto does not extend equally in both the female and male voices, but "extends collaterally with the greater part of the full vibration. It is a false production, created by the false cords being squeezed together, the true cords being open. . . . The cavity and its upper opening are used for its production, in the same way as the mouth and lips are used in whistling."

Douglas Stanley, M.S., S.C.G.I., teacher of singing, observes, in his "Science of Voice," that "ultimately the upper tones of a well produced male voice are, in a great measure, merely developed falsetto tones," though he requires that "the low register must (also) be trained, and the proper resonance conditions obtained. . . . Ultimately the upper register becomes so perfectly developed and coördinated that it is apparently lost as a falsetto, and the entire voice is one continuous whole, the range extending practically as far as the falsetto will reach."

Giovanni Battista Lamperti, of Dresden, a relative of the widely known Francesco Lamperti, of Milan, claims in his "The Technics of Bel Canto," that besides the usual three registers, chest, medium and head, "the male voice possesses a fourth, which renders it essentially different from the female voice, namely the 'mixed' voice, wrongly called falsetto." Prof. Lamperti appends a staff representation of the various divisions of the tenor voice as follows, it being understood that the sounds are an octave lower than written:

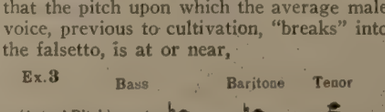
Ex. 2



He explains that "On the tones B, C, D and D-sharp, the head resonance mingles with the chest voice, carried on from below, so that the singer sings with but half the chest resonance. The main point is to blend the medium register with the so-called *voix mixte*, the chief object in view being to acquire an even scale from the lowest tone to the highest."

Frederic W. Root, in "The Polychrome Lessons in Voice Culture," declares that "what is called falsetto is more a fault of voice production than a register. It is, so to speak, tone without focus . . . without intensity from the process which I have called 'the sounding board.' . . . Keep the tone steadily against the soundingboard, with sensation at the bridge of the nose or hard palate." Mr. Root further says, in "Guide for the Male Voice," that "The register changes of the vocal cords which are most distinctly evident, divide tone of voice into two widely contrasted qualities, one of which is strong, assertive, heavy, masculine, and the other light, flexible and feminine. . . . Woman has both of these registers, but speaks and sings with a preponderance of the one (the higher), while man, having both, speaks and sings mainly with the other. In the male voice we call these the chest register and the falsetto register . . . the latter made by allowing only the least possible, the thinnest amount of substance to vibrate." In this work Mr. Root covers also the item of "covered" tone, in the man's voice. Continuing, he suggests that the pitch upon which the average male voice, previous to cultivation, "breaks" into the falsetto, is at or near,

Ex. 3



according to peculiarities of the individual voice.

William Shakespeare, tenor, widely known teacher (of London), and exponent of the method of Lamperti the elder (Francesco) of Milan, referring, in his "The Art of Singing," to "frontal singing," which he says, "is produced by squeezing the throat probably just above the vocal cords," while singing not only the higher notes of the chest voice, but also those of the upper medium register. "This distortion brings about a bawling, or hooting, accompanied by a sense of vibration of the frontal bone . . . The falsetto of our cathedral altos—the attempt of a bass or baritone to make use of the effeminate head register—too often affords an example of the unintentional use of this objectionable method of production." Dealing with the medium register, Mr. Shakespeare remarks, "This is sometimes called 'mixed voice,' through its being accompanied, though in a slight degree, by vibration of the chest, as well as the important sense of the vibration of the air in the mouth associated with the register. Occasionally it is termed by the Italian masters falsetto, as being inferior in force to the grander chest register. Of course this has no reference to falsetto as distinguished in English usage." Shakespeare diagrams the medium register for the tenor voice as here shown;

(*Continued on Page* 275)

The Story of a Great Librettist

Eugene Scribe and the Opera

By JOHN A. ROBINSON



Eugene Scribe

E HUNDRED YEARS AGO, on ebruary 23, 1835, the première performance of Halevy's opera, "La was given in Paris. The libretto written by Eugene Scribe. Durpreceding decade had appeared en other splendid operas with by Scribe; and the ensuing years 865—were to witness the première more. The felicitous reception of e," therefore, was but one of a es of triumphs which this playas destined to share with the foreposers of his time.

it was, who wrote the stories for r's "Robert le Diable," "Les ts," "Le Prophet" and "L'Afri- r Halevy's "Manon Lescaut"; for 's "Les Martyrs"; Auber's "Fra and "La Muette de Portici"; and thirty other operas, in collaboraswith such composers as Verdi, Rossini, Cherubini, Ambroise Thomas and He created, too, an almost innumber of librettos for the opéra nd plays for the speaking stage—outmoded and seen no more, and miques seldom produced to-day. l on his grand opera dramas still l. Scribe remains one of the best of playwrights.

mber of spectators, who still witdramas of Scribe in opera houses t the world, must run to hunthousands annually. But few of safe to say, have ever heard his know anything of his career. e names of not a few of the comith whom he collaborated are words, his is forgotten. And the of this raises a question as to he importance of the libretto to is not, as a general thing, very rrated.

Lure of the Spectacle

K how long the opera houses of could remain open were their given only in concert form. Con- Sunday evenings on which the in evening dress, are ranged on irs along the footlights, with the lked in rows behind them. Rather this, if given seven nights of a

not all make it a point, before e opera, to have an understand- play that underlies the music, that lends to it so much of d color and human interest? But audience knows the name of or redit to the playwright? On the of the libretto usually only the name is given, and if the name does appear at all it is in inconspicuous type, down at f the page; though this is the t the musical score—and the did not put together any two he manuscript.

e, of course, good librettos and but to say that Scribe's were nerit is hardly enough. It must be said, rather, that he played no small part in the general development of the opera in the nineteenth century. As one commentator has written, "Scribe was the real author of modern opera, even more than Auber, Rossini and Meyerbeer." The dramas for the first of the great operas of this period were supplied by him.

A Work of Genius

As EARLY as 1828 his "La Muette de Portici" written for the music of Auber, created a sensation and was heralded by critics as an "innovation of the greatest importance, a contribution to the rejuvenation and enlargement of the operatic cycle." For the repertoire till then had been largely ancient tragedy turned into libretti—such themes as "Iphigenie," "Alcestis," "Oedipus," and so on, taken up in turn by various composers. The opera had grown monotonous, and the libretto of "La Muette de Portici" marked an immense progress in the structure of the musical drama. Scribe and Auber had the honor of being the first to take their place in the new school and to break with the tradition of the old classical style.

Shortly after "La Muette de Portici," appeared "Robert le Diable," a truly poetic creation; "La Juive" with its marvelous appeal to the eye as well as the ear; then "Les Huguenots" and other splendid frameworks, upon which rising composers had woven their beautiful tonal tapestries. And so it was at once seen and felt that these dramas were truer in history, nearer the times and of more universal appeal than the libretti that had been known up to that time.

Composers made full acknowledgement of the importance they attached to Scribe's collaboration. Adam, for example, wrote, "With you I shall be sure of having a work with dramatic scenes and words that suggest the accompanying music." And Meyerbeer, speaking for himself and a number of other musicians, called him "the incomparable genius to whom we owe so much gratitude for all that he has done for us." And well might Meyerbeer speak thus. He had written operas for twenty years without success up to the beginning of his collaboration with Scribe; and from that point on he had enjoyed one brilliant triumph after another.

A Biographical Bit

SCRIBE WAS BORN in Paris, in 1791, of a bourgeois family, in a small house in the Rue St. Denis. The sign above the door of his father's place read, "Le Chat Noir," but it was not, as we might imagine, a cafe. It was a silk shop. The father, on his death, left a modest fortune; but, the two elder children having been favored in his will, there was little patrimony for Eugene, the youngest. His mother, however, by dint of exertions entailing privations to herself, made up for this in a measure, and through her efforts he obtained a scholarship in the College of St. Barbe. Here he was a proficient student and was graduated with honors.

His mother had destined him for the bar, and her efforts obtained a place for him in the office of Guyonnet-Merville, with whom Balzac was later to show his inaptitude for law. Here he applied himself seriously for a time; but, having from his earliest days sketched vaudevilles and frequented the theater pits, he turned, on his mother's death, more and more in that direction. Nevertheless, he was still sufficiently devoted to his studies that in 1815 he received his degree of Bachelor of Law from the Imperial University.

Scribe's earliest efforts in writing were for the speaking stage, his work for musical settings not beginning until many years later. While still studying law he had several vaudevilles produced with indifferent success; but in 1814, with a piece entitled "Une Nuit de la Garde Nationale," he scored a triumph.

A Theatrical Renaissance

COMEDY IN FRANCE had for a long time been at a low and stagnant level, characterized by broad farce, buffooneries, stock characters and stereotyped situations; and this play by Scribe was a novelty, in that it utilized a background of substantial reality to portray a scene of contemporary life. To a public satiated with artificial and supercilious plays, such a theme, coupled with a strong but simple plot and with characters not overdrawn, was a welcome novelty. It established Scribe's name throughout Paris, and from then on he wrote prolifically and moved from success to success.

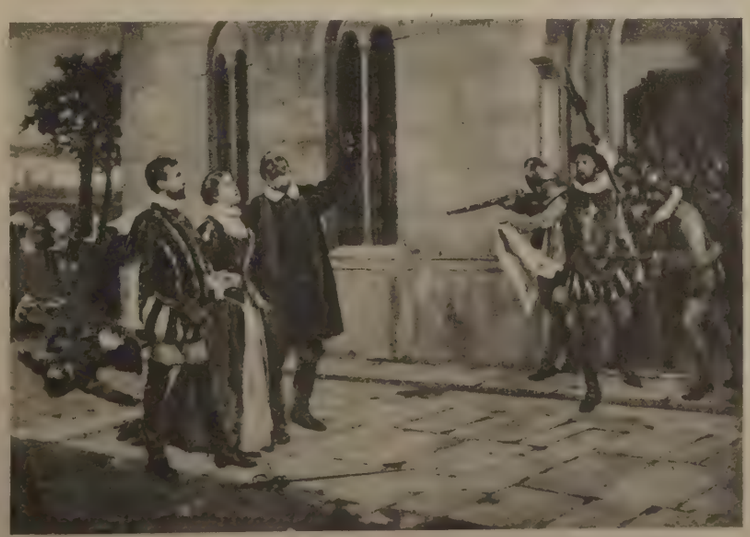
For five years his plays appeared at the Vaudeville, until in 1819 every theater in Paris was ordered closed as a result of the assassination of the Duc de Berry at the Opéra, and the Opera House itself was demolished. During the ensuing interval of inactivity Scribe, with his associates, organized a new theater called at first the Gymnase, but shortly renamed *Theatre de Madame*, it having received the patronage of the Duchess de Berry.

By 1825 Scribe had moved to higher ground and comedy dramas from his pen were appearing at the *Theatre Francaise*. About this time he also began to write libretti for the opera comique, and it was not long till he entered into his successful work in the field of grand opera.

From that date of Scribe's first success in 1814, and for almost fifty years, every season saw an average of ten of his new plays on the Parisian stage, pieces popular with all classes of society and drawing crowded houses. And, though he was universally recognized through the greater portion of this period as the foremost librettist for opera and opera comique, the preponderance of his work was for the speaking stage, and on that rested his reputation with the general public.

Pictures of the Times

THE PERIOD from 1810 to 1860 was one of tremendous political and social upheaval in France. It was an era that witnessed the downfall of Bonaparte, the restoration of Louis XVIII, the revolutions of 1830 and 1848, and the rise of Napoleon III. To these events Scribe was comparatively indifferent. First and last a man of the theater, his ambition was to please the public, and he avoided any rôle or reputation as a serious social or political protagonist. Yet his success resulted from his portrayal of almost every aspect of the life of the day. His works were characterized not by an avoidance of political events and personalities or of social manifestations, but by their use for the entertainment of his



A Scene from Meyerbeer's "Les Huguenots," for which Scribe wrote the Libretto

audiences. For example, Scribe never treated Napoleon as an historical subject, but he added to the Napoleonic legend by his stories of colonels and captains and grizzled grenadiers—battle scarred veterans of the Emperor's campaigns, returned to their homes and there engaged in the skirmishes of civil life.

With a light but realistic brush he painted the manners and affairs of his time. The scenes were the salon, the shop, the office and the street, peopled by fashionable women, bankers, politicians, notaries, bourgeoisie, workmen, living types of the day, and every play added something to the dramatic picture of general society. While not predominantly a satirist, yet he had his share of comment and ridicule for the absurdities of snobs and social climbers, the duplicity of political charlatans, the humbug of journalists and other foibles of the human kind.

Within his profession Scribe was held in high regard for reasons beyond his success with the public. For one thing, much of his work having been written in collaboration, he was known for his generosity in giving to his coworkers the fullest credit and for his liberality in sharing the financial rewards. Most of his best plays and librettos, however, he wrote alone, and that he was a prodigious worker is attested by the fact that in addition to more than four hundred pieces for the stage he wrote over a dozen novels and many short stories and articles for the press.



A Troubadour in the Twentieth Century Montmartre of Paris. In the distance is the Dome of the Basilica of the Sacred Heart

Labor of this sort, combined with his talent and natural business ability, made Scribe a very rich man. But in doing well for himself he also raised the standards of remuneration for playwrights in general. At the time of his advent in the theater, writers of the first rank were receiving only about one hundred francs for each performance of a play. But his great popularity with the public enabled him to impose his own terms on producers, and an authors' league which he founded remedied the financial situation for the profession as a whole. The players, too, regarded him with favor, and he developed and molded many of the leading actors and actresses of France.

In 1836 Scribe was admitted to membership in the *Académie Francaise*, and later in life he was appointed by Napoleon III to the Municipal Council of Paris. But his reputation extended beyond the boundaries of his own country. His plays were given throughout Europe, and he received many foreign decorations. In 1837 the director of the Royal Opera, Berlin, requested of him a libretto for the music of Beethoven. On another occasion the King of Holland wrote to him, asking for a drama to be used as the basis for a musical competition. In 1850 he adapted Shakespeare's "The Tempest" for an opera by Halevy; and he and the composer crossed the Channel for its première at the Royal Opera, London. For months he was the lion of English society, was feted and entertained by the literary world and the aristocracy of Britain, and for part of that time was the guest of his exiled monarch, Louis Philippe, with whom he collaborated on an opera based on the life of Henry the Eighth. In 1851 Charles Dickens, visiting Paris, asked his host to arrange a dinner in order that he might meet the French playwright.

Scribe was not without his critics, and such personages as Dumas Fils, De Musset and Heine bestowed upon him a liberal share of causticity. But this criticism was directed entirely at his plays for the speaking stage. For his librettos there was nothing but praise. A contemporary, writing in *Figaro*, said, "his music dramas, so well adapted for melody, so touching, so adroitly built up, would, even without music and merely with a little rewriting, become most interesting plays and highly successful." And Brander Matthews wrote, "Nowhere did Scribe show to better advantage than in the opera. It was he who in a great measure made possible Wagner's art work of the future."

When Scribe died in Paris, on the 20th of February, 1861, the universal homage paid at his funeral was a unique tribute. Thousands accompanied the remains to Père Lachaise, in a heavy rain. In the procession were people from all walks of life —writers, diplomats, generals, shopkeepers, workmen in their blouses, women of all classes of society—a gathering representative of those audiences which throughout so many years had nightly forgotten their cares, entertained by his genius and his labors.

* * * * *

And Soothe Dame Bossy's Breast

Experts of the Agricultural Department insist that radio music is conducive to barnyard harmony. It makes for contented cows, for more gentle horses, and for more satisfied fowls. "After all," said one department official, "the animals show that they don't like tinpanny music any better than most humans, and sometimes express their tastes with better discrimination and more energy."

Musicians of April Birth

By W. FRANCIS GATES

April, with its awakening of nature, has brought also a rich legacy to the musical world. Perhaps the most significant group of names is made up of conductors born in this month, four of them being more or less British; the inimitable Stokowski, offspring of a Polish father and Irish mother, first opened his eyes where April fogs of London provided that he saw the light but dimly; the picturesque Sir Thomas Beecham chose Liverpool as the scene of his infantile beating of time with arms and legs; the English father and Russian mother of Albert Coates received him from a St. Petersburg stork; and Sir Charles Hallé, a native of Westphalia, who made for Manchester a name that challenged all musical centers of the British Isles. Then may be mentioned Hans Richter, perhaps the greatest of all interpreters of Wagner. So long a mighty pillar of Bayreuth, perchance he should have led the list. There are, too, the brilliant Wilhelm Gericke, who raised the Boston Symphony Orchestra to a commanding position in the musical world; and Dr. Ernst Kunwald, who wrecked a notable career by a needless chauvinism during the World War; Giorgio Polacco, a star among our adopted operatic conductors; and Eduard Mollenhauer, the rock on which was built the Minneapolis Symphony Orchestra.

Among April-born violinists are found such towering names as Giuseppe Tartini, Ludwig Spohr (equally noted as a composer), Hubert Leonard, Heinrich Ernst Kayser, and Efrem Zimbalist. Accompanying these are Ferruccio Busoni, eminent among modern pianists and an unapproachable transcriber for the piano of Bach's organ works; Eugen d'Albert, long a lion of the keyboard; Sébastien Erard, the genius who perfected the mechanism of the harp, and Carlos Salzedo, an equal magician in its manipulation; Franz von Suppé, master of the opéra comique; Albert Roussel and Jean Roger-Ducasse, eminent among modern French composers; Dame Ethel Smyth, perhaps the greatest of English women composers; Franz Lehár of "Merry Widow" fame; and Giuditta Pasta, a light among singers of all time. To our own American music April has bequeathed such proud names as Edgar Stillman Kelley, H. R. Palmer, Augusta Cottlow, Luther Whiting Mason, Arthur Farwell, George L. Osgood, Arthur Nevin, Karl W. Gehrkens, Reginald deKoven, Henri Scott and Alfred George Robyn.

A Natal Chronology

1st—Ferruccio Busoni (1866), Arthur P. Schmidt (1846)

2nd—Augusta Cottlow (1878), Franz Lachner (1803), Ernest Van Dyck (1861)

3rd—Reginald deKoven (1859), Luther Whiting Mason (1828), Wilhelm Middelschulte (1863), George Laurie Osgood (1844)

4th—Edward Jerome Hopkins (1836), Blanche Marchesi (1864), Smith Newell Penfield (1837), Hans Richter (1843), Nicola Antonio Zingarelli (1752)

5th—Dudley Buck, Jr. (1869), Sébastien Érard (1752), Louis Ganne (1862), Max Meyer-Olbersleben (1850), Albert Roussel (1869), Ludwig Spohr (1784)

6th—Johann Kuhnau (1660), Jean Lebrun (1759), Carlos Salzedo (1885)

7th—Charles Burney (1726), Domenico Dragonetti (1763), J. Frank Frysinger (1878), John Alexander Fuller-Maitland (1856), Heinrich Götze (1836), Hubert Lé (1819), Clara Novello-I (1863), Franz Ries (1846), Gi Battista Rubini (1795)

8th—Oscar Paul (1836), Henri (1876), Giuseppe Tartini (1692

9th—Theobald Böhm (1794), W Wolfgang von Goethe Joseph Hellmesberger, Jr. Natalia Macfarren (1916), G Pasta (1798), Sir Francesco Tosti (1846)

10th—Eugen d'Albert (1864), W Fabricius (1633), Auguste chomme (1808), Sigmund S (1885)

11th—William Edwin Haesche (1867 Charles Hallé (1819)

12th—Joseph Lanner (1801), Emil ling (1851), Eduard Mollen (1827)

13th—Sir William Sterndale B (1816), Félicien David Eduard Lassen (1830), A Randegger (1832)

14th—Edgar Stillman Kelley (1857 Ernst Kunwald (1868), Fél Couppey (1811), Josef Sta (1807)

15th—Lambert Murphy (1885), Marg Ober (1885)

16th—Caffarelli (Gaetano Majorano, Charles-François Duvernoy Heinrich Ernst Kayser (1815

17th—Rudolf Berger (1874), Cecil leigh (1866), Karl Fiqué Artur Schnabel (1882), Wenzel Tomaschek (1774), Joh Wolf (1869)

18th—Gaston-Marie Déthier (1875). helm Gericke (1845), Jean-Amable Roger-Ducasse (1875). pold Stokowski (1882), Fran Suppé (1819)

19th—Karl W. Gehrkens (1882), Goldbeck (1839), Max von lings (1868)

20th—Theodor Döhler (1814), Michael Telemann (1748)

21st—José Anselmo Clave (1824), Henri-Joseph Lebrun (1861)

22nd—Leo Blech (1871), Frank Moir (1852)

23rd—Albert Coates (1882), A Crabbé (1884), Arthur F (1872), Louis-Antoine Julien Dame Ethel Mary Smyth (185

24th—Padre (Giambattista) (1706), Karl Navrátil (1867

25th—Enrico Bossi (1861), Walter Hall (1862), Pauline Lucca Erik Meyer-Helmund (1861)

26th—Theodor Billroth (1829), Sir Scott Gatty (1847), Horatio mond Palmer (1834). Au Mathieu Panseron (1796)

27th—William Arms Fisher (1861), rich von Flotow (1812), Harris (1869), William Humiston (1869), Arthur Nevin (1871), Henry Willis

28th—Harold Bauer (1873), Schytte (1850)

29th—Sir Thomas Beecham (1879). Hey (1832), Christian (1881), Henry Lahee (1826). Ondříček (1859), Alfred Robyn (1860), Henry Schr (1846)

30th—Alfred Robert Gaul (1837), Hofmann (1844), Franz (1870), Henry Watson Richard Zeckwer (1850)

The Threshold of Music

A Melodic Alphabet — The Major Scale

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the third in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter*

THIS POINT we are ready to make another important discovery. The bugle call, we have seen, used only es of the tonic triad for its melody. *lks at Home,* uses considerably more If we examine its melody carefully, scovered that all the notes in it are ound in the three chords which form mvirate—and likewise that all the n these three chords appear in the .

is arrange these notes in order and at they look like:

1

C- Chord G- Chord F- Chord

reader will discover at once that even notes (the eighth one doesn't being a duplicate of the first) are ther than the notes of that phenom- amiliar to every music student—the scale.

es, as you know, are the alphabets ic—the roll calls, or passenger lists, various sets of notes used on dif- occasions. The major scale is the ll of the notes used in most simple nd in the chords which harmonize

e want to include all the letters of glish alphabet in a single sentence e to invent something fairly elabo- ich as "The quick movement of the jeopardized six gunboats." But three chords will furnish us the entire t of the key of C Major. And the family trio in any other key will the alphabet, or scale, of that key. piano we take the major scale for ll. It has already been selected for he tuning of the strings, and, in the the C major scale, by the arrange- f the white keys. Yet the major scale rtificial device of the piano maker, re than the notes of the bugle call e artificial invention of some brig- general.

rove that the major scale is as nat- id fundamental as the overtones, all d to do is to commandeer the serv- three army buglers; give one a n C, the second a bugle in F, and rd a bugle in G; and to have them y the overtones which are natural r instruments. These will be none than the tones of the scale of C This diagram shows you which would play which notes.

Bugle in F
Bugle in C
Bugle in G

notes in parenthesis belong to the scale, too; but being outside the from C to C, they are not included playing a simple scale.

s we see that the major scale is an elaboration of the bugle call or natural overtones.

can go through a similar process, g with any note in the piano, and r for ourselves the major scale based on that note. Suppose we begin with E-flat. That is the fundamental tone, or keynote, of what is popularly called the "key of three flats." The "triad" overtones of E-flat give us the major chord: E-flat, G, B-flat.

Ex.3

The top note, B-flat, is the dominant (just as G was the dominant of C, in addition to being the top note of the C triad). The bugle call notes of B-flat provide us with the dominant triad—B-flat, D, F.

Ex.4

E-flat is the top note, or dominant, of another tonic triad, starting on A-flat—its notes being A-flat, C, E-flat. Since our point of view is still E-flat, this triad goes by the name of subdominant.

Ex.5

or

We can combine the notes of these three triads as follows:

Ex.6

These chords, rearranged thus,

contain the seven notes of the E flat major scale.

The Distances Between Tones—Intervals

SO FAR WE HAVE IDENTIFIED triads and scales only by "rule of thumb" or "rule of ear"—the test of whether they furnished the right notes for playing *I Can't Get 'em Up in the Morning* or *Way Down Upon the Swanee River.* We cannot go on doing this forever. Our next step is to become systematic and analyze scales and triads to find out how they are built and of what they are made. To do this we must first become acquainted with the means of measuring tone relationships: intervals.

"Interval" means the distance, or difference of pitch, between two tones.

The simplest way to reckon intervals is in terms of the eight notes of the scale. If two instruments play the same note, the interval is known as a *prime,* or unison. The interval between any note of the scale and its adjoining note, either above or below, is a *second.* For instance, the interval between C and the D immediately above it (or the B below it) is a second. Likewise the interval between D and E, or E and F, is a second. The next larger interval is the *third.* It measures the distance between any note and the next note but one to it. Between C and E, or between D and F, or between G and B, for example, is a third.

We continue according to the same system: from C to F is a *fourth*—from C to G, a *fifth*—and so on. In reckoning intervals, the note of starting is always counted, as well as the others. To illustrate: C-D-E-F-G-A are six notes; so the interval between C and A is a *sixth.*

From C to the C above it is an eighth—or octave. To our ears an octave is merely a repetition of the tone itself in a higher or lower pitch (as has been pointed out before); so an octave is practically the same thing as a unison. Likewise, a ninth is considered the same as a second (being an octave plus a second); a tenth the same as a third; and so on.

Ex.7

2nd 3rd 4th 5th 6th 7th Octave 9th 10th 11th 12th

Intervals Turned Upside Down

THERE IS ONE PECULIARITY about intervals which should be known about.

Any pair of notes can be arranged in two different ways, thanks to the similarity of octaves. Suppose we have two notes, G and E. They can be so arranged that E is either below G, or (by placing it an octave higher) above it. If E is below G, it is only a third away from it. But if it is above G, the distance widens to the interval of a *sixth.* Whenever the position of any two notes is reversed (which can be done either by raising the lower note an octave or by dropping the upper one an octave), it will be found that the interval between them changes. It is as if intervals were reversible, like rugs—or had complementary numbers on their opposite faces, like dice.

Here is what happens to various intervals within the octave when their two notes are reversed:

Ex.8

2nd - 7th 3rd - 6th 4th - 5th 5th - 4th

6th - 3rd 7th - 2nd Octave Unison

The second becomes a seventh.
The third becomes a sixth.
The fourth becomes a fifth.
The fifth becomes a fourth.
The sixth becomes a third.
The seventh becomes a second.
The octave becomes a unison.

Yet their characters remain practically unchanged.

We have already found that octaves and unisons are interchangeable. We now discover that seconds and sevenths are closely related and interchangeable. Thirds and sixths are interchangeable. Fourths and fifths are interchangeable. And each pair of intervals has its own group personality, as follows:

Fourths and fifths have a thin, open sound. The empty fifth, heard when two hunting horns get together, has been already mentioned. The primitive music of the early Christian church, called organum, is composed of nothing but fourths, fifths and octaves. To modern ears it sounds curiously empty and incomplete; but a thousand years ago all other intervals were considered discordant and unsuited for church music. Debussy's music occasionally recalls from a misty past this ancient harmony of fourths and fifths.

Ex.9

(This quotation from *La Cathédrale Engloutie,* and the later one from *La Fille aux Cheveux de Lin,* are reproduced by permission of Durand & cie of Paris.)

One of the most popular songs of a decade ago, *The Japanese Sandman* by Richard Whiting, employs fifths profusely, taking advantage of their thin, open quality to achieve a special coloristic effect.

Ex.10

(This excerpt from *The Japanese Sandman,* and the one from *Indian Love Call,* are reproduced by permission of their publishers, the Music Publishers Holding Corporation.)

Thirds and sixths have a rich, sweet sound. Most "close harmony" consists of these intervals. The *Missouri Waltz* is written for the piano in sixths, but barber shop harmonizers usually place the second part an octave higher, a third above the melody. Rudolph Friml's *Indian Love Call* alternates between thirds and sixths. The thirds are in its opening phrase:

Ex.11

You may have heard musicians speak of Viennese and Hungarian music as abounding in "thirds and sixths." Because these intervals are two different forms of the same thing, they are referred to in the same breath. Be ready to find them in Brahms' *Hungarian Dances* (or in his well known *Waltz in A-flat*), in the Strauss waltzes, the Liszt rhapsodies, in Wagner's "Die Walküre" (the Motive of Sympathy), in the haunting, sensuous music of the gypsies, in the folk music of Czechoslovakia, in the love songs of sunny Italy.

Thirds and sixths lend sweetness to the undulating melody of the duet that forms the finale to the first act of "La Sonnambula" by Bellini.

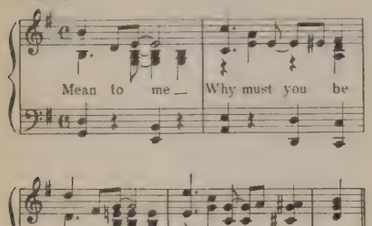
Ex.12



In the middle of the third measure Bellini changes horses, abandoning thirds for sixths. The next measure begins with a fifth and a fourth, but the last three notes of the melody are again harmonized in sixths.

When the interval of a sixth occurs melodically—between one note of a tune and the next—we enjoy not only the rich sweetness of the interval itself but also the pleasant sensation of a wide swing or leap. A song of a few years back, *Mean to Me* brings this satisfying effect:

Ex. 13

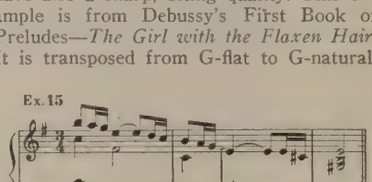


(This quotation from *Mean to Me* is reproduced by permission of its publishers, the Crawford Music Corporation.)

Seconds and sevenths have a fuzzy, acrid sound. The pungency of the opening notes of that perennial favorite, *Chopsticks,* is due to the clash of two neighboring tones. Debussy shows a fondness for seconds in two pieces from his "Children's Corner—*Golliwogg's Cakewalk* and *Jimbo's Lullaby.* The biting trumpets in the fourth movement of Rimsky-Korsakoff's "Scheherezade" achieve a striking effect by the use of seconds.

Ex. 14

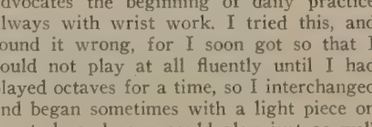




(These measures from "Scheherezade" are reproduced by permission of Belaieff, its publisher.)

Sevenths, being upside down seconds, have also a sharp, biting quality. This example is from Debussy's First Book of Preludes—*The Girl with the Flaxen Hair.* It is transposed from G-flat to G-natural.

Ex. 15



The sevenths are in the right hand, between the melody and the notes below it—C and B; F-sharp and E.

(*Part IV of this interesting series will appear in our May issue.*)

* * * * *

"Play with strong, 'even' rhythm! The playing of certain pianists resembles the staggering and jerky walk of a drunkard."—SCHUMANN.

FIFTY YEARS AGO THIS MONTH

W. WAUGH LAUDER, one of the most brilliant of American pianists, teachers and lecturers of his day, wrote at length for our columns of the ideas gathered in his so unusual associations with the master pianists of Europe. A Canadian by birth, Mr. Lauder spent most of his mature professional life in the United States. He is credited with having introduced the lecture-recital into America. We now quote from the thoughts on technic which he gathered:

"A particular hobby with Liszt was the practicing of scales in all keys and in all rhythms of 2, 3, 4, 5, 6 notes, with all fingerings, say first with 1, 2, 3, then with 1, 2, 3, 4, then with 1, 2, 3, 4, 5, never paying the slightest heed to awkwardness of thumb or fifth on black notes, and above all, scales with any two fingers, which, all done from memory in the air, and subsequently repeated on the piano, was of very great benefit. Some teachers have a faculty for making things plain, and I remember in particular one lesson in which Carl Reinecke showed me how to play and grade a melody. Starting out with the statement that as the piano lacks the singing and long-drawn-out tone of the wind or string instruments, we must supplement the failing by carefully studied and graded intensity of pressure; he told me that the very instant we strike a tone on the piano it grows weaker, and if we wish to make a melody *crescendo,* we must carefully grade the quality and quantity of pressure and hammer power, and in all melodious phrasing this weighing of power is of vital importance. I may say that that lesson was invaluable.

"We all know that the wrist and fingers represent the bundle of faggots in the old man's fable. We must untie the faggots by loosening the wrist, but Mr. Sherwood advocates the beginning of daily practice always with wrist work. I tried this, and found it wrong, for I soon got so that I could not play at all fluently until I had played octaves for a time, so I interchanged and began sometimes with a light piece on an etude and soon could play just as well without that preliminary octave practice. I do not think it wise to become accustomed to a pedantic or cut-and-dried method either with teachers or practice.

"Miss Amy Fay, in her paper at the Cleveland Convention of 1884, (the Music Teachers' National Association), said that in his latter days, Paganini rarely and almost never practiced the difficulties he himself had created, and so certainly do some play best when they practice mechanism least. I know, for a fact, that Arthur Friedheim, a young man with whom I lived like a brother for eighteen months in Weimar and Rome, rarely practiced technique pure and simple, and Dr. Gustave Wolff, of Bradford, England, an intimate friend of Rubinstein, told me that that artist rarely touched technique during his concert tours in Great Britain.

"Too much technique is like over-training in athletic sports. Still, when in Weimar, I remember well, when lodging for the first night in the old Hotel de Russe, prior to my first visit to the grand and lamented virtuoso and maestro, Liszt, I lay awake nearly all night and practiced technique with that frantic, Henselt-like vigor caused by stage fright, on a dumb piano, consisting of my knees. Liszt, however, had a regal contempt for mere mechanism, somewhat like Tausig, who reprimanded a certain demoiselle with the words, 'Miss, you ought to be ashamed of playing so correctly at your age.'"

RECORDS AND RADIO

By PETER HUGH REED

ONE OF THE MOST important and ambitious recordings ever undertaken, is that of Bach's "Passion of Our Lord According to St. Matthew," which Victor releases in three album sets. There are fifty-four parts to the recording, which covers two sides of twenty-seven discs. Bach's "St. Matthew Passion" is a sacred work to which only the composer's "Mass in B minor" is comparable; a work in which "the deepest expression of devotional feeling that the art of music affords, so intimately felt, unfolded with such sensitive emphasis and dramatic feeling, that the music," as one writer has said, "seems embroidered with tears and colored with flames and blood."

The performance of this work which Victor recorded was given a year ago in Boston by Serge Koussevitzky. It enlists the services of the Boston Symphony Orchestra, the Radcliffe Choral Society, the Harvard Glee Club, Jeanette Vreeland (soprano), Katherine Meisle (contralto), John Priebe (tenor), Keith Faulkner (baritone), and Fritz Lechner (bass). The performance, sung in English, is a fine one, dominated by the spirit of Koussevitzky who sustains the dramatic intensity and the devotional fervor without exaggeration or undue stress. More about this important release will appear later.

Recordings of piano concertos are increasing. Interest in the piano definitely has revived. Readers tell us that they often use modern concerto recordings as a standard for performing the work themselves. This in itself is a good idea, but the player should guard against imitating the performing pianist. The interpretation of the piano part of such works should grow from within and not be governed from without.

Walter Gieseking playing Grieg's "Piano Concerto in A minor" (Columbia set 313), gives us the most poetic delineation of this work so far issued on records. His sensitive lyricism is particularly effective in the idyllic slow movement and the *finale.* The orchestral background here, provided by the Berlin State Opera Orchestra, unfortunately lacks Gieseking's finesse and precision. The recording, however, is good. In Columbia album 314, we have a Debussy recital by Gieseking, who is justly famous for his performance of the Frenchman's impressionistic music. The records in this set all have been previously released; they include, "Suite Bergamasque," "The Children's Corner," *Reflets dans l'eau, Soirée dans Grenade,* and *La Cathédrale Engloutie.*

Bach, in one of his most joyous moments, is to be encountered in his "Concerto in A major," for clavier or piano (Victor set M-368). The music here, as in his "Concerto for Four Claviers" (Victor set M-366) moves forward with happy impulse and an inevitability characteristic of its composer. The "A major Concerto," in the recording, is impeccably performed by Edwin Fischer and his Chamber Orchestra; and the "Concerto for Four Claviers" (pianos in the recording) is deftly performed by four French artists, with the orchestra under direction of Gustave Bret.

Arthur Rubinstein, the Polish pianist, more than once has tellingly established, on records, his affinity with the music of Chopin. His latest contribution is a splendid exposition of the composer's first "Piano Concerto in E minor, Opus 11" (Victor set M-418). The "E minor Concerto" suffers from much ineffectual orchestral writing, and the long first movement lacks variety and true impulse, but the lovely *Larghetto* and the final *Rondo* are fine Chopin.

Toscanini in his performance of Beethoven's "'Pastoral' Symphony" (Victor set M-417) sustains the clarity of its design unlike anyone else that we have heard perform this music. The music requires not "interpretation" but purity of utterance, for its subdued lyricism is completely opposed to the dramatic intensity of most of the composer's other symphonies. In the recording Toscanini is leading the British Broadcasting Orchestra, which he recently conducted in England. The recording here is not so wide in its dynamic range as Toscanini's American recordings, nor is it so brilliant. However, since the scope of the music is almost entirely lyrical, the reproduction will no doubt satisfy many.

Two piano sonatas written by Mozart in his eighteenth year, the "E-flat," K-282, and the "G major," K-283, are neatly and intelligently set forth by Kathleen Long in Musicraft Album No. 13. Although charming and graceful compositions, neither of these sonatas represents the composer's genius at its best. Miss Long's performances are enjoyable, however, and should prove of value to the student.

In their album set No. 12, Musicraft presents a performance of Bach's "English Suite, No. 6 in D minor," played by Ernst Victor Wolff, the German harpsichordist. The opening movement of this suite long has been regarded as one of the most profound examples of Bach's craftsmanship. Wolff plays this music with sincerity and purpose, if not with true inspiration. The recording is most lifelike.

The Madrigal Singers, a New York WPA group, sing Brahms' "Gypsy Songs, Opus 103," in Columbia set X-88. Brahms described his "Gypsy Songs" as a sort of Hungarian counterpart to his "Liebeslieder Waltzes." Those who know and admire the composer's "Hungarian Dances" will delight in these songs, which are well sung and recorded here.

A group of eighteenth century symphonies is to be found in Timely Record-album set No. 2R, neatly played by the New York Simfonietta, under the direction of the talented young American conductor, Max Goberman. There are three works: "Concerto Grosso, Opus 1, No. 2," by Pietro Locatelli, a brilliant pupil of Corelli and a noted violin virtuoso in his day; "Concertino in F minor," by Pergolesi, a work of subjective beauty and unusual harmonic texture for its time (circa 1730); and "Quartet in F major," for string orchestra, by Karl Stamitz, a happy, brilliant orchestral effusion full of genuine joy of living.

Recommended: "Sonata in A major," for violoncello and piano, by Ferroud, played by Marechal and Pignari-Salles (Columbia set X-89); Sir Thomas Beecham's superbly played "Selections" from Wagner's "Die Meistersinger" (Columbia set X-87), including the *Kirchenchor, Wach'auf,* and *nahet gen den Tag,* from Act 3, and the complete *Preislied;* McBride's *Fugato on a Well Known Theme* and Mossolow's *Soviet Iron Foundry,* played by the Boston 'Pops' Orchestra (Victor disc 4378) and the "Selections" from "The Three Waltzes," with Yvonne Printemps (Victor set M-316).

* * * * *

"Music is to the other arts, considered as a whole, what religion is to the church."—Richard Wagner.



BAND AND ORCHESTRA DEPARTMENT



Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER

CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

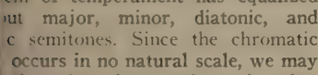
"Let's Tune Up"

IE FIRST INEVITABLY recur-ent problem that faces us in our chool band and orchestra work is uring of good intonation. Success ving good intonation determines the nd worth of all music performed e organizations, whether it be the : march or a most complex com-. Good intonation is the indis-e of the mechanics of music.

Just Intonation

RELATION to our tuning problems, tonation is of importance, and a -cussion of its place in our subject will be appropriate. The term tonation" has been sometimes used, correctly, as a synonym for singing ng in tune. Although it is of rather currence in practical music, it has l meaning and use among musicians. e the introduction of equal tem-t—the process by which all keys equally available for practical use— : of C major was usually tuned on l instruments in what is called nation; that is to say, the inter-re accurate, in so far as they af-he key of C, and approximately a very few other keys on either it. But, with just intonation, ab-urity was unattainable in any two n a keyboard instrument, unless ber of keys was so greatly multi-to add very materially to the difficulties.

t intonation, the successive intervals adjacent notes of the scales are of four kinds — not the simple ne and semitone to which the mod-em of temperament has equalized ut major, minor, diatonic, and c semitones. Since the chromatic occurs in no natural scale, we may the other three and see in what difference of a major and minor ects practical music.



we examine this diagram, we find accurate interval between the first nd notes of the major scale is a ne; that between the second and es is a minor tone. The scale may ed into two tetrachords of ap-similar but actually different con-, for in the last four measures the are successively: a minor tone, ne, and a semitone. It follows, , that if the simplest passage be first to one key and then to an-the course of modulation, there an appreciable difference, in just n, between what appears to be the erval in each scale. Thus in the agram, the position of *D* must be

ifically, the variation in pitch between D and D to E is but one-eightieth of tep, and the terms used are not to be with "major" and "minor" as applied ferent intervals used in Harmony.

slightly higher in the first case than in the second. Such a small difference as this is perceptible, of course, only to a trained ear; but, with instruments or voices that are capable of performing in just intonation, the beauty of an untempered chord is unmistakable.

Instruments of the String Family

THE INSTRUMENTS of the string family, on which the notes are not fixed, can be played in just intonation, and choral groups which make a habit of practicing without the aid of keyboard instruments can be made to realize the difference, and to make the intervals really accurate. Occasionally solo singers are to be found who can adapt their voices to give the correct intervals. But, in practice, the frequent modulations in modern music, which call for delicate adjustment in pitch to be made at every moment, make it more and more difficult to observe "just intonation."

Neither the keyboard of the piano nor the ordinary notation has any means of making clear such differences as explained above. Yet we know that B-flat and A-sharp do not represent the same tone—A-sharp being almost, but not quite, B-natural and B-flat almost, but not exactly, A-natural.

The truths of just intonation do not appear to be emphasized as much as they might be in teaching, but much may be (and no doubt is) done unconsciously in the training of the ear. In spite of the tendency for the subject of just intonation to remain an extremely theoretical phase of music, it plays an important part in the achievement of good intonation, and there is profit in the study of its various problems.

Right here it is quite safe to presume that intonation represents one of the most important and difficult phases which directors of school music have to teach.

We observe with amazement the abilities of music students, and the rapid progress which school music organizations have made within the past few years. High school bands, orchestras, ensembles and soloists from all parts of the country, meeting in the annual state and national contests, have astonished even the professional conductors and musicians by their display of technic, understanding of interpretation, and so on. Most of these organizations play the notes, and observe the dynamics and agogics, with true expression and tempo; yet in many instances, in spite of the careful treatment accorded these various phases, faulty intonation creeps in and spoils what would otherwise be a fine performance.

What can we do to improve the intonation of our individual players? Many factors come into consideration in meeting this problem.

First: The intonation of the entire ensemble cannot be any better than the intonation of each individual of that group. It is necessary, therefore, to work from the particular to the general. Of fundamental importance, it is, that each pupil's musical consciousness be steadily encouraged, from the very beginning. He must be made to sing, sing, sing. Tartini said, "*Per ben suonare, bisogna ben cantare!* (To play well, you must sing well!") And a certain wise musician and teacher corroborated this with, "If you can't sing it, you can't play it."

The beginner should produce no tone upon his instrument which he has not already fixed with his voice, for only thus can he be fully conscious of the precise tone he wishes to produce. If his voice is poor, whistling will serve as well. The main point is that the pupil must acquire a keen ear—an ear that is accurately perceptive of tonality. To be able to distinguish what is in tune from what is out of tune is by no means enough. He must be able to say with certainty whether a note is too sharp or too flat; whether it is the right note, and if not, he should be able to tell its relation to the note which should have been produced. Time and patience spent on the training of the ear will have an ample reward later on, especially if the student is given sufficient time to develop his musical consciousness.

Second: It is the writer's belief that we hurry our students too much; that is, we have a tendency to place technic ahead of musicianship. This probably is due to the rapid growth of instrumental music in our schools, and the playing of music which requires technical equipment. One of the penalties we pay for playing too rapidly is faulty intonation. The player is so engrossed with playing the correct fingerings and trying to keep up with the others that no opportunity is left for him to hear himself.

Intonation Troubles

A GREAT DEAL of our troubles with intonation is due to lack of careful and attentive listening on the part of the student. He does not hear himself. The ear does not follow through; he is more or less unconscious as to what tones are coming out of his instrument. The third factor in improving intonation, therefore, is the ability of the student to listen to his own tones.

Perhaps we can best illustrate this point with a personal experience. During the course of a violin lesson with one of my teachers I was stopped. The teacher pointed to a certain measure and, placing his hand in his pocket, he drew forth a nice new ten-dollar bill (this was before the depression). "This bill is yours," he said, "if you can sing that measure accurately in tune." Did I? I did not! The passage consisted of intervals of a diminished seventh chord, and although I had practiced it at home, several hundred times, it was entirely foreign to my ear. I had gone over it incessantly and had not really heard it once. Because I had not listened carefully and had not sung it, I was entirely unconscious of its tonality. All things being normal, we believe that when our students are out of tune either they know it and can tell whether they are sharp or flat, or else they are utterly unaware of being out of tune. If you were to apply the simple test of asking them to sing what they have just played, it would no doubt be found that their vocal tone would be proportionately out of tune.

Choosing the Instrument

THIRD: THE FACIAL characteristics, especially in regard to embouchure, must be taken into consideration. It is wise to have a student play that wind instrument best suited to his particular type of chin, mouth, lips, and teeth. In any case, the student with a receding chin (at times called an underslung jaw) should be taught to protrude the chin. This will automatically give the correct position and eliminate the tendency to play flat. Also this position of the jaw will enable the student to direct the breath into the upper part of the mouthpiece, which is, of course, essential to securing good intonation in the upper register.

An interesting experiment develops when we ask a student with this type of jaw to blow his breath into the palm of his hand. He will be amazed to learn that the receding jaw has focused the breath in a decidedly downward direction, so much so that in some instances the breath is striking his chest. Now ask the same student to protrude his chin, so that the breath stream focuses directly under his nose. This position, by shifting the breath in an upward direction, raises the pitch.

What does this experiment prove in regard to intonation? Only this. When the chin is drawn back the tone becomes flat, through downward direction of the breath, while a protrusion of the chin directs the breath upward, thus raising the pitch.

Fourth: The association of the head-tone for tone placement can also be used to great advantage in the teaching of the wind instruments.

Many students are troubled considerably in the upper register with an inclination towards sharpness of their tones. In some instances this is due to: (a) closing or rigidity of the throat, (b) excessive mouthpiece pressure, (c) lack of sufficient breath compression or support.

Complete relaxation of the throat and tongue is absolutely essential to the proper production of any tone. Quality and tuning are both seriously affected by the slightest tendency to throat contraction or other restrictions of any muscle employed in the production of the tone. No student should attempt under any consideration, to play notes above that register which he can play with complete relaxation. Great care and attention should be given to each individual player in this regard, for it is a fundamental part of his training.

Fifth: While there is no need for going into detail, correct posture and position are aids in the securing of good intonation.

These ideas on intonation, from the standpoint of the individual player, may be summarized somewhat like this: In order to play in tune he must be able to hear the tone first; he must sing and develop a musical consciousness which will advise him accurately as to the exact pitch of every tone he produces on his instrument;

(*Continued on Page 265*)

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Mu appearing in the Music Section of this Issue

MINUET REVERCHON
By CARL WEISEMANN

A minuet in antique style serves to introduce us to the April issue of THE ETUDE. An examination reveals that the thirty-second notes in the right hand of the first theme are to be played in the style of grace notes and rolled rather than fingered.

Play the repeated notes of the melody, as well as the descending thirds of the left hand accompaniment, "long," but detached, as indicated by the little line and the dot, and also the words of the text—*non legato.*

The second theme, in G major, is to be played in smooth *legato,* with particular attention to the slur signs found in the melody part.

In the *Trio* section emphasize the droning effect in the bass. The composer obviously intends to imitate here the sound of the musette, an ancient instrument of the bagpipe family, which served to drone an accompaniment to many very old dances. Observe carefully, too, the accented D on the second beat of each measure throughout this section. The monotonous repetition of this D is an effective background for the right hand melody in sixths.

Hold to an even *tempo* throughout this music and follow the marks of expression which are shown so clearly on the printed page. Good interpretation is sure to follow.

IDYLIO
By H. ALEXANDER MATTHEWS

Idylio, a mongrel form of the Italian *idillio* (the Italian language having no letter "y"), that is synonymous with our English word "idyl," which in literature, pertains to a small poem of elegant construction dealing usually with a pastoral subject. The musical setting of such a poem is also known as an *idyl.* The form is essentially lyric, and so we are not surprised to find this *Idylio* of Dr. Matthews melodic from beginning to end.

The first theme begins in the key of G major. It lies in the most resonant section of the keyboard and is supported by a-cross hand accompaniment taken by the left hand. Attention is called to the accents occurring on the second beat of the melody in many instances, as in measures 1, 5, 9, 13, and so on.

The second section lies in the key of the relative minor-E minor. This section should be played with considerably more animation than the first theme. The *tempo* is somewhat faster—*poco piu mosso* with the second and fourth phrases of four measures *meno mosso* (slower)—and the tonal treatment is a bit more rugged. At measure 49 the *tempo* drops back to the original pace with the reëntrance of the first theme.

The composition ends quietly on a one line *Coda.* It should be needless to say that the entire piece is to be played expressively and with special attention to rhythmical and tonal nuance.

VALSE DE CONCERT
By IRENEE BERGE

This waltz calls for clean finger *legato* in the right hand, against a bouncing waltz rhythm in the left.

It is suggested that the first theme be practiced rather slowly with somewhat exaggerated finger lift. When the passages are well set in the hand, and as speed develops, keep the fingers closer and closer to the keys. This in itself helps to increase speed. Be certain, however, to use enough finger articulation at all times to insure clarity. A slight rolling (rotary motion) of the hand also adds smoothness and a liquid quality to the passage work.

The second theme—written in the style of Chopin—is a trifle slower in *tempo* and is to be played with repose, the performer striving for the utmost in resonance for all melody tones. The next section, marked *energico,* is to be played with broad *fortissimo* accents and in a "big" style throughout.

A repetition of the second theme follows—this time in the key of G-flat major. A modulation works back to the entrance of the first theme and the piece ends on a brilliant *Coda, presto and pianissimo.*

LITTLE PIERRETTE
By CHARLES HUERTER

Here is a piece destined to put to the acid test the player's daintiness and elegance of style. Since it is in the dance form, rhythm and *tempo* are of paramount importance. And, while the *tempo* allows of much *rubato* (in fact demands it), never must these variations in *tempo* be allowed to dull the rhythmical line which, at all times, should be sharp.

The first theme, played *allegretto rubato,* is in F major. The second theme, played *piu mosso,* is in the dominant key, (C major) and the *Trio* section is in B-flat major, the subdominant key. Note that the melody passes from bass to treble in the *Trio* section, beginning first with the left hand. As usual, Mr. Huerter has carefully edited each phrase so as to leave no doubt regarding his wishes in the matter of interpretation.

HUMORESQUE
By GLADYS V. GILBERT

Here is a number which opens *Allegro moderato,* in lively manner, but which changes pace frequently and abruptly throughout its course. The title, of course, gives sufficient clue to interpretation. Sharply contrasting *legati* and *staccati* are necessary, as well as strict observance of all phrasing marks, particularly the two note slurs in measures 16 to 20. A big *crescendo* is in effect, beginning measure 37, which reaches *fortissimo* in measure 40. After two measures, however, the tone drops just as suddenly and with a *dim e calando* recedes to *pianissimo,* on which the piece ends six measures later.

ALBUM LEAF
By RICHARD WAGNER

Because he is best known by his operas, and because the operas are so intensely dramatic, one almost unconsciously associates the name of Richard Wagner with descriptive music on a big scale—the sort of music depicting the "Ride of the Valkyries" or "The Flying Dutchman" or the exciting scenes from "Tannhäuser."

But here is an example of the master in one of his more quiet moments—a sort of *moment musical.* Even in this simple little *Album Leaf,* however, certain very definite characteristics of Wagner are apparent. For instance, the mordent figure in the melody (second measure), the triplet on the last quarter (measure 8) and the suspensions (shown by the tied notes), in measures 13, 14, 15 and so on.

Play the melody simply but tenderly against a rolling left hand accompaniment. Note that the melody appears in the tenor voice (left hand) beginning with the last quarter of measure 27.

The version presented in THE ETUDE has been carefully edited. Follow thoughtfully therefore all marks of phrasing and expression.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS
Arr. W. P. MERO

This fine old song has been cleverly arranged in the form of a novelty for left hand alone. The advantage of separate hand practice, especially for the left hand, needs no comment. But the difficulty lies in making the average student feel enthusiastic about such practice. When a popular and attractive air is used, however, the exercise immediately becomes sugar-coated, as it were, and the problem of catching the pupil's interest is solved. Mr. Mero has made a very playable arrangement and one not too difficult. It should meet with the approval of both teacher and pupil and, incidentally, add something different to the recital program.

Not only is the left hand developed, but the pedal, too, comes in for its share of study. The pedal is carefully marked from beginning to end, as is also the fingering on the extended broken chords.

THEME AND VARIATIONS IN F MINOR
By F. J. HAYDN

"Old Papa Haydn" was so called, no doubt, because he fostered and developed the *sonata* form in music and fathered to a certain extent the cause of musicians in general. The appellation certainly could have no reference to his lack of youthful vitality. Born of hardy peasant stock, he seemed to retain a vigorous and refreshing enthusiasm to the day of his death. At the age of sixty-seven he wrote his oratorio, "The Creation." Two years later he composed "The Seasons." His work continued to improve as he grew older. In fact, he once made the complaint that only after a lifetime of study, when it was about time to die, had he reached the point where he felt he really knew how to score effectively for woodwinds.

All his compositions reflect the most painstaking care and merit the same amount of care on the part of the performer. Pay strict attention, therefore, to phrasing and be sure to preserve the melodic line as it passes from one hand to the other.

Keep in mind the tonal limitations of the keyboard instruments of Haydn's day; and, while not depriving the composition of the benefits of the modern piano, try to keep within well defined tonal boundaries.

WALTZ
By JOHANNES BRAHMS

The works of Brahms, especially the symphonies, are considered by some to represent the peak of absolute music.

Absolute (or abstract) music is music which derives none of its interest from external things—in other words, it is pure music. It does not attempt to paint or portray anything tangible. It is assumed that the musical idea is sufficient inspiration in itself and the treatment, the development, the musical adventures, so to speak, of the theme are of primary importance.

A large part of the music of the great masters is absolute.

Brahms created a style of writing that is distinctly individual. While he lived in the romantic period, his style is distinctly classic. He has often been referred to as the philosopher. This may be because of his Ph.D. degree, or because his works often promote a philosophic trend of mind.

The Waltz here presented is one of set of *Op. 39.* When playing the dances Brahms it is well to remember that th are related to the German *"ländler,"* peasant dance, rather than to the dan of the aristocracy. Therefore, let the st be rugged simplicity and sincerity, avoidi extreme nicety of interpretation whi would tend to impart an air of overrefi ment and elegance. After all, the ch charm of these dances lies in their dire ness and artlessness.

THE HOP TOAD
By HUGH ARNOLD

A simple *staccato* study for the fi grader is the *Hop Toad* by Arnold.

The accompanying verse is so contriv that the word "hop" always occurs on t *staccato* notes.

Since the melody is composed of b the broken triad and the descending sca the piece can be used as a study in e mentary keyboard analysis.

THE GIPSY CHILD
By MARI PALDI

Here is a piece which gives equal velopment to both hands in melody playi *staccato* and *legato.* It opens in the key G minor with the melody in the rig hand. The first measure is played w finger *legato* and the second with wrist forearm *staccato.* The third measure is a *staccato* and in the fourth the left ha applies a two note slur.

In measure 5 the left hand takes up melody in answer to the first phrase a applies *staccato* and *legato* as before.

The second section is in the paral major key and here are found passag divided between the hands, again calling nice distinction between *staccato* and *lego* Altogether the piece affords excellent stu in style and ease of performance.

WILL-O'-THE-WISP
By ELLA KETTERER

A cross-hand piece which develops a the playing of two note slurs.

As the hands pass over each other, sure they are relaxed. As the finger leases the last note of the slur the ha should hang limply until the first note the next slur is played. This will happ more or less automatically if the wor "Drop, Roll," are employed when playi the two note slurs. The second section played a trifle more slowly. It is in key of C major—subdominant—and melody lies in the left hand.

LET'S PLAY BASEBALL
By ELVA CHITTENDEN

This tune remains in the five-finger po tion throughout.

The patterns are fairly obvious, maki it adaptable as a rote piece.

As is usual with first grade pieces. comes accompanied with words.

As a study point, the matter of acc might be stressed.

LITTLE FLOWER WALTZ
By JAMES H. ROGERS

A little waltz of about second grade d culty in which the melody appears first the left hand in the key of D major.

The second theme opens in the key the relative minor and modulates with repetition of the *motif* until it ends fin

(*Continued on Page 278*)



THE TEACHERS' ROUND TABLE



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Mr. Maier's Seventy-Five Test Questions

A Self-Rating Questionnaire

There seems to be a craze just now for tests of all kinds—geographical, historical, political, and so on. I have not yet seen any for music teachers, and wonder if you would be willing to give one. I am sure that many of us who are sincerely trying to improve our teaching would appreciate having a list of questions on which we could check ourselves every month or so. —N. S. M., Vermont.

Another of those challenging questions ich keep me up o' nights! This one, how-r, came at a propitious moment when I playing down in Oklahoma, where I ld consult my friend, Mrs. Marguerite eks, the teaching supervisor for the leral Music Project. She has charge of enty-five teachers there, and is perform-a significant service for music in her e. (By the way, you know, don't you, t Oklahoma is one of the most alert and gressive states of the Union? Its musical vity is no less than phenomenal.) Mrs. Meeks and I put our heads together, after many headaches, devised the fol-ing self-rating scale. No claims are le for its infallibility. Private teachers rate themselves on the first sixty-five stions; if you can answer "yes" to as y as sixty you are A+; fifty-five makes an A; fifty puts you in the Class B; forty-five places you in Class C. Any-who is honestly unable to answer "yes" more than forty must hide his head in me, and put on a dunce cap.

Class teachers use the entire set of nty-five questions; 70 = A+, 65 = A, = B, 55 = C, 50 or less—go to the of the class!

Here are the questions; tackle them lly and honestly.

I. *Equipment and Management*

Is your studio neat, clean, attractively and conveniently arranged?

Is it well lighted?

Are windows and doors adjusted to give the best possible ventilation?

Is your general appearance — posture, dress, and so on—good?

Is your voice musical, and do you enunciate clearly?

Do you maintain an even disposition during the lesson?

Are you in your studio at least ten minutes before lesson time in order to arrange all materials for the day's work?

Do you start lessons on time and dismiss pupils promptly?

Do you avoid all interruptions — telephone, door bells, irrelevant conversations—during lessons?

Are you careful to make each student comfortable at the piano (height of chair, back rest, conveniently placed music rack, and so on)?

Do you keep your records, reports and daily roll book up to date?

Do you have a bulletin board in the studio or waiting room, well filled at all times with attractive, interesting material?

Does each student have a note book in which you carefully write what you want him to prepare for the next lesson?

THE ETUDE has been very anxious to keep this much crowded department limited to short questions and short answers, but the following question was of such wide appeal that we agree with Mr. Maier in that it could not be disposed of with a brief reply. As Mr. Maier has written, this material represents "much thoughtful labor," and the Editor has a very strong conviction that many teacher-readers may get useful inspiration and practical direction from Mr. Maier's test questions equal to many times the cost of an annual subscription to THE ETUDE. Certainly anyone who can answer most of these questions affirmatively has established a teaching routine which should command patronage. Hereafter, however, short questions! to which Mr. Maier promises very short, direct answers.

—*Editor of The Etude.*

14. Do you keep good books and magazines on music in a prominent place in the class-room, always accessible to your pupils?
15. Do you subscribe to one or more music magazines?
16. Does your work advertise itself?
17. Does your enrollment steadily increase?

II. *Personal and Professional*

18. Are you enthusiastic?
19. Do you really enjoy your work?
20. Are most of your pupils interested and eager?
21. Do you set a definite goal for each student, and work toward it?
22. Do you have a sense of responsibility toward your pupils?
23. Do you encourage your pupils to ask questions and to express themselves in the lesson?
24. Do you help and encourage creative work?
25. Do you always praise or reward sincere effort of any sort?
26. Do you go out of your way to help and to advise pupils?
27. Do your pupils voluntarily come to you for advice and conference?
28. Do you play often for your pupils?
29. Do you especially like children?
30. Are you genuinely interested in your pupils?
31. Are you acquainted with the parents of your students, and do you occasionally visit their homes?
32. Do you receive parents' coöperation in securing adequate preparation (practice) for lessons?
33. Do you greet your pupils with a cheerful smile?
34. Do you often laugh and joke with them?
35. Are you fair minded, giving every pupil a square deal?
36. Are you sympathetic?
37. Do you honestly try to see things from the pupil's viewpoint?
38. Do the lesson periods and the work days pass quickly?
39. Do you accept obstacles and hard knocks as a challenge?
40. When your path is blocked by some difficulty or problem do you devise a way of overcoming it?
41. Are you constantly on the alert for new teaching material, new music, new methods?
42. Do you spend at least an hour each day in study and practice?
43. Do you take advantage of "master" classes or pedagogical courses which come to your region?
44. Do you take at least one music course each year on subjects in which you need "brushing up," or are deficient?
45. Do you play at least one informal solo or ensemble recital each year?
46. Do you have at least five informal pupils' recitals each year?
47. Do you honestly try to hold your interest in the less talented pupils, working with them just as hard as you do with the more gifted ones?
48. Are you a member of any organization of music teachers, or do you have teacher friends with whom you discuss mutually helpful matters?
49. Do you constantly vary the teaching materials you use?

III. *At the Lesson*

50. Do you plan the work for each pupil at least one week in advance?
51. Do you try to find out the individual needs of your students as opposed to putting them all through the same set routines?
52. Do you teach positively, convincingly, and authoritatively, being able to back up all your statements with sound reasons?
53. Do you endlessly emphasize the necessity for vital musical *quality*, no matter whether the matter in hand is a scale, etude or piece?
54. In your criticism, do you always first speak of the good features, and then when pointing out the defects, show the pupil clearly how they can be remedied?
55. Do you (in every lesson) make an attempt to clarify some point which will help the pupil prepare his lesson better, that is, are you always showing him *how* to practice?
56. Do you emphasize the imaginative quality of the music by frequent word pictures of the mood or program of the piece?
57. Do you make a point of teaching some musical fact or term unobtrusively, or a point of theory, harmony, and so on, at each lesson?
58. Do you devote a few minutes of each lesson to some musical activity away from the piano—swinging or singing, "conducting", or rhythmic games?
59. In all lessons is there some "pure" technical work?
60. Do you often play duets or two-piano ensemble music with your pupils?
61. Do you give sight reading assignments each week?
62. Do you originate or try out new methods of teaching—that is, do you experiment constantly?
63. Do you insist in each lesson that one piece (however short) be done as thoroughly and perfectly as possible, that is, musically, in good rhythm and by memory?
64. Do you let your pupils *hear* some good music, well played, at each lesson?
65. Can most of your students play at least five pieces (short or long) acceptably at all times during the year?

IV. *Additional Questions for Class Teachers*

66. Do your pupils attend class regularly, and on time?
67. Is the routine of passing material, moving to piano, and so on, systematically organized to be done without delay or confusion?
68. Do you make use of your blackboard at each period?
69. Do you spend at least three-quarters of each class period in group work?
70. Do you keep each student busy *all* the time?
71. Do you give some ear training, dictation, harmony, or rhythmic drill at each period?
72. Do you call on pupils frequently for their own criticism of the other students?
73. Do you pleasantly insist upon strict discipline and good behavior in class?
74. Do you give time outside of the period to pupils who need additional help in order to keep up with the class?
75. Is your procedure so carefully planned that all the necessary points are covered in each class period?

A Legato Problem

I have a boy, eleven years old, who started about nine months ago. It is impossible for him to connect two tones together in what I call *legato* playing. I have tried to make him hear the difference and I believe I have been successful in this endeavor; but the trouble seems to be more of a physical handicap. Whenever he plays the second note of a melody, there is always a new stroke, a "starting all-over-again" attack. I have tried "drop-call" *superlegato* practice, everything but the right thing. What is it?—V. W., Virginia.

A remedy which I have found effective in such cases is to apply an exaggerated up touch. Begin with very low hand and arm; as you play the tone swing the arm (elbow) up and out, almost in a circle; before playing the second tone let the hand and arm sink down to the original position; the second tone is played exactly like the first, but *both* tones are held (see exercise below) in order to sense the perfect binding; after the second return to the low position, drop arm to lap.

Dressing Up the Studio Performance

By STEPHEN WEST

Suggestions on Costuming, Make-Up, and Photography

Prepared Expressly for The Etude *Music Magazine*

ONE OF THE SADDEST fates that can overtake the school or studio performance is that, when the parts have been carefully mastered, and "the show" put together, the general result is less pleasing to the eye than to the ear. Somewhere during the final week of rehearsals, in the preoccupation with vocal line and dramatic fervor, there can be oversights of the most unbelievably obvious details: the costumes persist in looking not quite professional; the leading lady's complexion fluctuates somewhere between a consumptive pallor and the coppery glow of an Indian squaw; while the leading man has trouble with his eyebrows; and the group photograph of the entire cast shows but heavy black gashes where the mouths ought to be. It requires the most expert art, of course, to dress a production, make it up, and photograph it in professional style. Still there are a number of general hints which may prove useful in getting at the sources of most amateur difficulties.

In the matter of costumes, Mr. N. A. Lanzilotti, master of theatrical costuming, and Head of the Wardrobe Department of the Metropolitan Opera Company, points out that the first item to consider in dressing a show is the stage lighting. All colors should be chosen under the same color and intensity of light as those under which the finished costumes will be seen. It can happen, for example, that a certain shade of blue will show up as green, when illuminated by a heavy yellow light. If green is not desired in the scene in question, considerable confusion can result at the last minute.

"In planning a new production," says Mr. Lanzilotti, "where I must dress half a dozen principals, a hundred choristers, and another hundred supers, I first assemble perhaps fifty different color samples and spread them out together on a table, under the same color of light as will be used on the stage. From the complete lot, then, I keep those colors that make the best effect, and reject those that become dull. Next, I blend this working basis of usable colors for variety and harmony. No two characters should be dressed in the same color, if this can be possibly avoided, because it lessens visual interest. Nor should the colors of the different singers or ensemble groups be allowed to clash. Three or four predominating colors should be selected and the others adopted to blend with them, avoiding the garish, yet allowing for sufficient variety."

The Color Ensemble

EFFECTIVE UNDER NORMAL STAGE LIGHTS are purple, rose, blue, chartreuse, lavender, jade-green, and white. Mr. Lanzilotti secures admirable effects with accenting touches of bright red, but avoids the color for full costumes; unless, of course, it is specially called for in dressing a Cardinal or a King of Fire. In blending a scene, green, purple, and blue go well together, and they make an effective ensemble. However, all colors should be carefully chosen under light. A mere mention of color names leads to confusion, when the dozens of different tints and shades come into question.

Equally important with the color choice, is the style accuracy of the costume's design. Only scrupulous attention to the niceties of period dress can give satisfactory results. Period garments should be faithfully copied from reliable photographs, which can readily be found in histories of the period in question, or in volumes of dramatic history. Mr. Lanzilotti suggests that the simplest costumes to design are those of the Grecian, Roman, and Egyptian periods; since plain materials can be used, and simply draped on the figure according to sketch. The most difficult periods to copy are those of the Renaissance and of Louis XV, with their rich materials, elaborate trimmings, and their delicately adjusted fit.

Where costumes are to be made without professional assistance and at a minimum cost, Mr. Lanzilotti intimates that the body of the robe be cut from plain muslin, and that the effective parts of full bodice and skirt simply shall be draped over this foundation. In this way the fit and the style can be assured, without too much bewildering detail as to cutting, shaping, and sewing. Both the foundation and the uncut lengths of draped material can be used many times. In making one's own costumes, the simpler they are, the better; and thus the freer they will be from error, both in design and in fit. In place of costly silks, an inexpensive celanese can be used to good effect, for nearly all needs.

Such accessories as cannot be found in a Ten-Cent Store may be made at home. Crowns, for example, can be cut from buckram, wired to hold their shape, and covered with gold cloth or gold paper. Mediæval belts, and similar accessories, also can be made from buckram and covered with simulated metal or leather material. Jewel-colored stones sewed on either of these accessories add greatly to their effect and but little to the cost.

The Art of Make-Up

IN THE MATTER OF MAKE-UP, let us consult Mr. Adolf Senz, Head of the Wig and Make-Up Department of the Metropolitan, who comes to his post with theatrical and motion picture as well as operatic experience. The only need for a straight make-up (in contrast to the special character make-ups) is to counteract the devastating effect of stage lights and to present a natural appearance. Thus, again, lighting is the first consideration. Depending upon the lights to be used, the general scheme of make-up will be ruddier or paler. As a general thing, however, amateurs will get better results from underemphasizing their make-up than from overdoing it.

The most common fault of the amateur show is defective make-up. The tendency among novices is to apply grease paint as though it were the means of constructing a new face, which, of course, it is not. Make-up can correct certain types of facial defects (of which more later), but its general use is to make possible a natural appearance under unnatural light. A heavy slapping on of grease or rouge defeats its own purpose. Mr. Senz suggests the following as the simplest and best routine for applying a straight make-up. It is designed for women, but can be equally well used by men, with certain exceptions listed at the end.

First remove all normal make-up with cold cream, and wipe away the residue cream. For the application of the grease paint, take a small quantity in the palm of the left hand and work it into the exposed skin smoothly and evenly with the fingers of the right. It should be well distributed and any excess removed. Next outline the upper lash with a black pencil, extending the line about one-quarter inch beyond the eye. Apply green eye-shadow to the lids, carrying it down to the sides of the nose. The lids, close to the lashes, may be darkened with a black pencil. Outline the brows with a brown pencil, using short strokes. Apply cream rouge to the cheeks in a stippling motion. Apply lip rouge. The basic grease make-up is now ready for powdering. Smooth out the entire face with stippling strokes, and then apply t powder, patting it on. Cover the area b neath the eyes first, and then continue un the entire face is covered. Keep packin and removing all excess powder, first wi the puff and finally with a soft powd brush. Remove all powder from eyebro and lashes with a small eyebrow brus and accentuate eyebrows once more. R move all powder from lips and retou with lip rouge. Apply dry rouge to t cheeks, if needed. If false eye lashes a to be worn, apply them by covering the l nearest the lashes, keeping away from t inner corner of the eye, and extending t false lashes a trifle beyond the outer corn Push the false lash-piece down as clo against the natural lashes as possible. Wh the gum of the lash-piece has congeale extend the line with a black pencil on bo inner and outer corners of the eye. Ma cara may then be applied, if necessary.

Men's make up differs from the abo only in that it requires gray or brow eye-shadow instead of green; calls for litt if any cheek rouge; keeps the lip line natural as possible; and needs no d rouge whatever after the powder has be applied.

Where Judgment Counts

AS IN THE CASE of costume colors, it impossible to be definite about the exa shade of make-up needed. That must decided by the light under which the pr duction will be seen, the types of par to be portrayed, and the natural colori of the players. Ruddy tints, however, ma the best effect under the prevailing amb of stage lights.

Character make-ups are too widely d vergent to admit of much general couns ing. In amateur productions, however, t most usual character make-up is that an aged person, for which the wrinkles a depressed facial areas common to age a marked in by a dark crayon at the corn of the eyes, under the eyes, at the inn rounding of the cheeks, the corners the mouth, and the chin and throat. M Senz suggests that the most satisfacto results are obtained by a light-and-shad technic rather than by an attempt to pen in the individual lines. A single cray stroke, properly worked in, is quite su ficient. In elaborate character make-u Mr. Senz uses fish-skin or liquefied rubb to hold the muscles in the desired positi for age markings or scars. Build ups putty accentuate ears, noses, cheek-bon and chins. Effects of this type, while int esting to know about, are hardly for an teur use. Hand make-up is genera confined to liquid powder, well distribut and evenly worked in.

In planning any make-up at all, the s of the stage must be taken into cons eration; the greater the distance betwe spectators and players, the greater the l erties and the freer the pencil stroke while smaller distances demand grea attention to detail.

Cleverly applied make-up can go towards minimizing natural deficiencies feature. Mr. Senz cites the example o girl whose face is too broad. Nine tim out of ten, he assures you, she will to divert attention from this defect drawing her hair over her ears, paint

(*Continued on* Page 255)



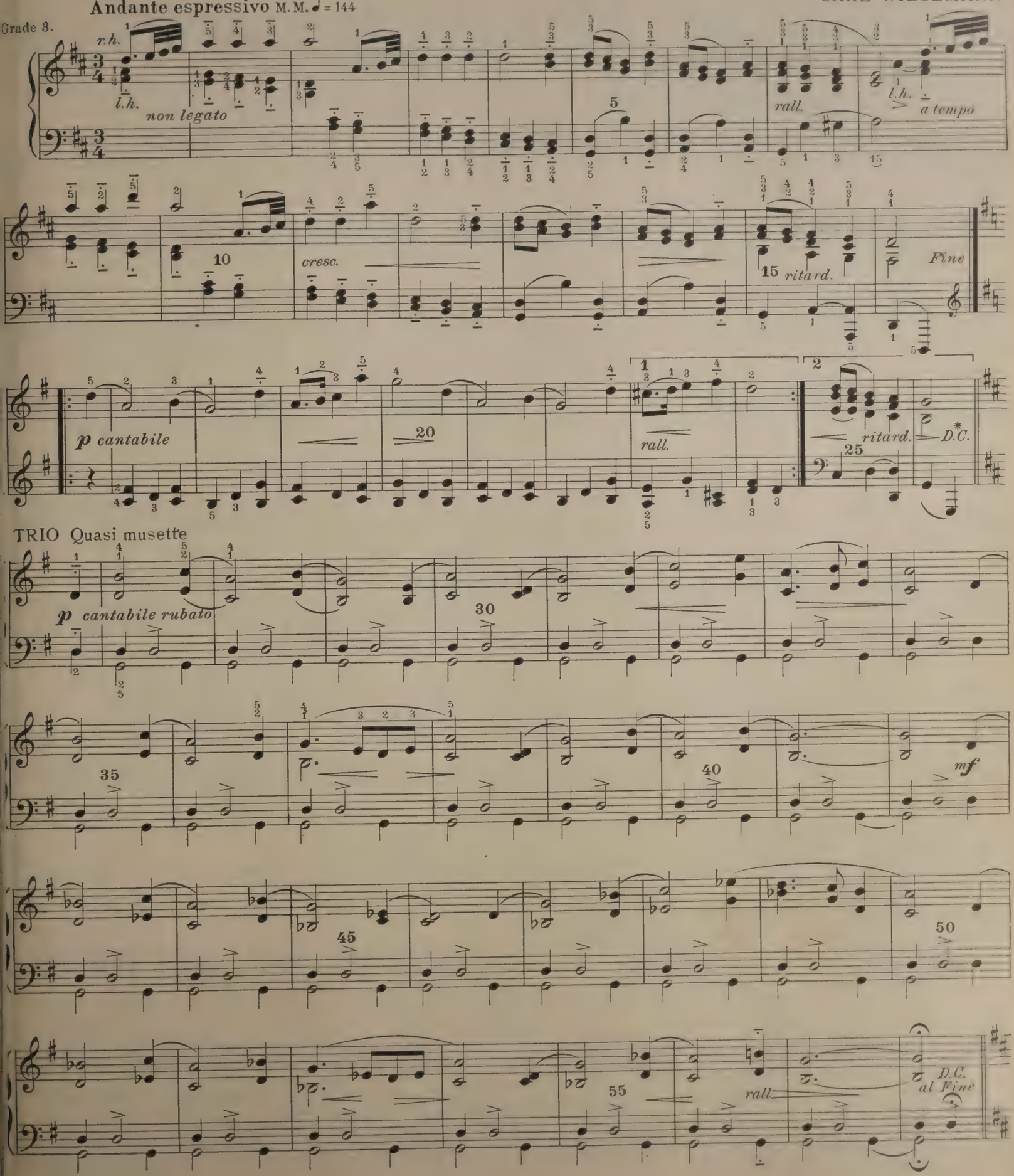
Making the Costumes for a Metropolitan Opera Company Production, N. A. Lanzilotti in Charge

MENUET REVERCHON

CARL WIESEMANN

Andante espressivo M.M. ♩ = 144

Grade 3.



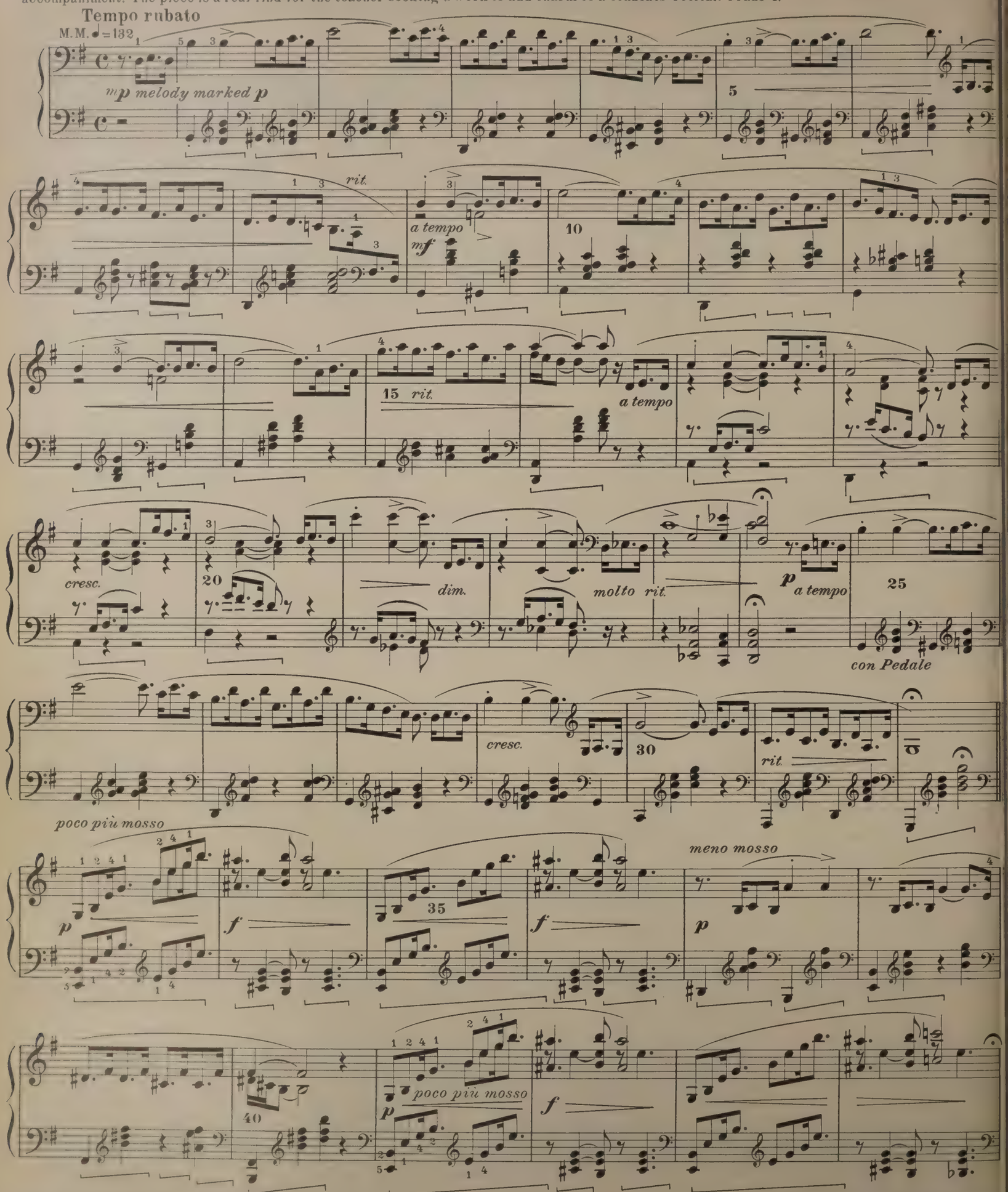
Copyright MCMXXXVI by Oliver Ditson Company
International Copyright secured

*From here go back to the beginning and play to *Fine*; then play *Trio*.

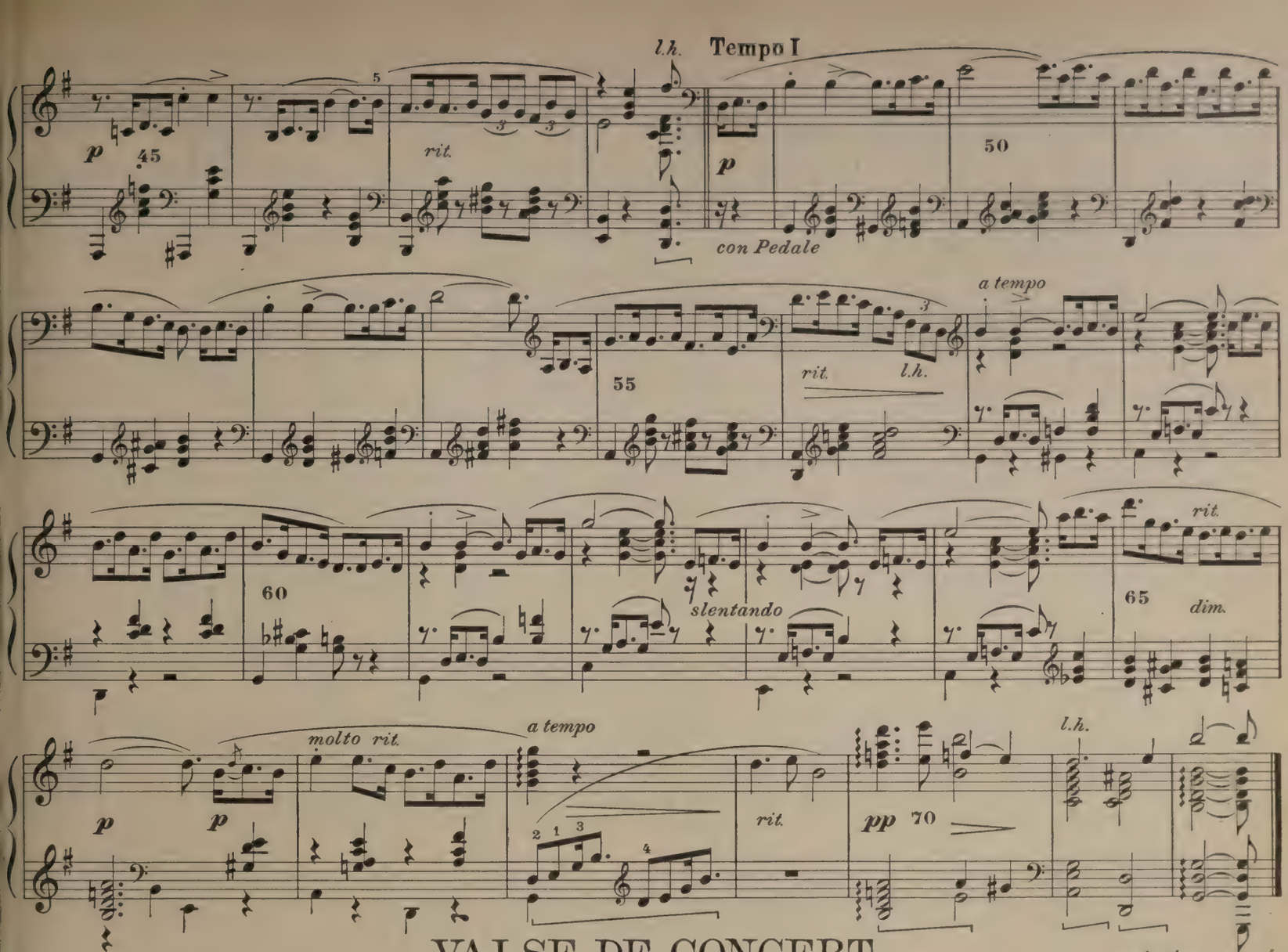
IDYLIO

H. ALEXANDER MATTHEWS

Dr. Matthews has captured an exceptionally good tune at the beginning of this composition which he has wisely put into the bass with an over-hand accompaniment. The piece is a real find for the teacher seeking a work to add charm to a students' recital. Grade 4.



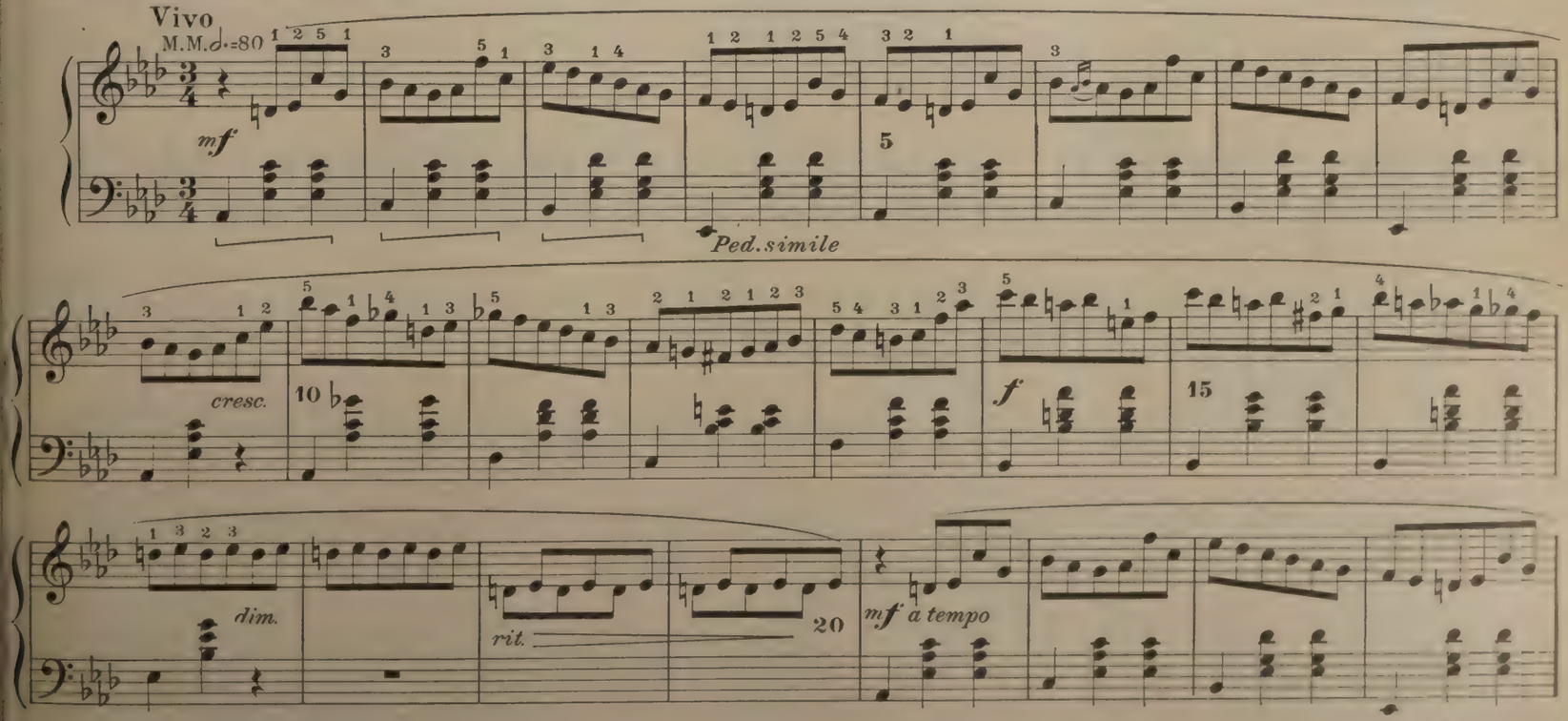
Copyright MCMXXI by Oliver Ditson Company
International Copyright secured



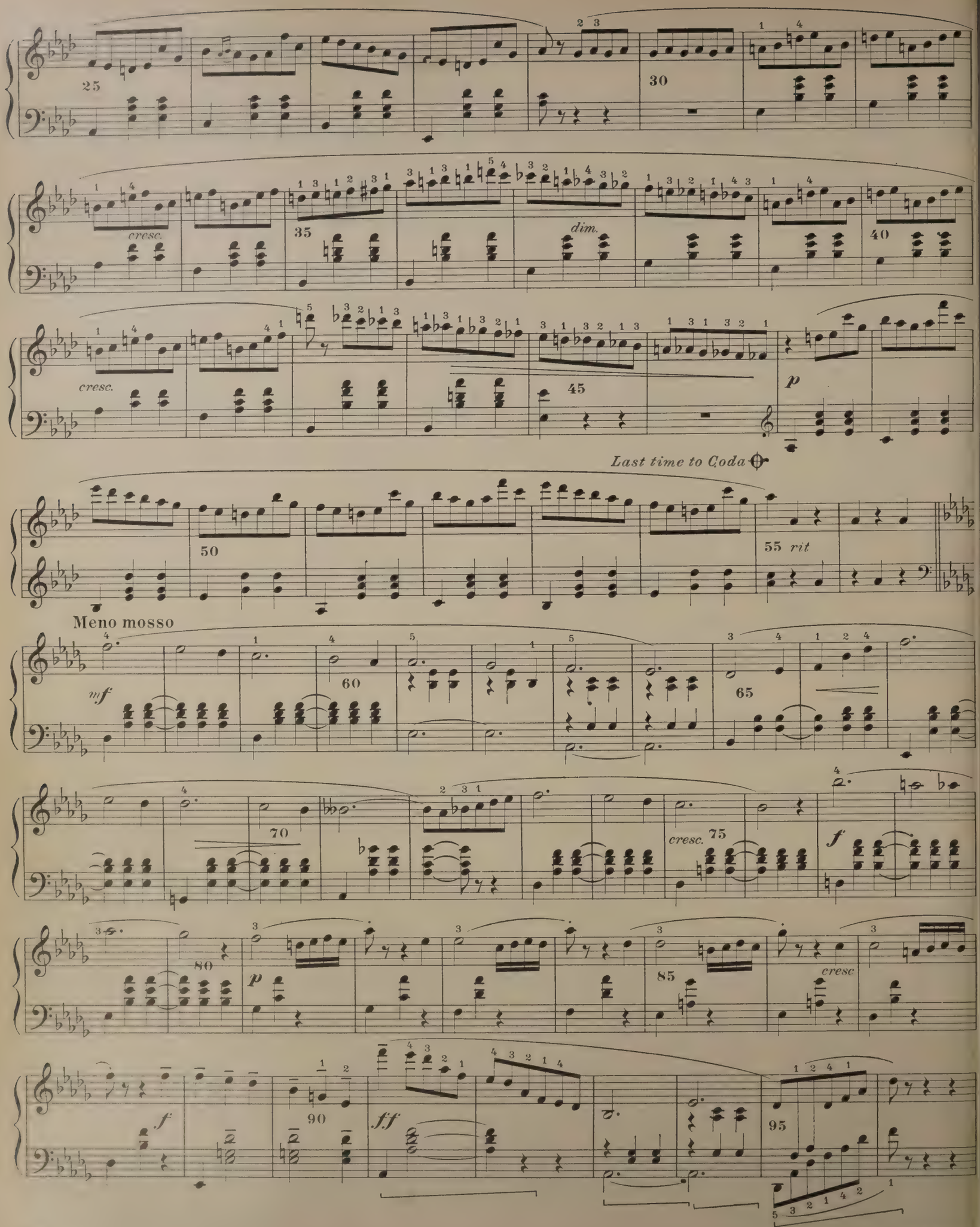
VALSE DE CONCERT

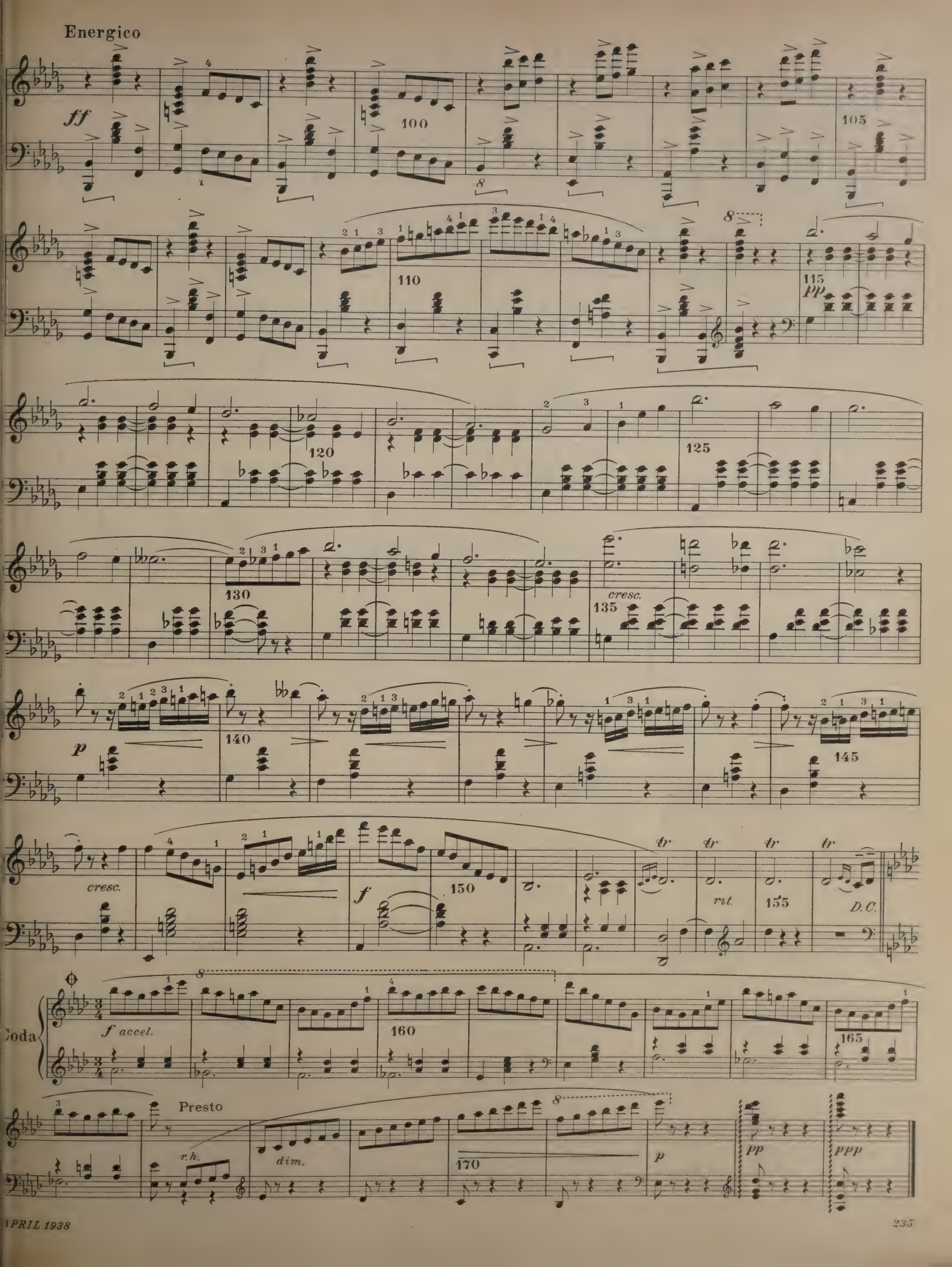
IRÉNÉE BERGÉ

When Chopin wrote the famous D Flat (Minute) Valse, he established a type which has produced many charming compositions in this class. We know of none, which, following the general form, but with such obvious originality, embodies the musicianly interest and yet popular appeal of this ingratiating waltz by Bergé which deserves to be far better known. The second section (Meno Mosso) is particularly distinctive and has a brilliant terminating climax at *ff*. Grade 5.



Copyright 1915 by Theodore Presser Co.
British Copyright secured


25
30
cresc.
35
dim.
40
cresc.
45
p
Last time to Coda
50
55 rit
Meno mosso
mf
60
65
70
cresc.
75
f
80
p
85
cresc
f
90
ff
95


Energico
ff
100
105
110
115
pp
120
125
130
cresc.
135
p
140
145
cresc.
f
150
tr
tr
tr
tr
rit.
155
D.C.
Coda
f accel.
160
165
Presto
r.h.
dim.
170
p
pp
ppp

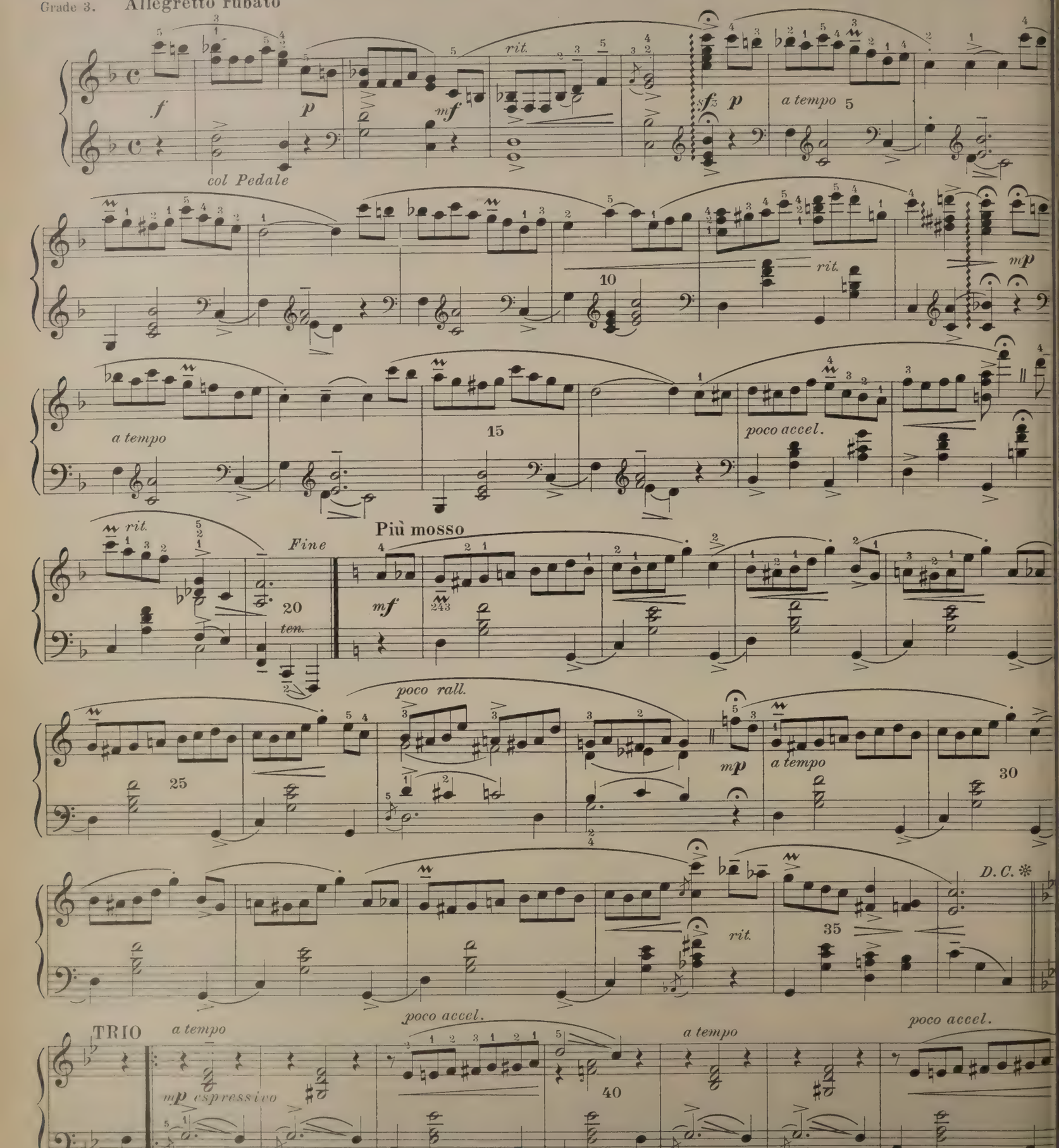
LITTLE PIERRETTE

DANSE FANTASTIQUE

CHARLES HUERTER

Charles Huerter, whose fine fancy has added so much to American pianoforte and vocal music, has put one of his choicest flights into *Little Pierrette.* The success of the performance of this piece obviously depends upon the manner in which the player brings out the inherent daintiness of the composition.

Grade 3. **Allegretto rubato**



From here go back to the beginning and play to *Fine;* then play *Trio.*

Copyright MCMXVI by Oliver Ditson Company

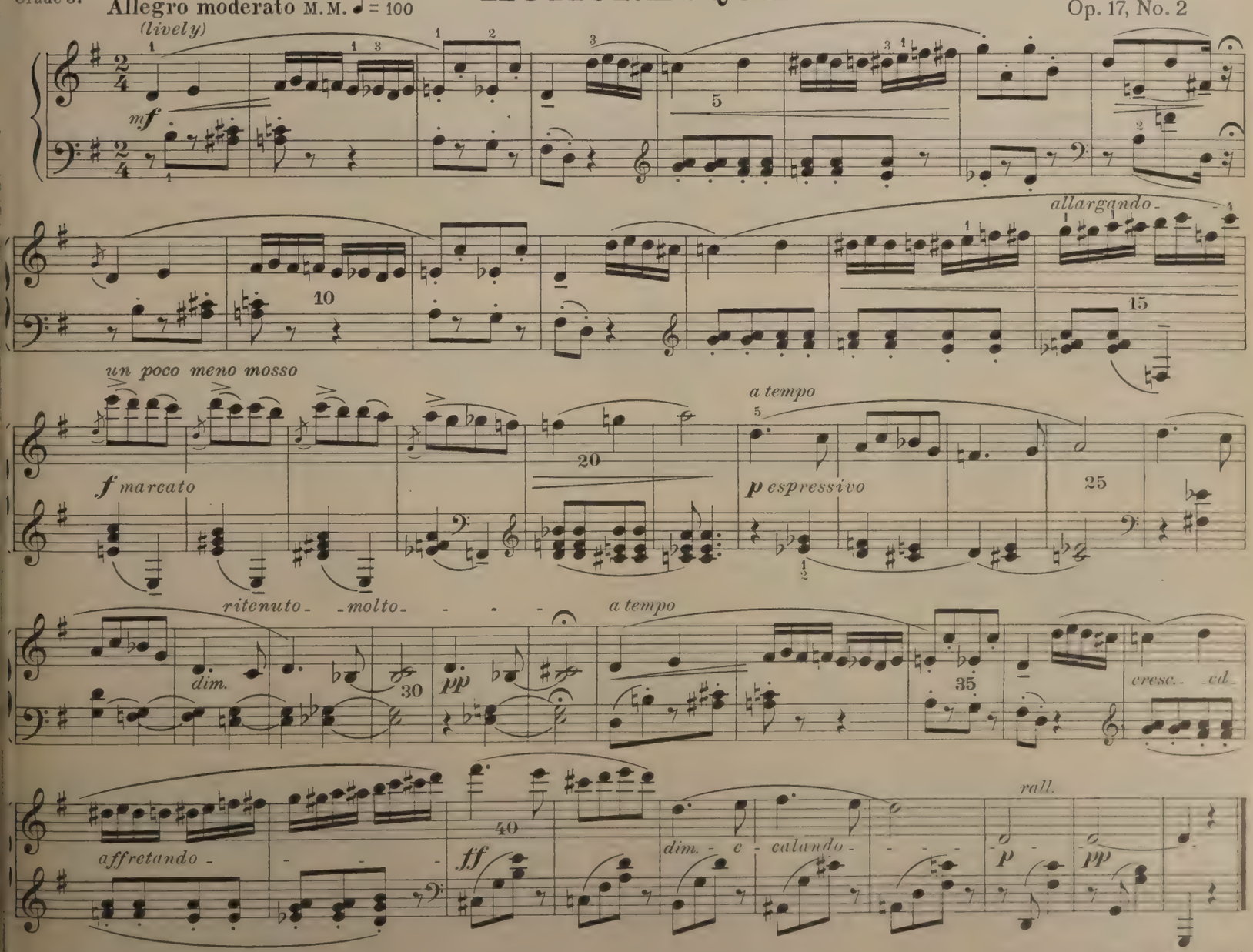
International Copyright secured



HUMORESQUE

GLADYS V. GILBERT
Op. 17, No. 2

Grade 3.



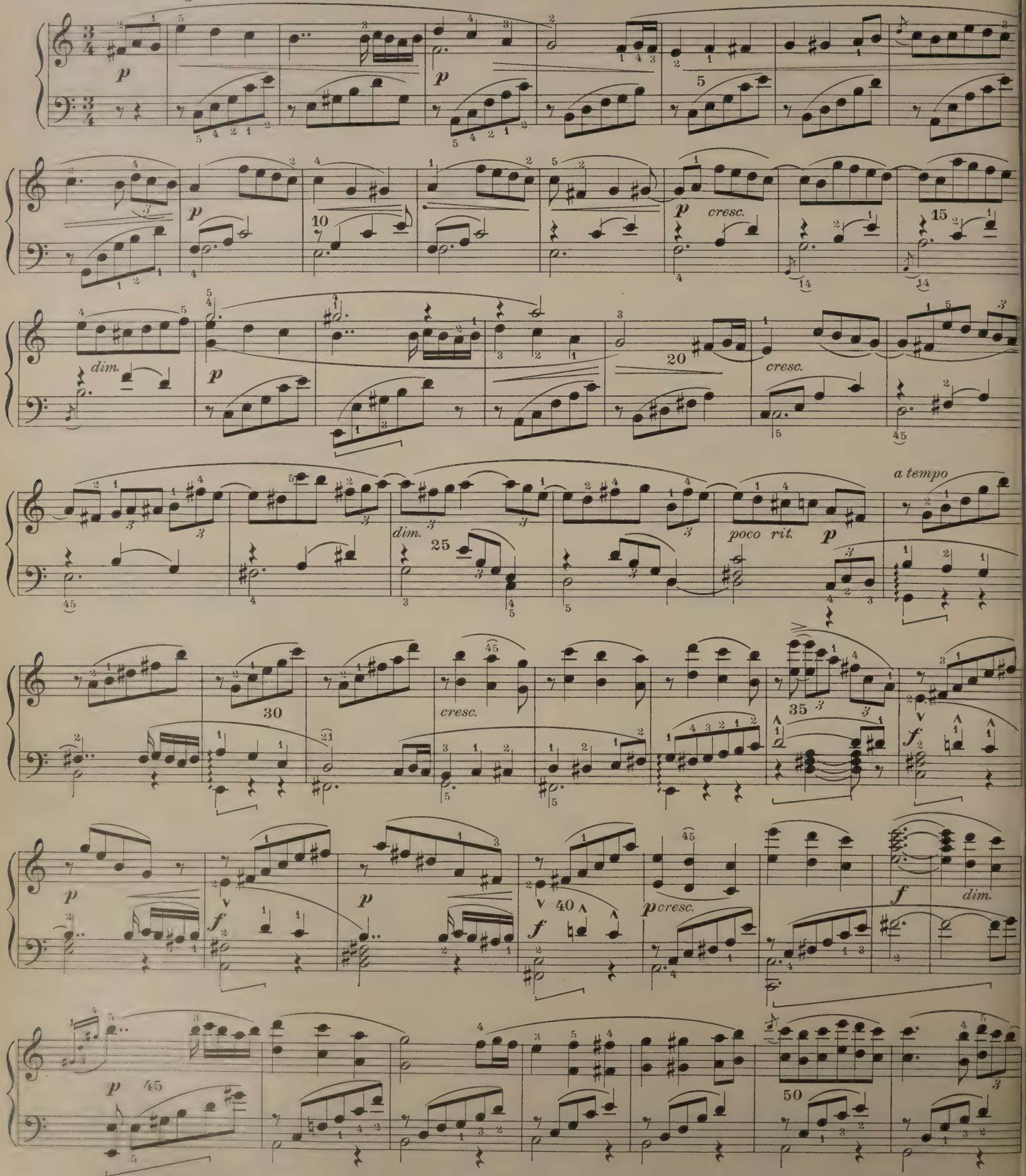
Copyright MCMXXV by Oliver Ditson Company
International Copyright secured

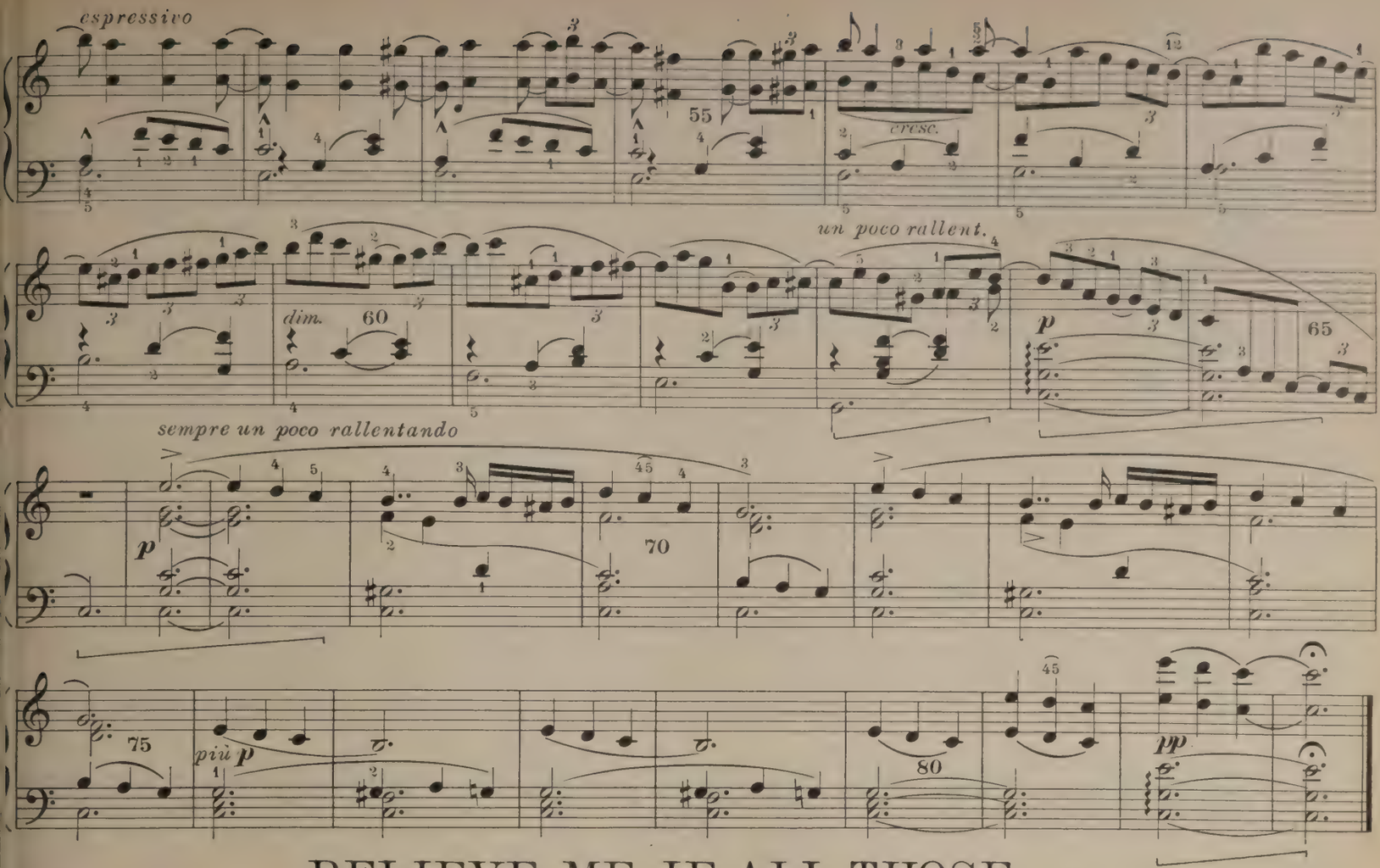
ALBUM LEAF

When Wagner was at the Russian Embassy in Paris in 1861, he composed two album pieces, one of which was intended for the album of Princess Metternich. This is published here in a carefully edited version. This piece was written during the turmoil caused by the first production of "Tannhäuser," in Paris, when Wagner was the centre of terrific opposition. Grade 4½.

RICHARD WAGNER

Leicht bewegt (With tenderness) M.M. ♩ = 80





BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS

Grade 4.

FOR THE LEFT HAND ALONE

Moderato con espressivo M.M. ♪ = 84

W. P. MERO



Copyright 1915 by Theodore Presser Co.

GOOD FRIDAY SPELL

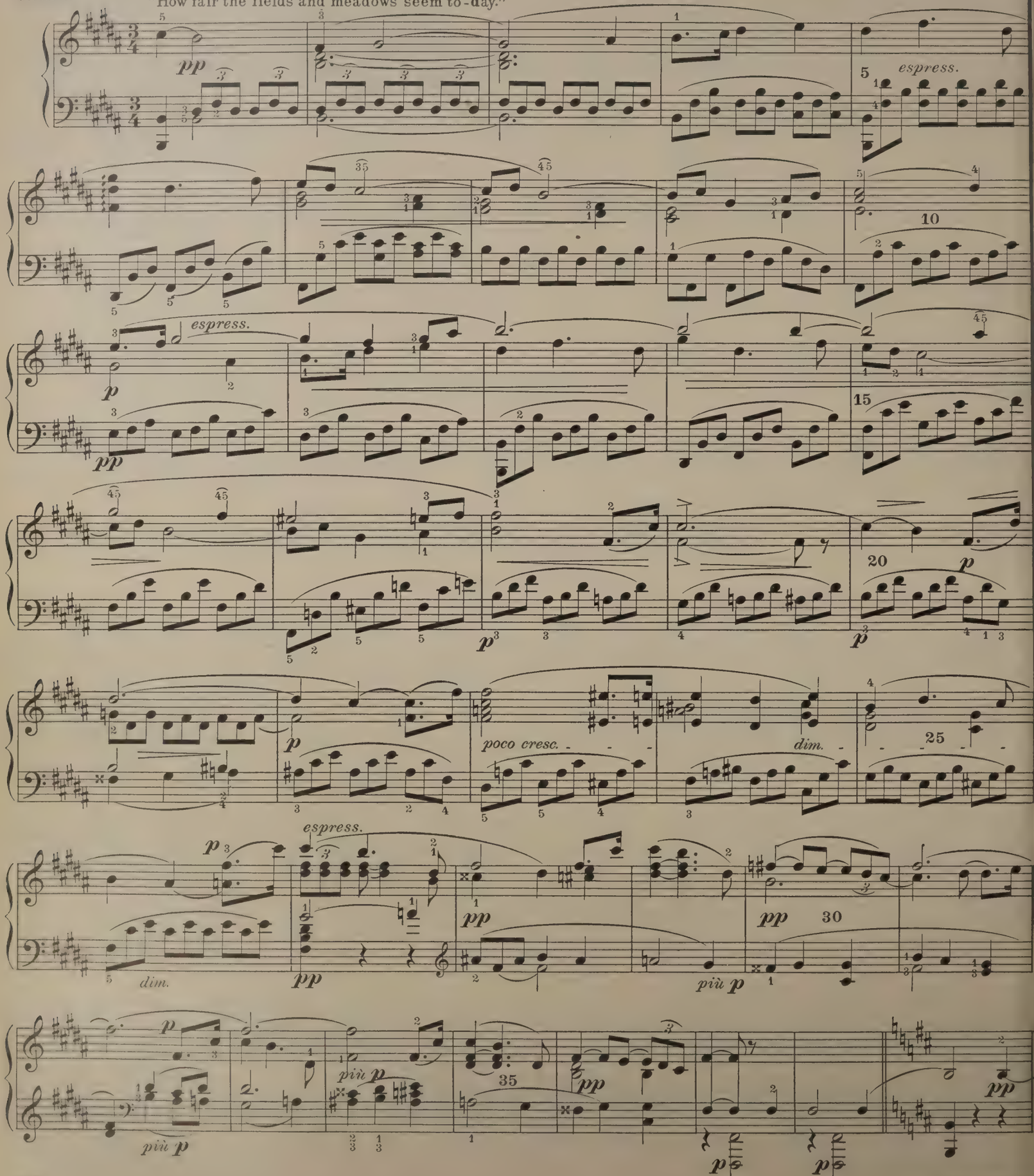
FROM PARSIFAL

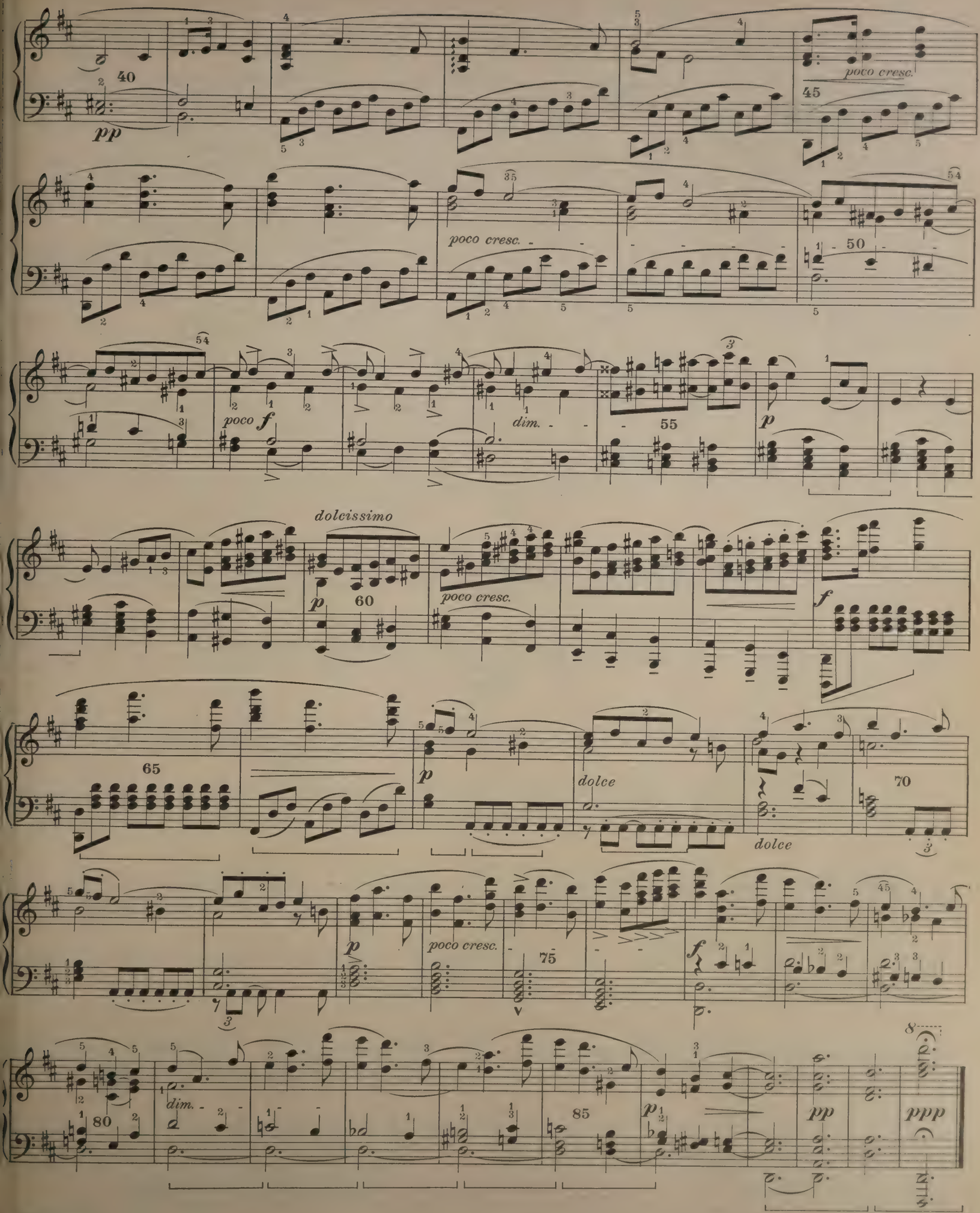
Grade 5.

Molto tranquillo M. M. ♩= 69

"How fair the fields and meadows seem to-day."

RICHARD WAGNER

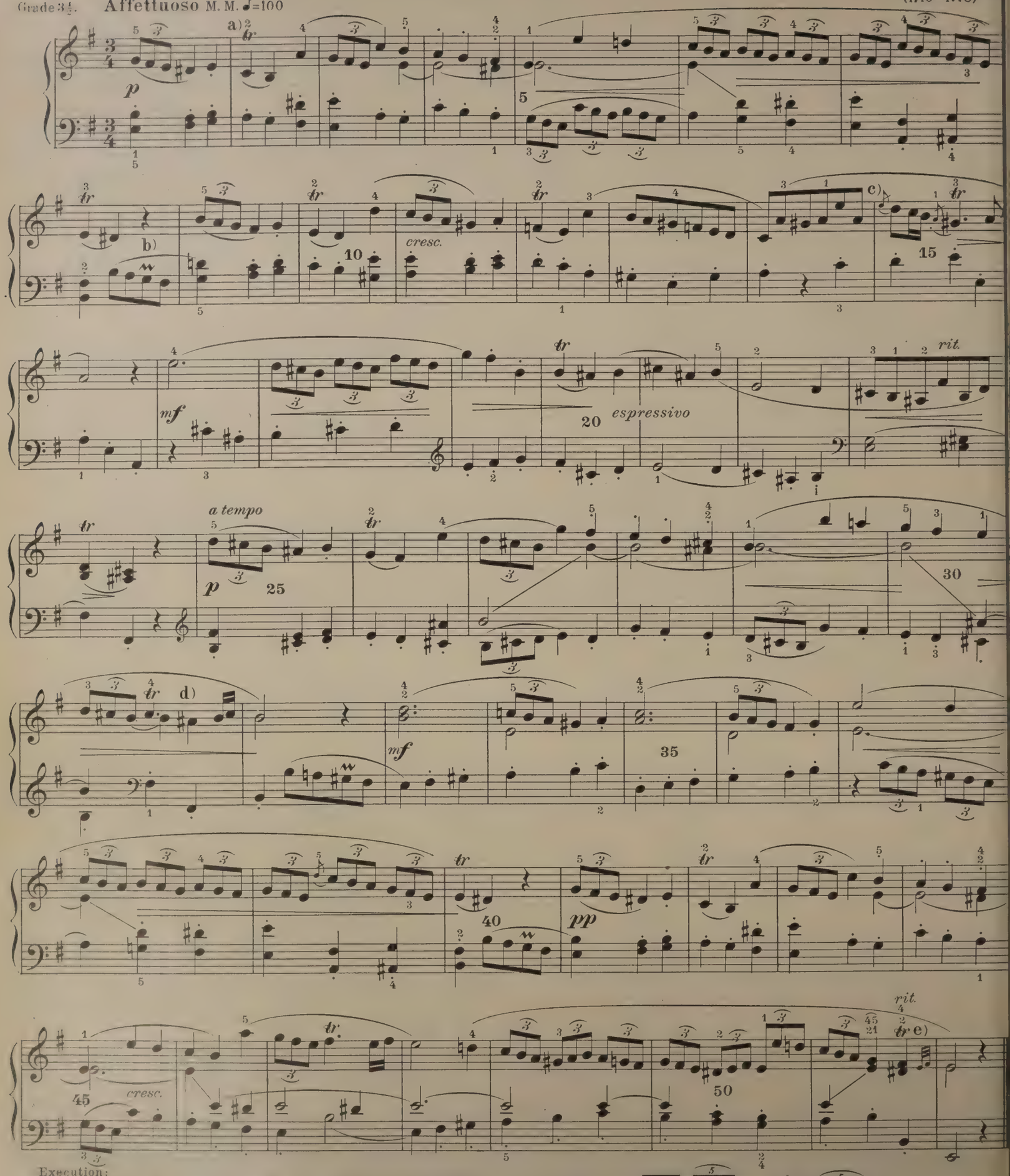



40
pp
poco cresc.
45
poco cresc.
50
54
poco f
dim.
55
p
dolcissimo
p
60
poco cresc.
f
65
p
dolce
70
dolce
p
poco cresc.
75
f
dim.
80
85
p
pp
ppp

FROM THE SIXTH SONATA

THOMAS ARNE
(1710–1778)

Grade 3½. **Affettuoso** M. M. ♩=100



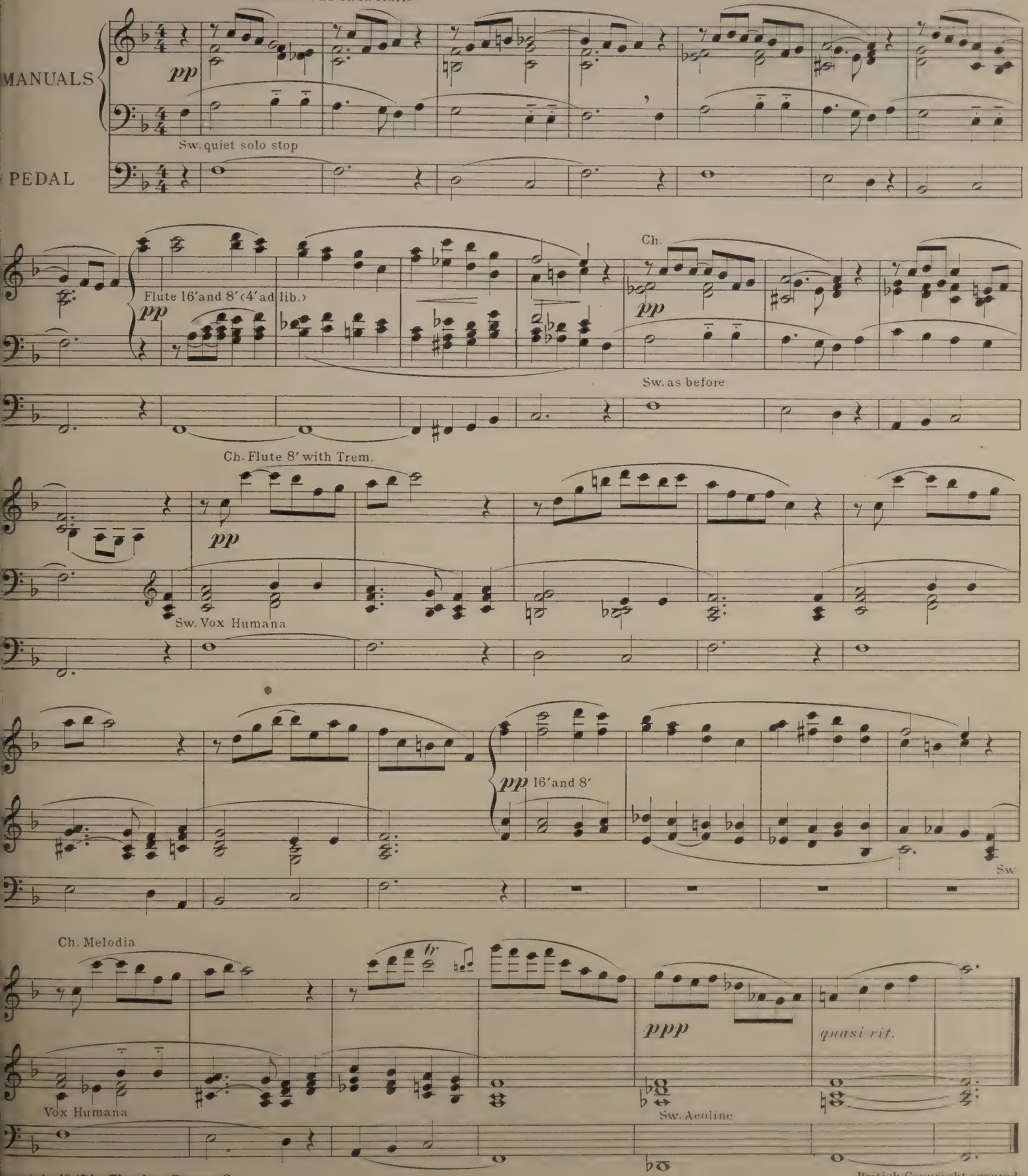
Execution:



MY JESUS, I LOVE THEE

GORDON

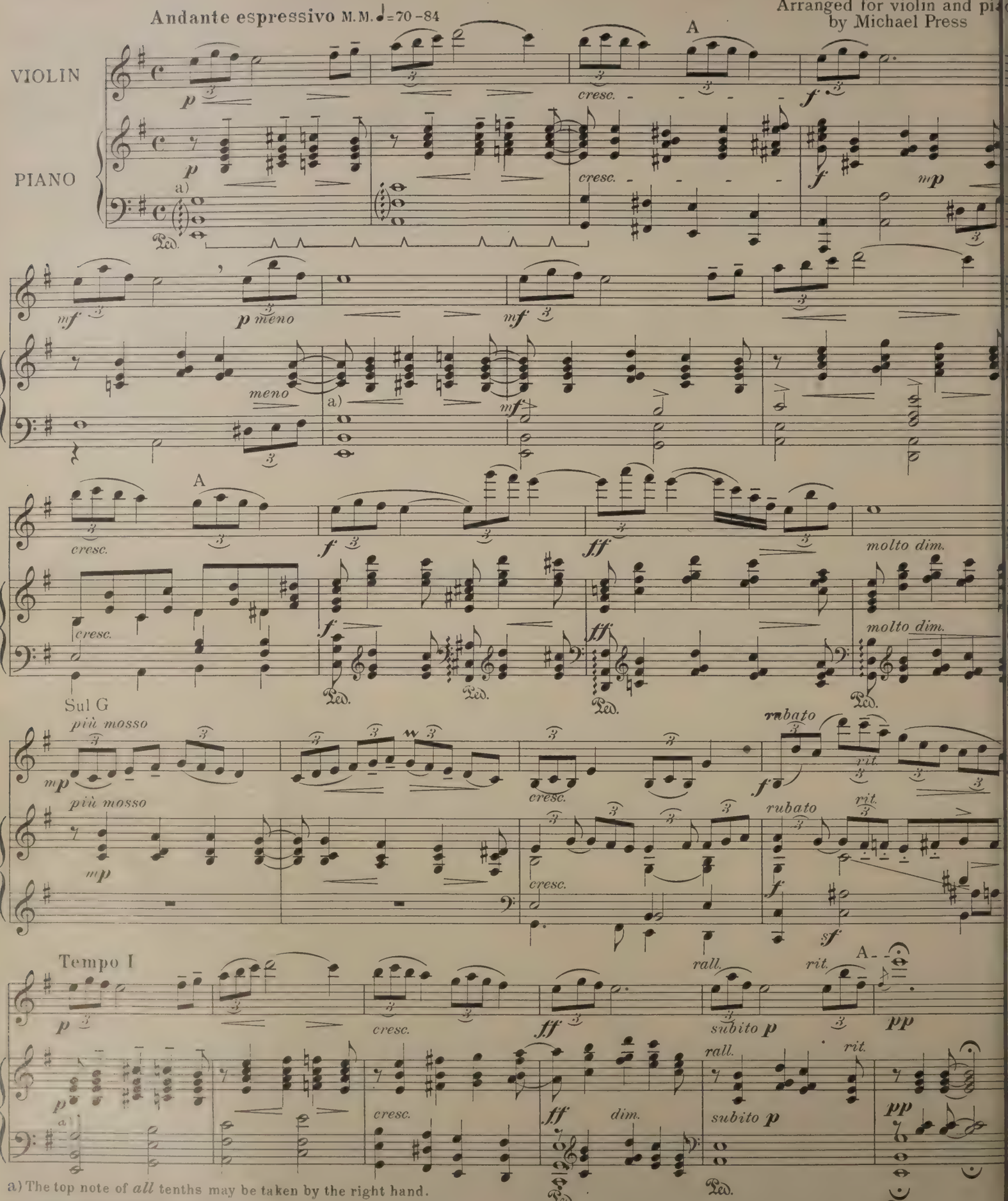
ADONIRAM J. GORDON
Arr. by Van Denman Thompson



Copyright 1937 by Theodore Presser Co.
British Copyright secured

PRELUDE, IN E MINOR

ABRAM CHASINS, Op.12, N
Arranged for violin and pi
by Michael Press



a) The top note of *all* tenths may be taken by the right hand.

Copyright MCMXXVIII by Oliver Ditson Company
Copyright MCMXXX by Oliver Ditson Company
International Copyright secu

STARS AND THE DEPTH OF NIGHT

RED G. BOWLES

CLARA EDWARDS

Majestically

Stars and the depth of night, A sea - bird's cry— Nev - er a sail in sight,— And Love gone by—

dim.

Dawn on the cloudlands white, A strange glad call.

tenderly

You,— and my heart's— de - light,—

fervently

You— and my heart's de - light,—

ff

You— and my heart's de -

ten. broadly

light; Ah— Love is all!

poco a poco dim. e rit.

l. h.

ppp

yright MCMXXXII by Oliver Ditson Company

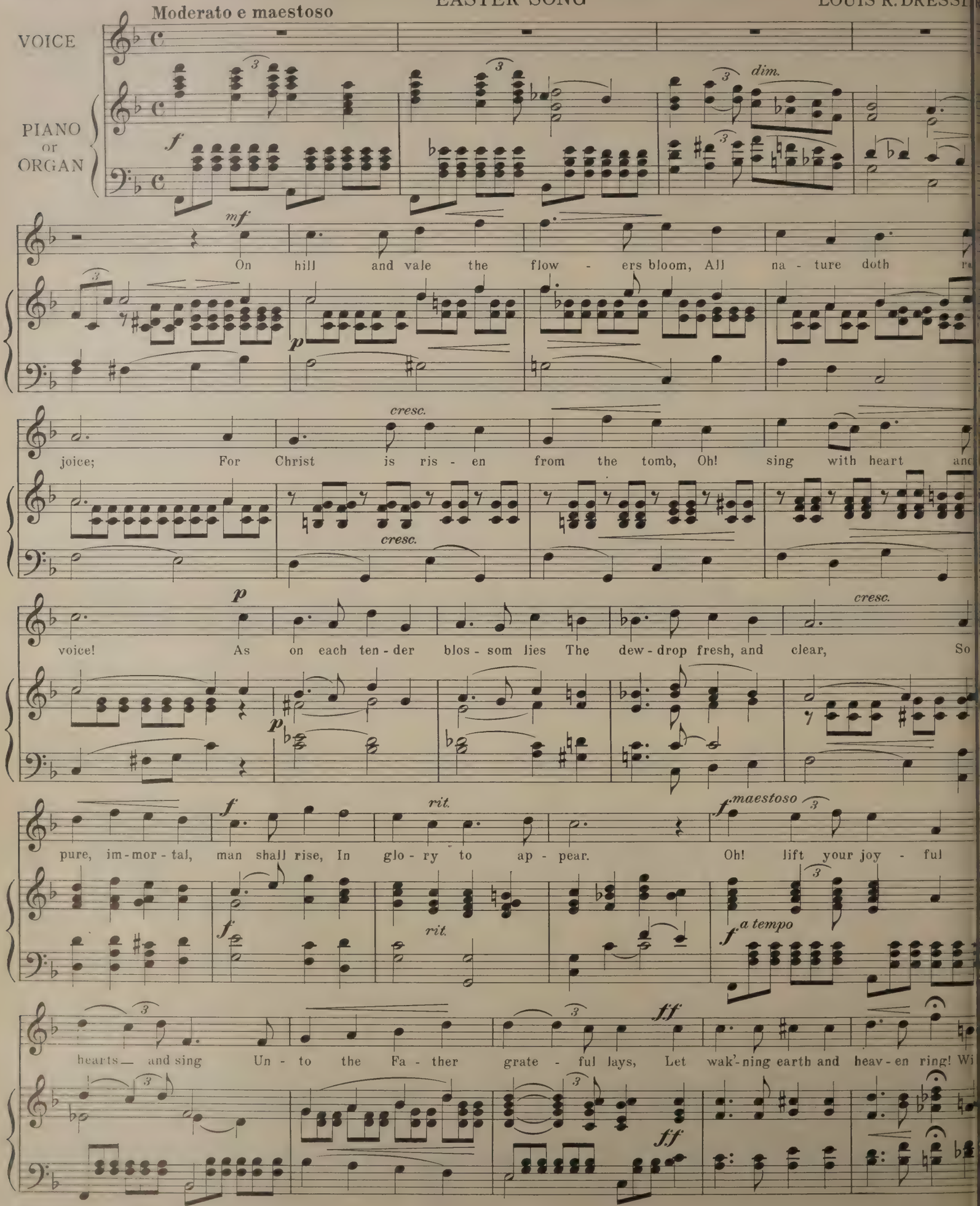
International Copyright secured

OH! LIFT YOUR JOYFUL HEARTS!

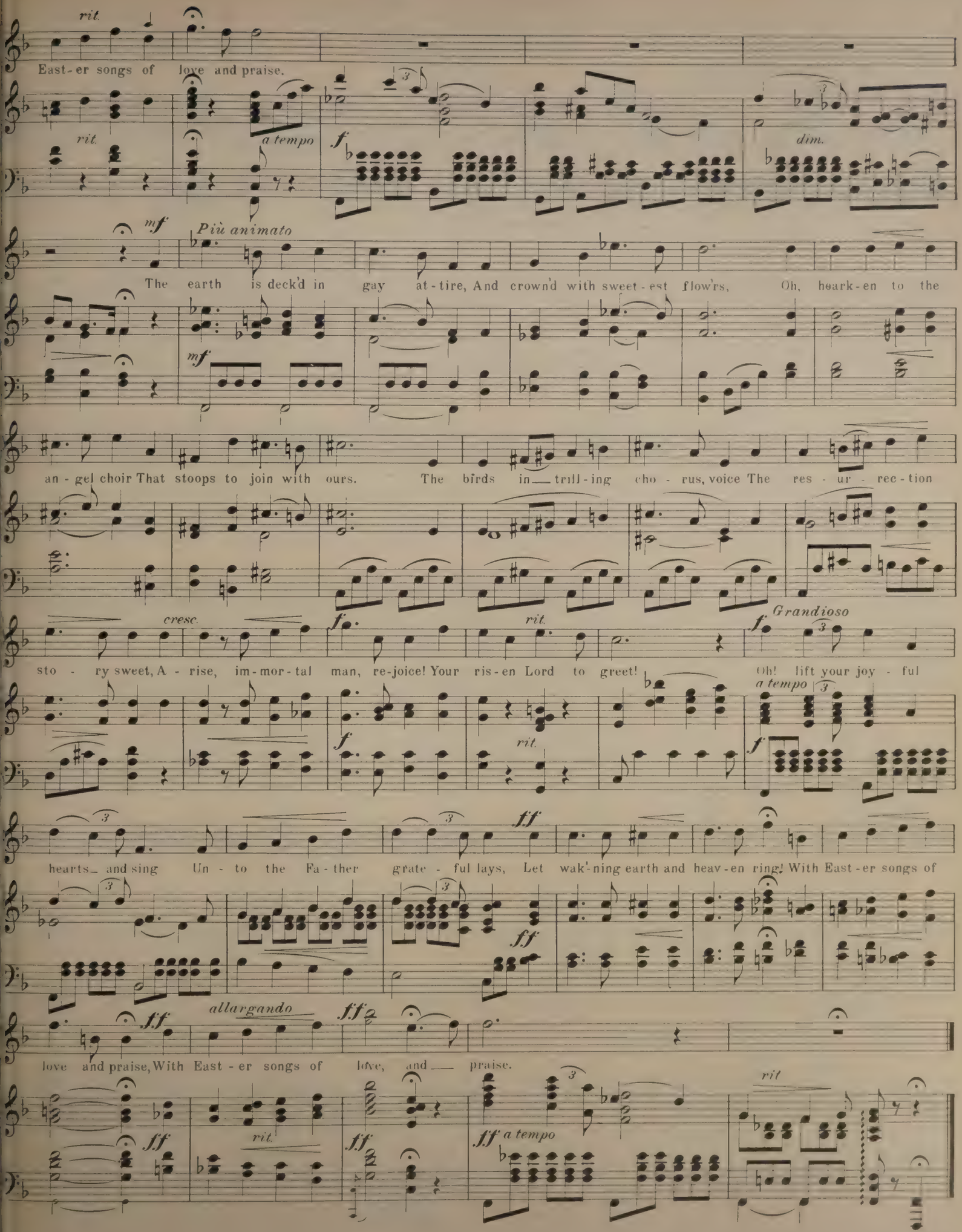
EASTER SONG

Margaret E. Lacey

LOUIS R. DRESSI



Copyright MCMI by Oliver Ditson Company


rit.
East-er songs of love and praise.
rit.
a tempo
f
dim.
mf
Più animato
The earth is deck'd in gay at-tire, And crown'd with sweet-est flow'rs, Oh, heark-en to the
mf
an-gel choir That stoops to join with ours. The birds in trill-ing cho-rus, voice The res-ur-rec-tion
cresc.
f
rit.
Grandioso
sto-ry sweet, A-rise, im-mor-tal man, re-joice! Your ris-en Lord to greet! Oh! lift your joy-ful
f
rit.
a tempo
f
hearts and sing Un-to the Fa-ther grate-ful lays, Let wak'-ning earth and heav-en ring! With East-er songs of
ff
ff
love and praise, With East-er songs of love, and praise.
allargando
fff
ff
rit.
ff
ff a tempo
rit

ANVIL CHORUS

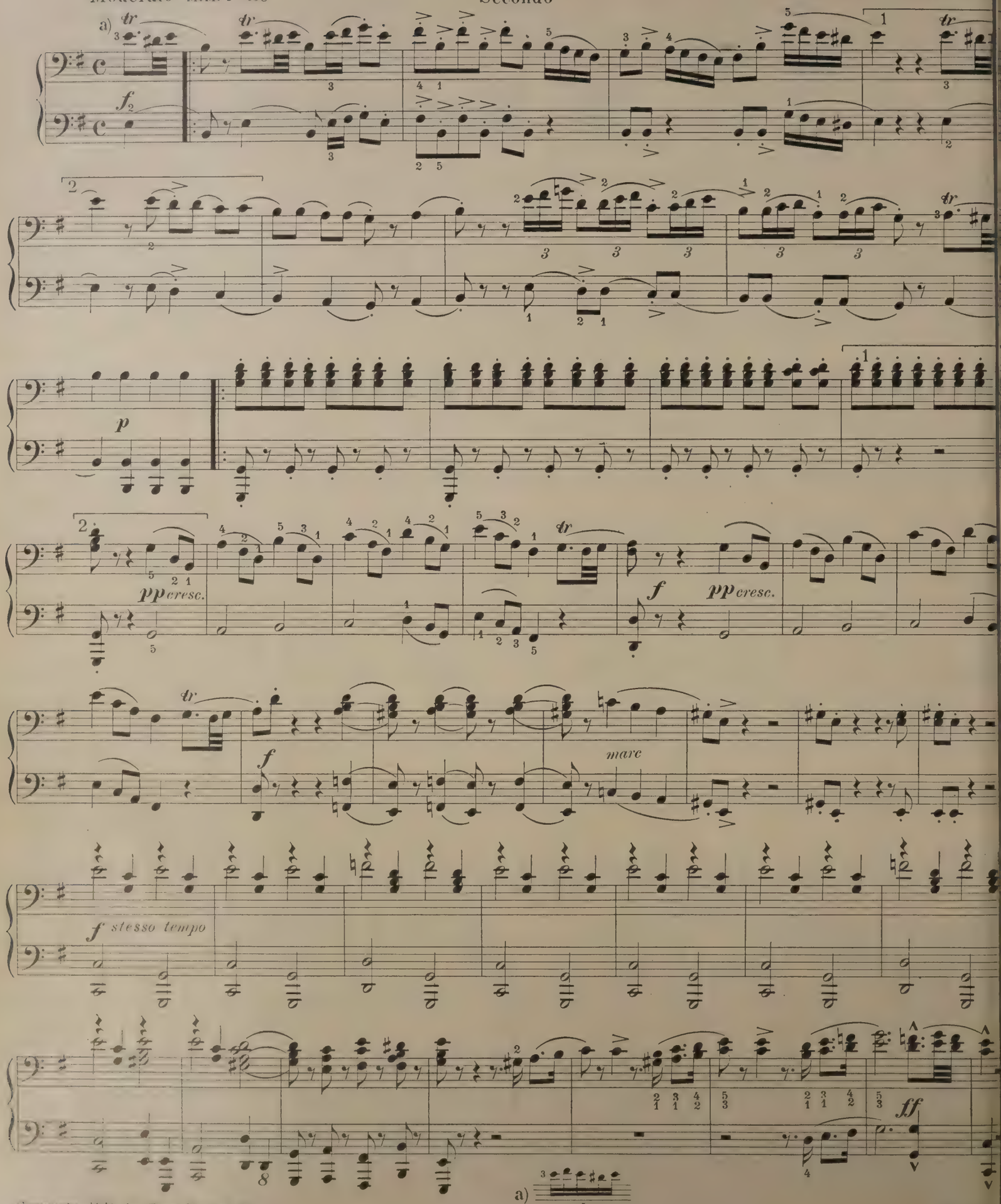
from "Il Trovatore"

VERDI

Secondo

Arr. by H. ENGELMA

Moderato M.M. ♩ = 138



Copyright 1910 by Theo. Presser Co.

ANVIL CHORUS

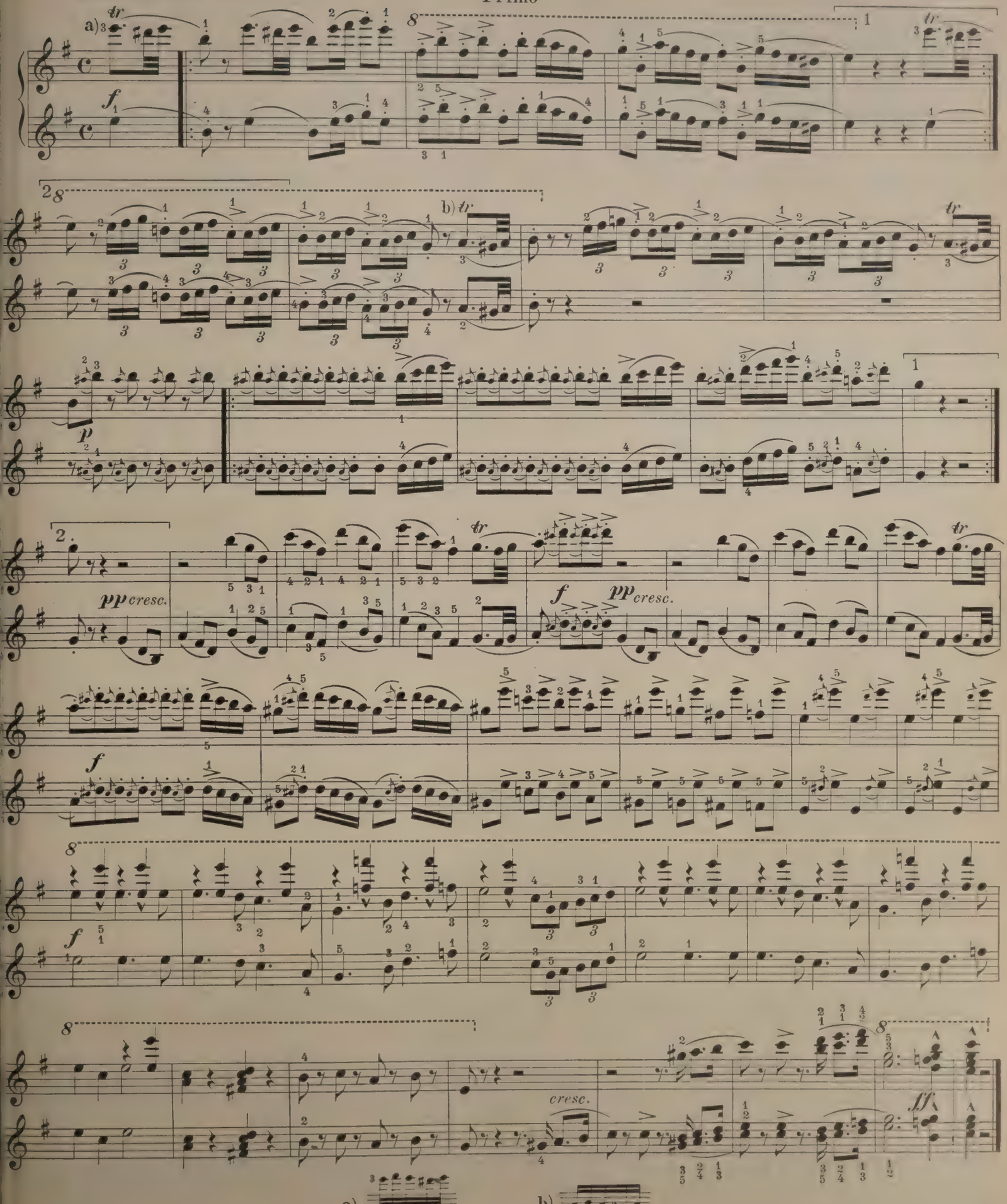
from "Il Trovatore"

VERDI

Primo

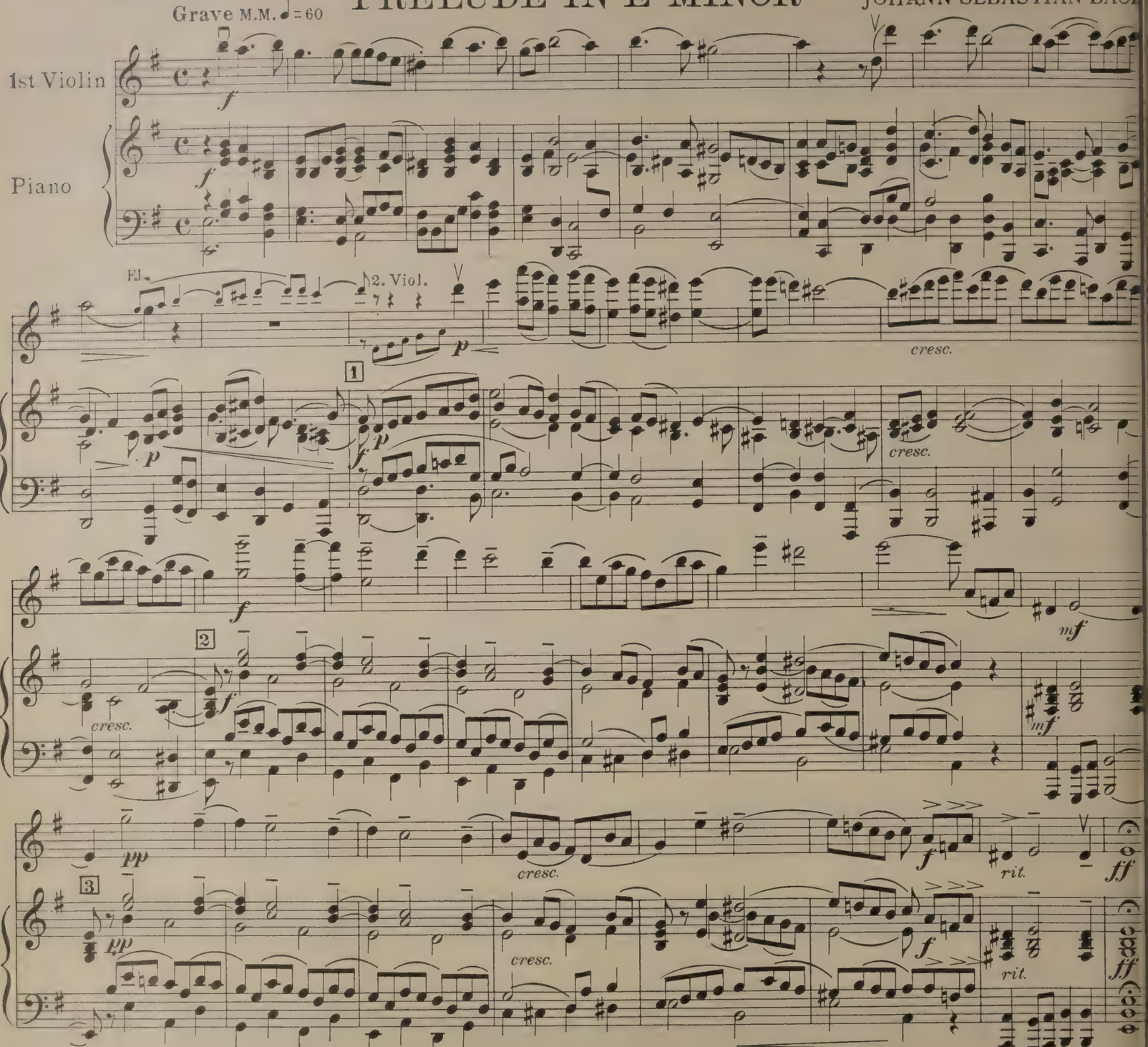
Arr. by H. ENGELMANN

Moderato M.M. ♩=138



PRELUDE IN E MINOR

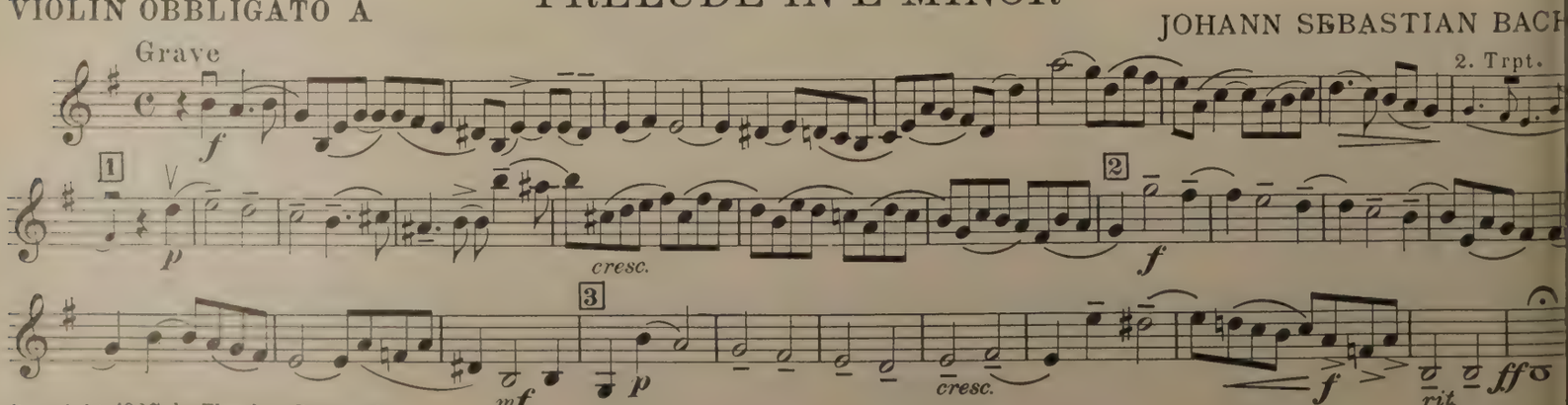
JOHANN SEBASTIAN BACH



VIOLIN OBBLIGATO A

PRELUDE IN E MINOR

JOHANN SEBASTIAN BACH



Copyright 1937 by Theodore Presser Co.

st B♭ CLARINET

PRELUDE IN E MINOR

Grave

JOHANN SEBASTIAN BACH

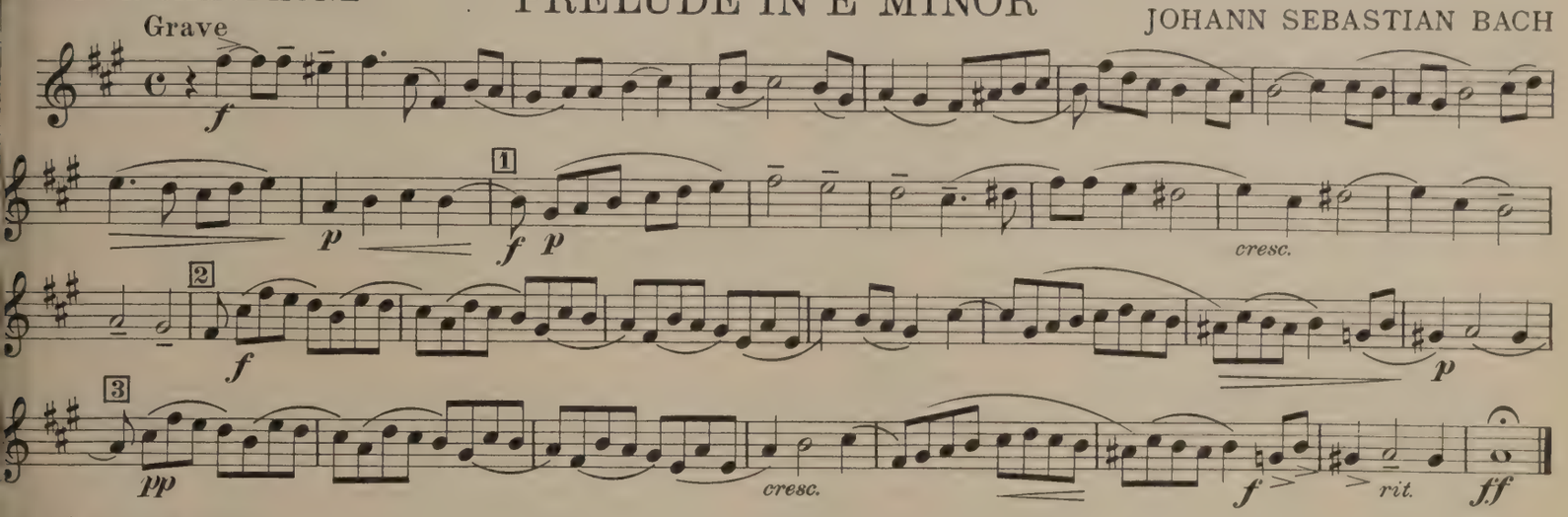


B♭ TENOR SAXOPHONE

PRELUDE IN E MINOR

Grave

JOHANN SEBASTIAN BACH

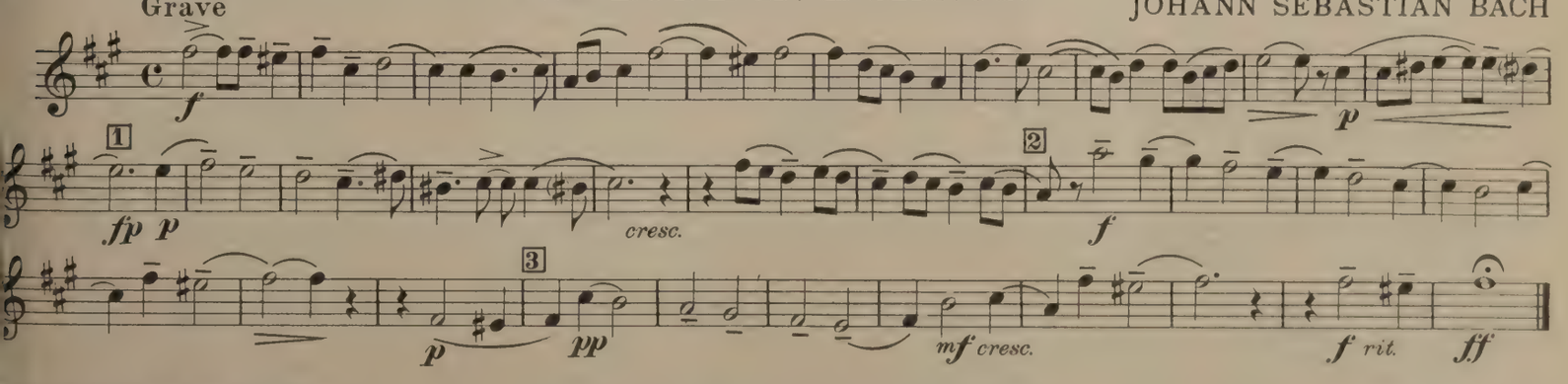


st B♭ TRUMPET

PRELUDE IN E MINOR

Grave

JOHANN SEBASTIAN BACH

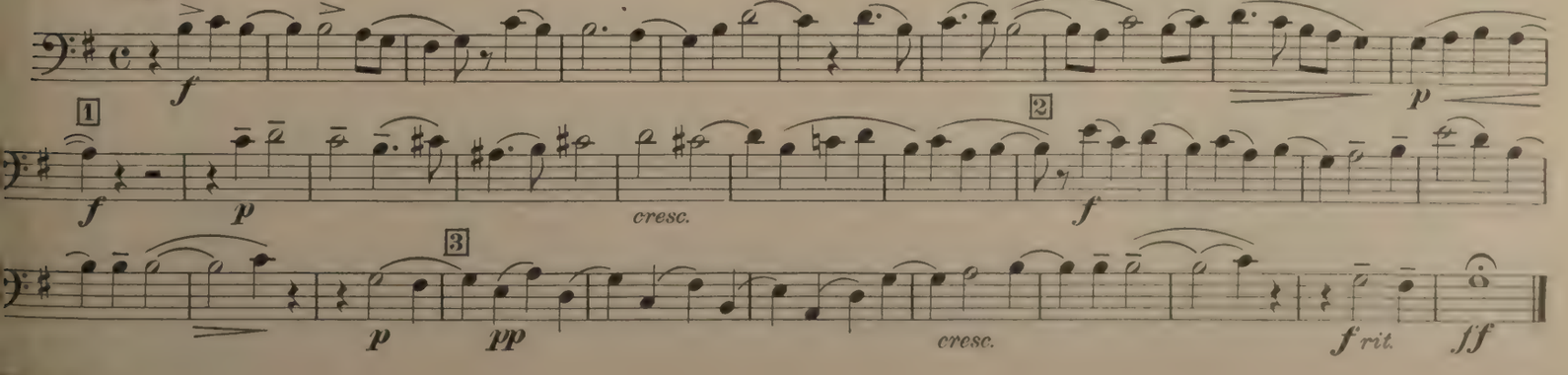


TROMBONE or CELLO

PRELUDE IN E MINOR

Grave

JOHANN SEBASTIAN BACH

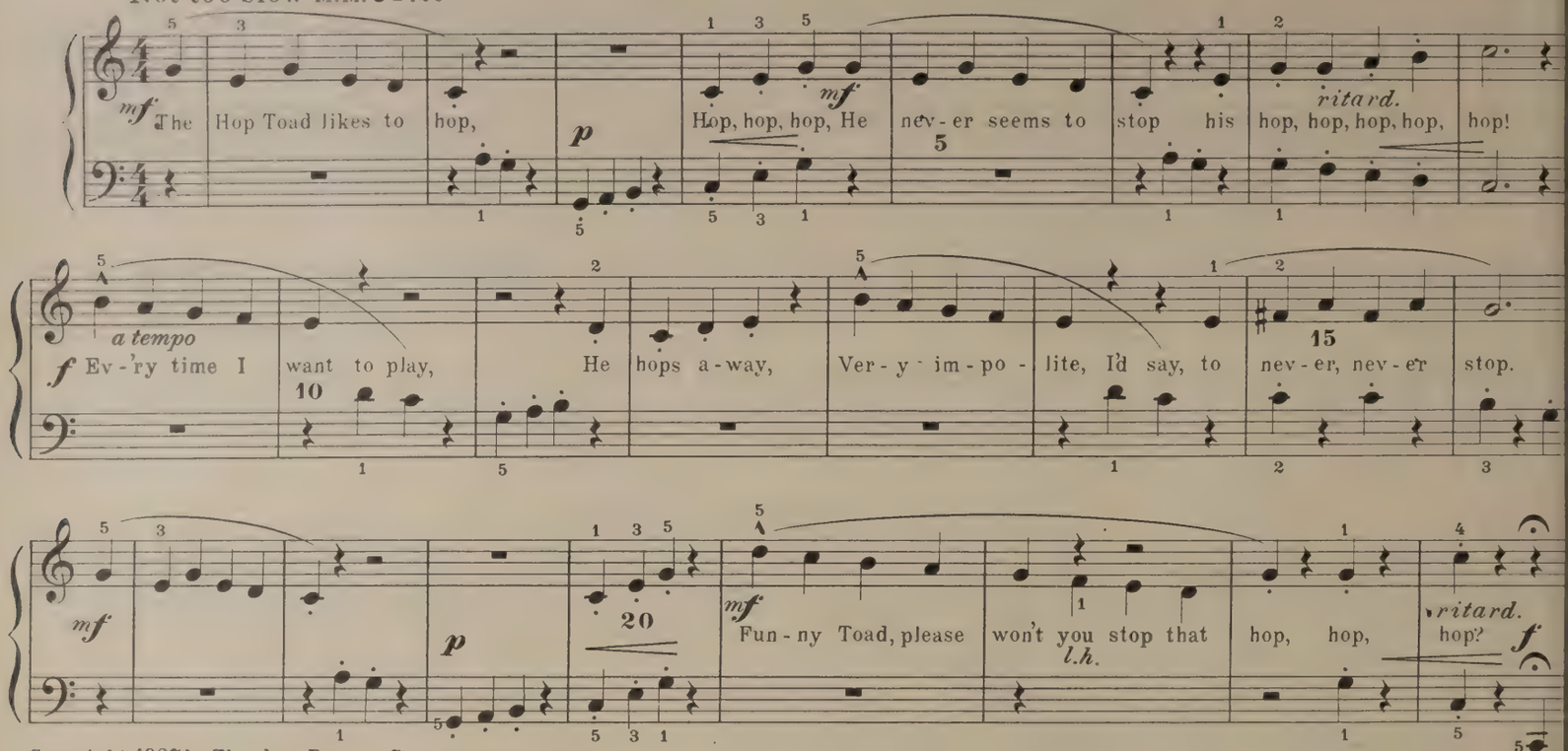


Grade 1

THE HOP TOAD

HUGH ARNOL

Not too slow M.M. ♩ = 120



Copyright 1937 by Theodore Presser Co.

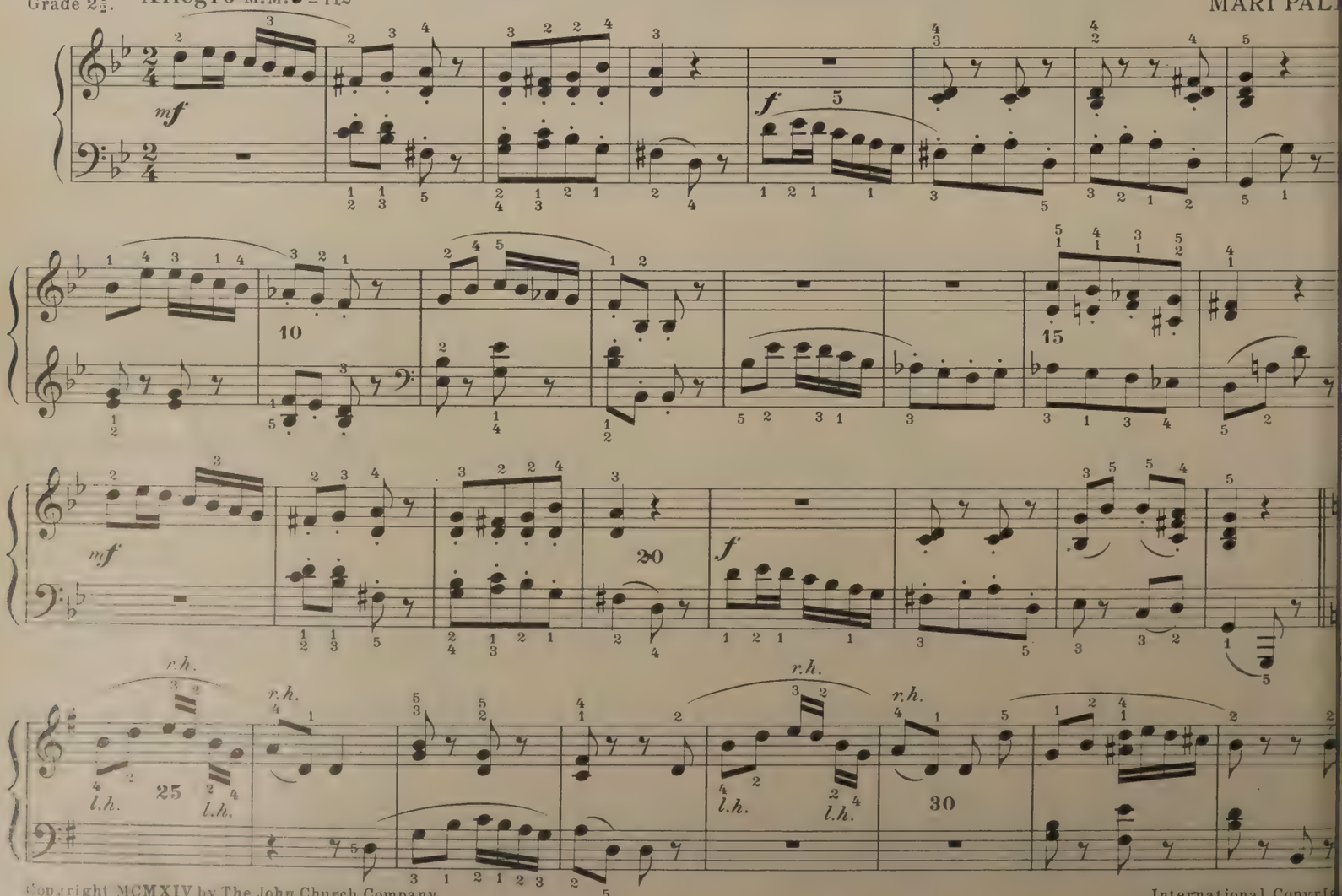
British Copyright secur

THE GYPSY CHILD

Grade 2½.

Allegro M.M. ♩ = 112

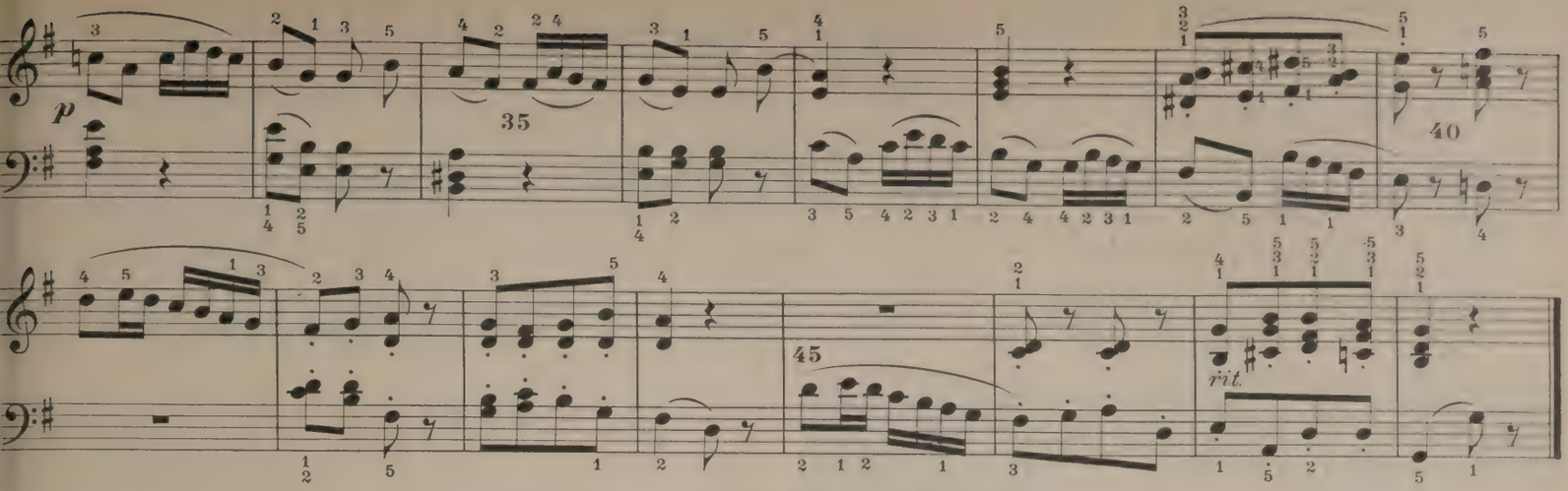
MARI PAL



Copyright MCMXIV by The John Church Company

International Copyrig

THE ETU

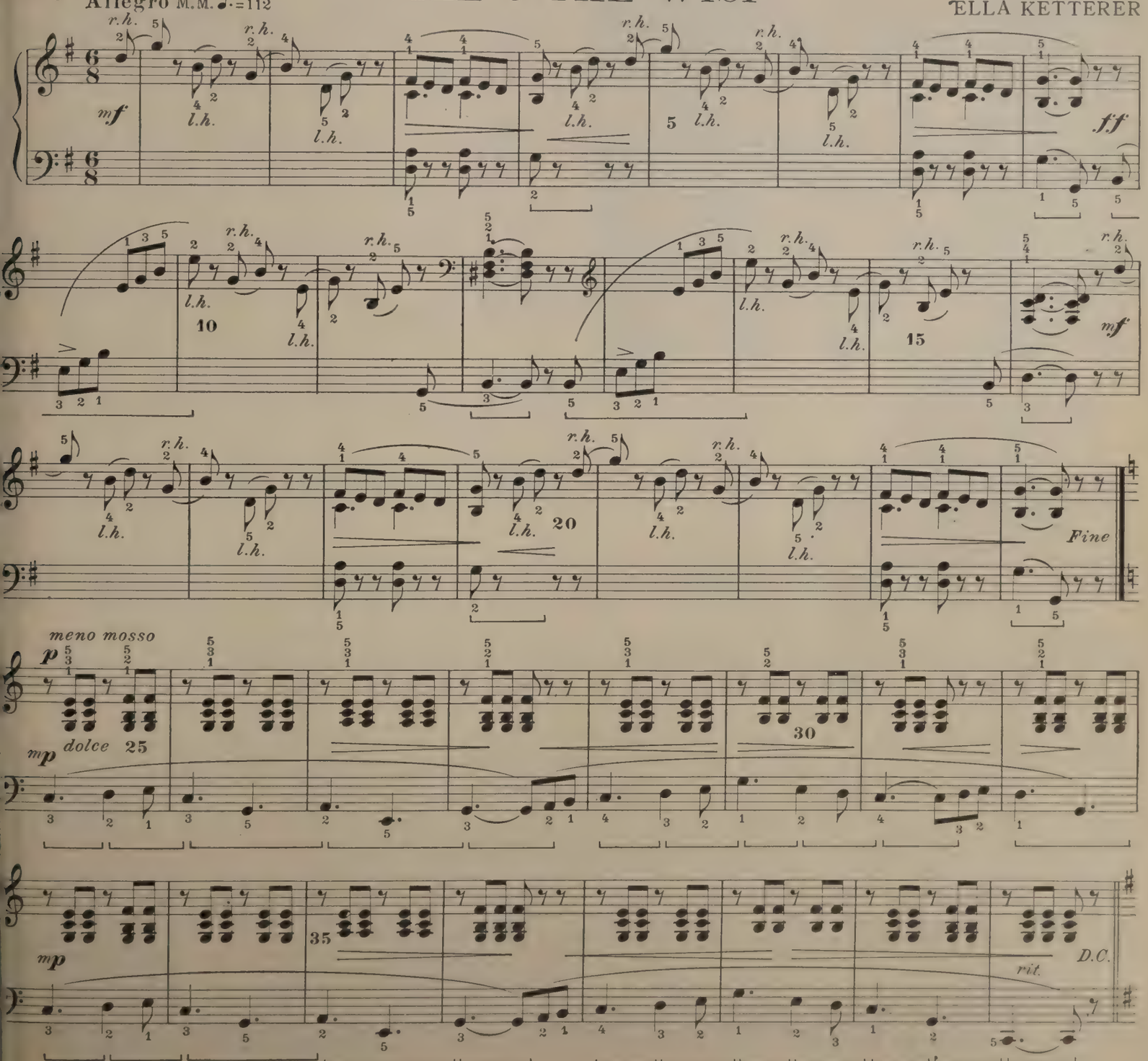


Grade 2½.

WILL-O'-THE-WISP

Allegro M.M. ♩.=112

ELLA KETTERER

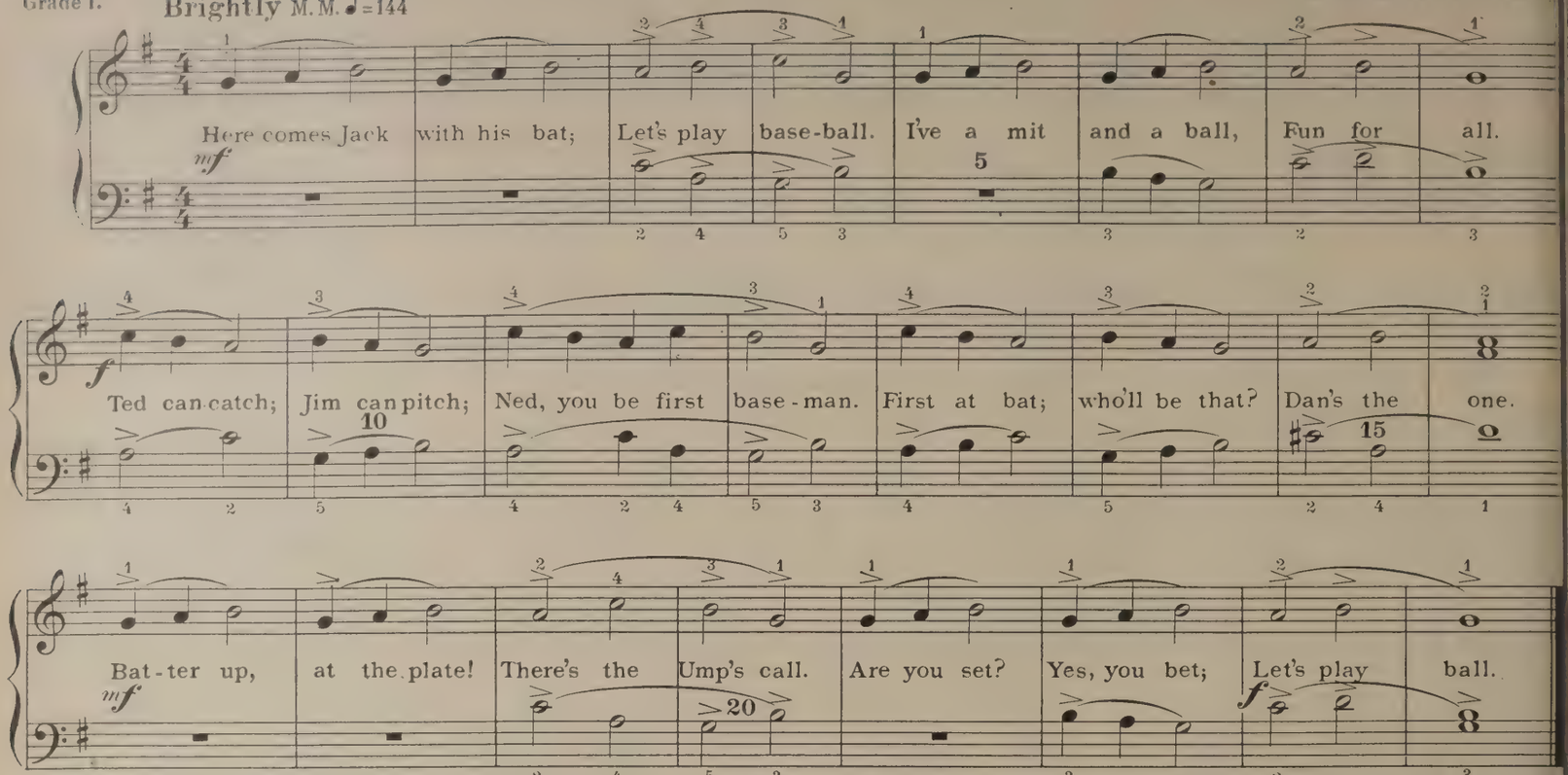


Copyright 1937 by Theodore Presser Co.
British Copyright secured

LET'S PLAY BASEBALL

Grade 1. **Brightly** M.M. ♩=144

ELVA CHITTENDEN



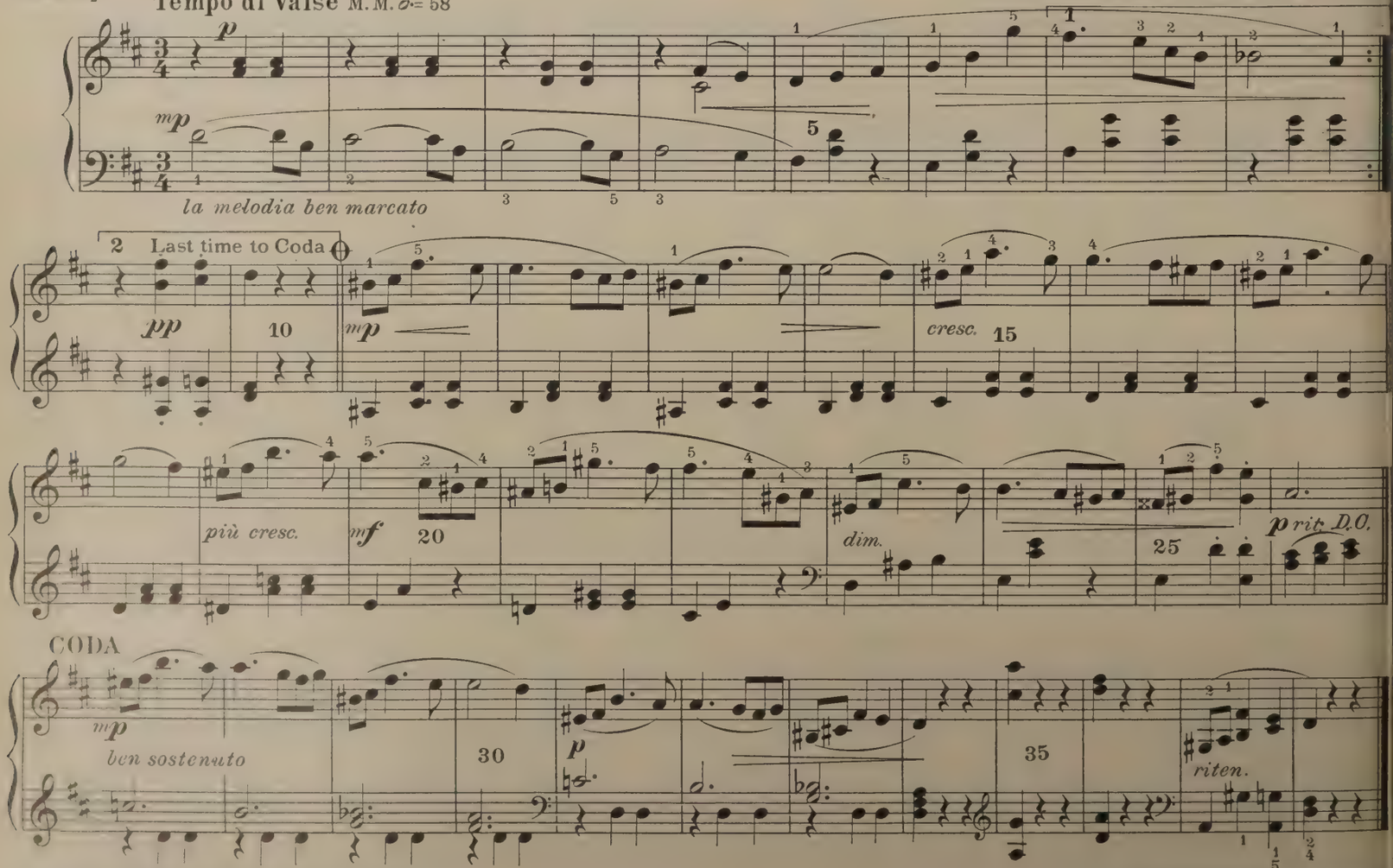
Copyright 1937 by Theodore Presser Co.

British Copyright secured

LITTLE FLOWER WALTZ

Grade 2½. **Tempo di Valse** M.M. ♩= 58

JAMES H. ROGERS, Op. 81, No. 2



Copyright MCMXIII by Oliver Ditson Company

International Copyright secured

Dressing Up The Studio Performance

(*Continued from Page 230*)

ier mouth small, and trying generally to pencil down the size of her features. Which s exactly the wrong thing to do. The hair hould be worn off the ears and away from he face, to avoid an added impression of eaviness, while the features should be distributed" to balance the width of the ace. A broad face should have its rouge pplied close to the nose and off the cheeks, hile the mouth needs to be made-up in bow, or in lines that tend toward height ather than width. The girl whose face is oo thin, on the other hand, should wear er hair over her ears and close to the ace, should apply the rouge far out on he cheeks, and curve the line of her lips nto a wide "cradle" effect.

Wigs and beards should be always measured and fitted by an expert. It is better o play in natural hair than in poorly itting wigs. Mr. Senz has interesting hings to tell about wigs. A long-haired peratic wig requires ten full days of work or its making. Most of the hair used in vigs comes from abroad, from the farm ections. The peasant women save their ombings, and once a year they trade off heir accumulation to itinerant peddlers in xchange for calico or pots and pans. After hat, the hair goes through a number of ifferent hands and different processes, nally reaching the metropolitan markets f the world, where it is sold by the ounce; inted by wig-makers to the exact shades esired; made up into pieces that range in ariety from a small covering for a single ald spot, to a complicated character wig; nd worn on the heads of theatrical celebities, who possibly may have come from he same corner of the world as did the air itself. For some reason of diet or limate, American hair generally does not end itself so well to the purposes of the vigman's art.

The Art of "Being Taken"

To assure the best results in photographing the casts and scenes of the studio production, there are a number of valuable counsels provided by Mr. William Freese, Director of The New York Times Photographic Studios, among whose many responsibilities is the personal supervision of all photographic work of the Metropolitan Opera.

"All scenic pictures should be taken under bright light," Mr. Freese will tell you. "Even if the scenes are played under subdued light or in heavy shadow, light them up for photographs. It is extremely difficult to get a satisfying picture of a dark set especially for reproducing purposes. When we photograph a normally dark set on the Metropolitan stage (as, for example, the Garden Scene in 'Faust,' or the Garret in 'La Bohême'), we flood the scene with light as bright as that normally used for an outdoor scene at noon. Do not be afraid that such a process of light alteration will spoil the accuracy of your picture. In the first place, reproducing a photograph, in a newspaper or magazine, normally subdues the lighting. And, furthermore, the people who look at your finished picture will not recall the original lighting of the scene. Time and again have we shown our pictures of dark scenes to the very artists who take part in them, and never has any one discovered or remarked that the lighting has been rearranged for photographic purposes. What you want your picture to record is a faithful likeness of the scene; and this can be obtained only under lighting conditions which are best adapted to photography."

When the cast members are assembled to be photographed, they should remove their stage make-up. Photographic make-up should be as light as possible, says Mr. Freese. A heavy base of white grease paint is never good for pictures, while even a normal application of lipstick should be toned down, since the rouge turns out black on the plates, and gives the face an over-heavy look. Metropolitan artists who come to the studios to be photographed, put on their costumes but use less make-up than they would on the street. When dressing-room pictures are taken between the acts, where limitations of time make it impossible to tamper with the finished stage make-up, the photographers have a great deal of touching-up to do, to free the pictures from the disturbing effect of heavy paint or rouge.

If a wig is used, great care should be observed in blending the wig-line with the forehead. A break at this point that could not be seen from the stage, stands out glaringly in a picture. Make-up never should go beyond the wig-line. If no wig is worn, the hair should be arranged as simply and naturally as possible. Waves that have been set by the hairdresser, should be combed out before a photographic sitting. Never let the camera catch you fresh from the hands of the coiffeur. Avoid the slicked look that comes from a too recent application of water or lotions. All such artificial settings show up as stiff on photographs. The more natural you look before the lens's eye, the better.

Eliminating the Arm Touch

By **RUBY BASSETT**

Almost every child in the early stages of piano study plays with a punchy arm touch. There is nothing more ruinous to acquiring a good tone, with control and strength at the keyboard, than is this defect.

Some overcome this fault early and rapidly, but with others it is almost impossible to change. Five finger exercises and rapid scale playing are both helpful in destroying this, and I once had a teacher who had me to practice with a coin resting on the back of my hand, in order to encourage a pure finger touch, and all of these are conducive to that result.

A recently discovered method has been used very successfully in breaking up this habit; and that is, "Playing on the thumb." The student places the hand in the correct rounded position and then with each finger in turn taps the thumb. It is impossible to use an arm touch here, and if the pupil will next lay his thumb, nail side down, on one of the keys of the piano, and then play on the inner surface of the thumb with each finger, it will help him get the feel of finger playing. He then should be asked to play in the same way, but with the thumb removed. This has helped a great deal to do away with punchy arm playing among students; and, with the correct touch established, my pupils have been able to build a good technic.

* * * * *

"True art endures forever, and the true artist delights in the works of great minds."—Beethoven.

SOME CALL IT SOCIAL CHARM! Character and breeding and inborn graciousness have a way of shining through a fine piano, just as they do with people. Even if you did not know that it takes two patient years to create each Baldwin by hand . . . that the Baldwin is the chosen piano of Bauer, Iturbi, Gieseking, today's great masters . . . you would sense it instinctively. Some voice within you would say, "In all the world there is no finer piano."



CHOOSE YOUR PIANO AS THE ARTISTS DO! Among today's great masters who have chosen the Baldwin are Bachaus, Barer, Bauer, Bogus-lawski, Bori, Casella, Chaliapin, Dayas, Earle, Echaniz, Eisenberger, Ericourt, Firkusny, Gieseking, Golschmann, Goossens, Hall, Harms, De Horvath, Amparo Iturbi, Jose Iturbi, Edward Johnson, Keenan, Labunski, Josef Lhevinne, Rosina Lhevinne, Mirovitch, Naegele, Pons, Rosenthal, Schmitz, Slenczynski, Szigeti and Zachara.

THERE'S MORE THAN MUSIC IN A BALDWIN

Baldwin



FOR THE FIRST TIME! A SIMPLE MUSICAL APTITUDE TEST!

Music teachers — write for free copies of the Baldwin Talent-Test. Developed by the Cincinnati Conservatory of Music, it can be given by any mother in her own home. Answers graded without cost or obligation under the direction of the Conservatory faculty. Take advantage of this new way to stimulate interest in piano study in your community. Write today. The Baldwin Piano Company, Dept. E-48, Cincinnati, Ohio.

Copr. 1938, The Baldwin Piano Company

PRODUCTS OF BALDWIN: ACROSONIC, HAMILTON, HOWARD PIANOS



THE SINGER'S ETUDE

Edited for April by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



Lessons from Recorded Artist Singers

By HOMER HENLEY

ANOTHER CYCLE of great voices and great singing artists has receded into the limbo of the past. To-day the dearth of both great singing voices and great singing artists is more tragically pronounced than it has been at any time in the past one hundred and fifty years.

Where now are to be found such great voices as those of Caruso, Edouard de Reské, Tito Ruffo, Amato, Tamagno, Scalchi, Materna, Schumann-Heink, Gerville-Réache, Clara Butt, Sims Reeves, Charles Santley, Christine Nillson, Emma Eames, Nordica, Tetrazzini, Jenny Lind, Patti, Melba, Galli-Curci, and Chaliapin? Or such consummate singing artists as Jean de Reské, Calvé, Sembrich, Plançon, Bonci, Bori, de Luca, Lilli Lehmann, Campanari, Louise Homer, John McCormack, Alexander Heinemann, Julia Culp, or Battistini? With the exception of a few outstanding exemplars of our time, they simply do not exist.

Where then may the eager student of the present turn for the great vocal tone, the great *bel canto*, the great vocalized artistry of the majestic figures of the past, for exemplification of their silenced voices and art?

The Voice Preservative

FORTUNATE IT IS for these students of to-day, and for the students of posterity, that both the art and voices of the great departed are preserved to us by the aid of science, in phonographic records which are now capable of being reproduced indefinitely by successive recastings.

There are no lessons in voice placement, nor in the style and traditions of vocal supremacy, which can equal in practical value the constant rehearing of many of history's grandest singers. *If* the listener knows what to learn from them, and how to learn it. Let us see if these, in turn, cannot be made practical.

Let us begin with the "great tone" possessed in common by all the great singers, past and present. There are two phonographic records of the voice of Lilli Lehmann, the greatest Wagnerian soprano of all time, and who began her operatic career as a *coloratura*. One is a lovely Mozart aria; the other, the *Ah! Fors e lui* and *Sempre libera* from "La Traviata." Yes, there is the great tone, without question. And just what is the great tone? A distinctive voice quality of the rarest beauty and resonance, allotted, apparently by nature, to those we name as the possessors of great voices; and perhaps to some others whose singing has not reached the ear of the vast musical public which passes judgment. Many of these wonderful vocal organs have needed development, through right teaching, to attain the fullness of their birthright.

Secrets Revealed

WHAT CONSTITUTED that right teaching? [illegible] Right breath control. Four-fifths of [illegible] great singers of the past thirty years have personally told the writer of this article that they sang with their chests always held high; with the shoulders kept down and back-slanting; with the abdomen somewhat retracted; and with the upper body, above the waistline, slightly inclined forward as if in greeting a friend. This singing position, they declared, favored the free employment of the muscles of the sides and back of the upper body in controlling the breath. And it also brought about the automatic action of the diaphragm in furnishing that famous regulated "push" which gives to the voice regulated breath support, and, in turn, determines relative vocal intensity.

Second: Beginning each note on its true pitch, by tuning the voice in the head-cavities in the exact center of the tone desired. This takes time and much practice; but the voice never achieves its perfect freedom—and consequent beauty of quality—until every tone vibrates precisely in the center of the note intended. Furthermore, tuning the voice in this manner *places the tone.*

Third: Pronouncing beautifully. Which does not mean overpronouncing. But it does mean giving each consonant its just value in either enunciative or singing value (*G, J, L, M, N, R, V, W* (as in *will*) *Y* (as in *yet*) and *Z*, all are capable of vocalization). Every vowel must be shaped in rounded contours. Lilli Lehmann, for example, sang the vowel *E*, not *on* her upper front teeth, but just above them, in the buccal indentation behind the base of the nose. This placement robbed the *E* of its natural tendency to sharpness, and "molded it nearer to the heart's desire." So may an attentive and artistically discriminating ear deal with all vowels.

Those Middle Tones

IN THIS RECORD of *Sempre libera*, Lehmann gives us another lesson in the short scale passages. The lesson lies in her treatment of the middle voice. It may be noted that the notes from low E-flat to A-flat are shaped in *Oo* (as in *too*) form. From A-flat to the E-flat above, her tone changes to an *Oh* (as in *go*) form; and above E-flat the sound takes the form of *Ah*. As in the singing of scales, so in all of the middle voice placement of the Lehmann records do we perceive the same uniform tendency to round the middle tones, and to avert still any undue pressure on these more delicately adjusted notes. It may be here pertinently added that all the great lyric sopranos' pathetic, childlike, almost infantile middle voices are the result of carrying down the light head-register into the middle notes, to avoid weight.

In the Mozart record Lehmann gives the finest example possible of a trill in its legitimate perfection. William Shakespeare, the great English singing master, once told the writer, "The true trill should not sound like a toy canary-bird made of lead and filled with water. It should be the more or less rapid alternation of two notes sung with exact spacing; its two tones being distinctly heard throughout. I, myself, can say I have heard but two perfectly executed trills in my life, and they were sung by Melba. To be sure I have heard Melba trill possibly a hundred times or more, but only twice was her trill perfect. The trill is definitely not a warble."

And So We May Trill

THE ACQUIREMENT of the trill is best achieved through the practice of the following exercises. Begin on two notes in the upper middle range of any voice, very gradually working higher in the scale. The tones must be done—at first—on a full step apart, not on semitones. Practice these two notes in full voice, as loudly as the voice permits without forcing, slowly at first (faster later), the two tones being kept distinctly articulated. A strong accent should be placed on the upper of the two notes. Use the vowel *Ah*, which may be followed, after the trill has been developed, with other vowels. The trill exercise on *Ah* should be sung for not longer than ten-minute periods, and repeated six times daily. With careful practice, the trill should be born within a month's time: Listen, too, if you can, to the noble basso of Pol Plançon in the *Vulcan's Song* from "Philemon et Baucis." Here you will find another nearly perfect trill. Many of the operas and oratorios of earlier times were freely sprinkled with trills for all the male voices.

A concluding lesson from the Lehmann records may be found in the legibility of her carefully articulated scales; and from the meticulously careful manner in which each high note is *placed* pianissimo before entering into the full tone. Indeed, her whole range of voice may be said to be placed in the same fashion. In the case of high tones, in particular, it may be said to be axiomatic that these will be correctly placed if begun *pianissimo*—the true tone following so quickly that the device is not apparent to the casual ear. This, of course, implies skillful breath management and long practice, but the result is well worth the effort.

A Great Tenor Unfolds

IF WE FOLLOW the career of Caruso, from his earlier to the later records of his voice, we readily perceive the constant progress of his artistry and the marked improvement of his tone and its emission. The greatest lesson other tenors may learn from hearing his remarkable feats of carrying up his middle voice to high B-flat and even to B-natural, is *not* to attempt the same feats. Bruno Zirato, secretary to Caruso for seven years, told the writer that he personally knew of scores of tenors who had wrecked their own voices through attempting to model their singing on the miraculous and inimitable vocal wonders that Caruso alone—through his peculiar gifts—was able to accomplish. The next best lesson for tenors is to imitate Caruso's own invention of covering his upper notes on the teeth, by changing whatever vowel might occur to a sound between *Eh* (as in *set*), and *E* (as in *see*), with the *E* sound slightly predominating. This gives a much more brilliant sound to the high tones, and Caruso was quickly emulated in this device by all his contemporary brother tenors—to say nothing of the baritones.

Tetrazzini's record of *Caro Nome*, and Emma Eames' recording of the *Waltz Song* from "Romeo et Juliette," both hold outstanding examples of vocal technic in both *coloratura* and in their perfection of singing chromatic scales. In these voices the scale is as clean-cut as if they were singing long notes, instead of very short and rapid ones; and every note is as legible to the ear as clear print would be to the eye. The technic for attaining such perfection in chromatic scales, or, indeed, in any form of fleet *bravura*, is founded on the ancient Italian device of preceding each note with the letter *H*. Instead of singing *Ah* on the notes, sing *Hah*, without breaking the sound. It will be a matter of surprise to the student to find in how short a period of time his scales will lose their former blurring and become clearly and cleanly articulate. Practice all scales slowly and lightly, with as little cessation of continuous sound as possible, and true vocal velocity will quickly develop.

Listen to Patti's simple—but not artless—record of *Comin' Thro the Rye;* to Alessandro Bonci's *E lucevan le stelle;* to de Luca's *Di provenza il mar;* to Sembrich's *Batti, Batti;* to Calvé's *Charmant Oiseau;* to John McCormack's *Il mio tesoro;* to Louise Homer's *Nobles seigneurs;* to Battistini's *Ah! non mi ridestar;* and learn from the supreme singing artistry of each and all of them, the great fundamental lesson, which, sooner or later, must be learned by every singer who aspires to the name of artist—the art of *legato.*

The Vocal Gem of Ray Serene

IT IS LEGATO which preserves the musical singing line, without slurring or "scooping" either upwards or downwards. It may be acquired by every singer, by sufficient practice of the following exercise. When the singing of any note has been finished, then make the voice to leap like lightning to the level and true center of the next note—whether that new note be upwards or downwards—*without breaking the vocal sound.* The instantaneous leap to a new note from the old one makes slurring impossible and preserves intact the singing line, if the singer sufficiently supports the transition leap with a firmly controlled breath. Proper breath control is the secret of *legato;* yes, but only when the voice moves with the greatest possible speed from note to note. Listen again to the records that have been mentioned, and you will need no further convincing of this most important truth. Employ all the vowel

FOR THE

Musician's Library

COMPOSERS IN AMERICA

Claire Reis

Complete biographical data on 200 composers living in America 1912-37; compositions, publisher, where produced, recorded, broadcast, etc. $3.50

SCIENCE AND MUSIC

Sir James Jeans

Elucidates for the layman the intricacies of sound as applied to music; the science of acoustics, the mechanics of various instruments. $2.75

A BOOK OF OPERAS

Henry E. Krehbiel

Combining in one handsome volume *A Book of Operas* and *A Second Book of Operas*, at about half the price of one! $1.49

at all bookstores, or direct from—

THE MACMILLAN COMPANY
60 Fifth Avenue New York

SCREEN & RADIO CAREERS



Do you know that many of the nation's better Music, Dancing and Dramatic Schools maintain a Service Bureau in Hollywood to promote screen tests and radio auditions for their talented students?

WRITE FOR FREE DETAILS

Full information regarding this free service available at any member school. Send self-addressed stamped envelope for name of school or schools in your vicinity.

Address:

HOLLYWOOD ARTISTS SERVICE

323 South Western Ave., Dept. E, Hollywood, California

FREE! IF YOU REALLY WANT TO SING

gloriously and for PAY, follow FREE ADVICE in "THE TRUTH ABOUT VOICE" (book) and "PASSING THE RADIO TEST EASILY" (booklet); both FREE if you mail 25c towards cost of this advertisement and mailing; OR, BOTH FREE if you send $3.89 for our COMPLETE, REGULAR $5.00 BOOK-COMPILATION OF FAMOUS SKILES TEACHINGS. "COMBINED VALUE," $8.00. ALL FOR $3.89, postpaid. NO COURSE. NO SCALES.

INTERNATIONAL VOICE PUBLICATIONS,
Freeport, Pennsylvania

DR. PRESTON WARE OREM

Widely known pianist and critic

PERSONAL SERVICE LESSONS
in
Theory, Harmony,
Counterpoint and Composition

Practical, confidential advice to composers

26 SIMPSON ROAD
ARDMORE, PENNSYLVANIA

HARMONY BY MAIL

A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.

Small monthly payments. Send for particulars. Music composed to your words.

HARRY WOOLER

1116 Elmwood Ave. Buffalo, N. Y.



VOICE

Improvement Guaranteed

We build, strengthen the vocal organs—not with singing lessons—but by fundamentally sound and scientifically correct vocal exercises and absolutely guarantee to improve any singing or speaking voice or money refunded. Write for wonderful voice book—sent free. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 unless signed by parent.

PERFECT VOICE INSTITUTE, Studio 5584
64 E. Lake St., Chicago

sounds. Practice from intervals of seconds to every division of an octave, with no breaking or cessation of the tone.

Listen to these superb artists for the best available traditions of style and interpretation. Here are handed down to us certain ways of singing certain passages, which cannot be found in the printed music itself. Certain added notes of ornamentation; certain most advantageous places for taking breath; certain transpositions of words and notes; certain greatly amplified *cadenzas* that are not to be found in the original scores—for many composers left the writing of the cadenzas in their arias to the great singers who created the rôles, and these are seldom printed.

Train yourself to listen to these finest documents of great singing and great voices that we know; for every difference between their methods and your own. Where differences are found, analyze them—which becomes easier as you go along. If the result does not make you a great singing artist, it will, at least, make you a far better one.

Lastly, listen for the singing soul behind all the mere technic. It is there for you to hear. Model the freeing of your own soul upon that, and you will presently learn that you are transcending technic. You will find that you are beginning really to sing, and that with the whole physical and emotional being

Voice Training in Our Schools

By REVEREND JOSEPH KELLY, MUS. DOC.

Part III

The home and social circles will feel the influence of the songs which the child learns at school. Therefore what care should the teacher exercise in the selection of children's songs. This does not mean a choice between one artistic form and another, but between one moral agency that strives for æsthetic betterment and others that would pervert music to that which is unworthy of it. The art of music cannot be associated otherwise than with that which is beautiful, true and good. Any other association is a perversion of the art. Since songs give expression to ideas, and since the child mind is so impressionable, it follows that whatever is taught in the way of songs in school should be of the very highest order, musically and morally. Music is the natural expression of what the mind of the child has assimilated. What care then should teachers not exercise in the selection of the proper material for the singing lesson. It is not only a duty, it is a responsibility upon every teacher of singing to select the very best material for the lesson.

An Educational Medium

THE FLEXIBILITY of school singing gives it its real value as an educative process. Sentiments and ideals of the most varied nature can be expressed in song as well as in language; and this is useful to the teachers in other branches of knowledge. Herein lies the educative value of music exactly. School singing enriches and ennobles while it educates. But that it may do this, the songs the children are asked to sing must be understood by them; the language contained in the melody must be comprehensible to them, so that they may be in a position to interpret its meaning. It may be said that this is expecting too much from children in the grades, especially in the lower grades; but there will be surprise, if dumfoundment, not to witness the delight of very small children, when they find that they can read melody and interpret it for themselves. The study of tone and rhythm, as a means of expression, gives them untold delight and stirs in them an intense interest, quite apart from the words of the song. Singing is as natural to children as speaking, and therefore the extreme youth of the child does not militate against his understanding of interpretation of a song.

In conclusion, no matter how much or how great the time and effort expended in teaching children to sing correctly, it is well worth while, in order to procure that delightful, mysterious, bell-like tone found only in the voice of the child. Much depends upon the time and effort given by the teacher to the preparation of the singing lesson. Such preparation is as necessary as for any other lesson. There seems no longer to be any question as to the frequency of singing periods, for all recognize the advisability of making each day attractive by its singing lesson. Our little ones would surely be happier in their first school days, were more of the brightness of song brought into some of their little lives. Moreover, there must be encouragment at every step on the part of the teacher, and this alone is a great strain on the teacher. In other branches one may succeed after a fashion without feeling encouragment; but one cannot sing if discouraged or disheartened. This constant encouraging presupposes much self-discipline and much patience with the efforts of beginners; for, though the child must be shown mistakes and gently corrected for them, he must never be discouraged, and the wrong tones or production of tones must be cheerfully borne by the teacher. The aim of the singing teacher is to lead the child to love and to appreciate the beautiful. Dissatisfaction, caused by imperfect or false tones and melodies, will eventually arouse the desire on the part of the child to reach the perfect, not only in music but also in the wider fields of life.

SINGERS, ATTENTION!

Information will be mailed to you free of charge which will enable you to learn to breathe correctly—the first requirement for vocal accomplishment. Without correct breathing, the best results cannot be obtained. Herein, the respiratory system of great singers of the 'Golden Age' of song is disclosed. Send stamp for immediate reply to

W. WARREN SHAW EDITH S. LISTER

(School of Authentic Voice Production)

309 Presser Bldg., Phila., Pa. or 405 Carnegie Hall, New York City

Summer School—University of Vermont, Burlington, Vt.

Baldwin

TODAY'S GREAT PIANO

Used and endorsed exclusively by such masters as Bauer, Gieseking, Iturbi, Lhevinne, and scores of others. Hear and play the new Baldwin. You'll marvel at its tone.

BALDWIN PIANOS • CINCINNATI



Liszt's piano in Wagner's Haus Wahnfried at Bayreuth

GERMANY

Happy Land of Music

Germany — land that inspired the majestic symphonies of Beethoven and Bach, the thundering operas of Wagner, the imperishable works of Liszt, Schumann and Brahms. This year, let Germany inspire *you* as you listen to these superb masterpieces—gloriously rendered in the atmosphere that nourished their creators' genius.

Leipzig presents Wagner's entire repertoire during the 125th anniversary of his birth. Famous Bayreuth offers Tristan, Parsifal and The Ring. At Munich, the new opera, Friedenstag, conducted by its composer, Richard Strauss, serves as prelude to the works of Wagner and Mozart. Heidelberg claims attention with its Haydn-Schumann fete and the Reich Festival Plays. At Dresden—the Philharmonic Serenades in the "Zwinger"; at Berlin—the Art Weeks and the State Symphony Orchestra; and in a score of other cities—artistically rendered performances, charming festivals, open air dramas and operas.

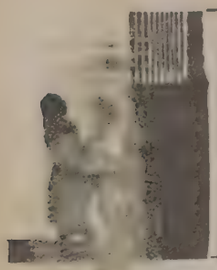
In art and architecture, also, Germany offers undying masterpieces . . . and in scenery such beauty spots as the Bavarian Alps, the winding castled Rhine and the Black Forest. Health awaits you at famous spas, and there are sports without number.

Everywhere — good living at moderate prices, ***still further reduced by the use of registered Travel Marks.*** And the German Railroads grant you ***60% reduction of rail fares.*** Now is the time to see Germany. Begin planning your trip today.

CONSULT YOUR TRAVEL AGENT AND WRITE FOR BOOKLET 46

GERMAN RAILROADS INFORMATION OFFICE

665 Fifth Avenue at 53rd St., New York



THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



Interesting Sources of Some Famous Hymn Tunes

By CHARLES N. BOYD

Late Instructor in Church Music, Western Theological Seminary

THE HYMN TUNE is one of the smallest divisions of musical composition. Any harmony student can write a hymn tune. In fact many people who have little knowledge of harmony have written hymn tunes which have had wide circulation. A few men have been notably successful in this species of composition during the four centuries in which hymn tunes have been in use, but a large share of the tunes have been the work of people who had little or no musical distinction. Many tunes were first published in religious magazines or fugitive pamphlets of some sort, and only gradually made their way into hymnals. Furthermore, many hymn tunes have been taken from music originally destined for a quite different, perhaps even a secular purpose. The result is that it is often a difficult matter to trace the history of certain popular hymn tunes, and this study brings to light some unexpected sources. A man like the English organist, Henry J. Gauntlett, who estimated that he wrote approximately ten thousand hymn tunes, naturally gave few of them any special concern. Many other men, and a few women, are known by only one hymn tune, to which perhaps the composer attached small importance, and it is often a difficult matter to trace either tune or composer.

Some popular tunes have been written at one stroke. A tune for a certain publication in which a composer just mentioned, H. J. Gauntlett, was concerned, happened to be missing at the last moment. A messenger dispatched to Gauntlett's house found him at dinner, but Gauntlett kept him waiting only a few minutes while he wrote the tune *St. Alphege*. Dr. A. L. Peace wrote *St. Margaret* for *O Love that will not let me go* on receipt of the hymn. He said, "After reading it over carefully I wrote the music straight off, and I may say that the ink of the first note was scarcely dry when I had finished the tune." A story which has persisted in connection with W. H. Monk's tune, *Eventide* is that a piano lesson was interrupted for ten minutes while the tune was composed. Sir John Stainer's *In Memoriam* was written in the Langham Hotel, London, during a meeting of the music committee for "Hymns Ancient and Modern." George James Webb, an English organist associated with Lowell Mason's work in Boston, composed a song, *'Tis dawn, the lark is singing*, while he was on an ocean voyage, and it was first published in this form. Presently the music was adapted to the hymns *The morning light is breaking* and *Stand up, stand up for Jesus*, and the resultant hymn tune is now known in England and America as *Webb*, as *Stand up*, and as *Morning Light*.

A Bottled Hymn Tune

SOME YEARS AGO there was considerable "to do" over a hymn tune which was said to have been found in a bottle washed ashore on the Welsh seacoast. From this circumstance it was (and still is) called *Ton y Botel;* but little faith may be attached to the story, as the tune is now credited to a Welsh composer, T. J. Williams. William Henry Monk's tune, *Beverly*, was written for the hymn *Thou art coming, O my Saviour*, while the composer was on a railway journey. Chretien Urhan, one of the few French musicians whose name appears in our hymnals, was a noted violinist, and organist of a church in Paris. Though he played in a Paris opera orchestra for thirty years, his religious scruples prevented even a glance at the stage during all that time. The tune *Rutherford* is adapted from his setting of a French hymn. Bishop Phillips Brooks gave his Christmas hymn, *O little town of Bethlehem* to Louis H. Redner, with the request that he write a tune for it. One night Redner awakened to find the tune *St. Louis* in his mind, and hastened to set it down before it should be forgotten.

The tune known as *Innsbruck* was, on its first appearance in 1539, set to a German secular song *Innsbruck, I must leave thee*. Presently it became associated with two German hymns and was received into the company of chorales. Bach made no less than six settings of this melody, including its use in his "St. Matthew Passion." Another Bach harmonization of a tune originally of secular association is found in the case of the *Passion Chorale*, which in 1601 was sung as a love song. The tune by G. W. Fink, called *Bethlehem*, and sung to various Christmas hymns, began its career in 1842 with a song *There was once a giant Goliath*. The well known tune, *Flemming*, sung as a college song in Germany and England, is an original setting of Horace's ode *Integer vitae*.

The "Operatic" Hymn Tune

IT WAS ONCE a popular diversion to protest certain tunes as "operatic" and for that reason unfit for church use. It would be interesting to know if any objectors located Arne's *Arlington* as a tune really taken from the opera "Artaxerxes." The opera has long since disappeared, and the hymn tune is so thoroughly identified with church use that its origin would never be suspected. Another operatic stray is Rousseau's well-known tune which is known by his name or by *Greenville*. This tune is adapted from a melody in his opera "Le Devin du Village," first performed in 1752. Gottschalk's *Mercy* is originally the theme of a piano solo, *The Last Hope*, by one of the first American musicians to make an international reputation as a pianist. *Blumenthal*, often sung to *Saviour, when in dust to Thee*, is taken from a piece called *The two angels*.

Many of our hymnals still contain the *Spanish Hymn* arranged by Benjamin Carr of Philadelphia, in 1824. The original of this melody has not yet been divulged. It may be no more Spanish than *Adeste Fideles* is Portuguese, though the latter is often referred to as the *Portuguese Hymn*, perhaps from its use in the Portuguese Chapel in London. The origin of *Lyndhurst*, sung to *Now the day is over*, is somewhat of a mystery, but it perhaps had a Continental beginning. *Happy Land* is said to be an Indian air, to which Andrew Young, a Scotch schoolmaster, wrote *There is a happy land*. The question as to who composed the tune we know as *America* is still in doubt. The former *Russian Hymn*, found in most American hymnals, was composed by Alexis Lwoff in 1833, by imperial command. It is remarkable as a living example of "made to order" tunes, which usually have a brief existence.

Balerma has long been a favorite with American congregations. Its first appearance as a hymn-tune was in a Scotch collection of church music, but it seems to be an arrangement of a ballad by F. H. Barthelemon, to words from M. G. Lewis' *The Monk*. *Pleyel's Hymn*, sung to *Hasten, Lord, the glorious time*, and other hymns, is originally a theme for string quartet. W. H. Monk's tune, *Aber*, is, like other pieces in minor mode, avoided in many American churches, although it is a thoroughly appropriate setting for Rev. Henry W. Baker's hymn, *O perfect life of love*. The author was spending the night at the composer's home. The hymn was discussed in the evening, and the tune was ready by breakfast time next morning.

Hymn Tunes from the Masters

THE GREAT COMPOSERS have not been hymn tune writers. It is true that Bach's name appears in connection with many chorales, but the melodies were mostly old when he harmonized them and used them in his church cantatas and organ works. The *Austrian Hymn* was originally a Croatian folksong which Haydn made over into the national hymn of Austria in 1797. *Creation* is a portion of the chorus *The heavens are telling* from Haydn's oratorio "The Creation." The tune *Alsace* is part of the first theme in the slow movement of Beethoven's second symphony; and *Gorton* is from the



The Organ of St. John's Church of Covington, Kentucky. Attention is called to the peculiar Decorative Effect of the Exposed Pipes built up into Graceful Masses

same composer's "Sonata Appassionata," though in a scarcely recognizable form. *Sardis* is from Beethoven's *Romance in G,* for violin and orchestra—just a fragment taken from an extended composition. The worst of these perversions of Beethoven's masterworks is the so-called *Hymn to Joy,* taken from its place in the "Ninth Symphony" by some persons who had no sense of the eternal fitness of certain things.

Handel did write a few hymn tunes, but they have had little use compared to the arranged hymn tunes from his larger works. *Antioch,* probably the most familiar, has been said by authorities on Handel's music to be absolutely not his music, and they can hardly be blamed for such a statement. The first and last parts are not his, but the phrase at the words "And heaven and nature sing" is evidently from the first tenor solo in *The Messiah. Christmas* is more easily identified, as it is taken from his opera "Siroe", or, in English, *"Cyrus." Bradford* is from the wonderful solo *I know that my Redeemer liveth* in the "Messiah," and its use as a hymn tune is no more excusable than Beethoven's *Hymn to Joy.* Schumann is represented in many hymnals by *Canonbury,* which is a fragment of his beautiful *Nocturne in F,* for piano solo. Palestrina, noblest composer of music for the Roman Catholic church, is mentioned in Protestant hymnals as the composer of a tune bearing his name. Leaving off the *Alleluias,* there are twelve measures which Palestrina did write, not as a hymn tune, but as a part of the *Gloria* in his "Magnificent Tertii Toni," in 1591.

The name of Mozart, never a composer of hymn tunes, is attached to *Ariel,* an arrangement by Lowell Mason; and *Mozart,* an adaptation from the *Kyrie* in the "Twelfth Mass," which was included in the catalog of Mozart's music by error, and is apparently not his composition at all. *Mendelssohn,* sung to *Hark! the herald angels sing,* is an adaptation from that composer's "Festgesang," which Mendelssohn said would never do to sacred words! *Communion* is arranged from one of Mendelssohn's "Songs without Words" for piano, and at best is not thoroughly satisfactory for congregational use. A fairy chorus from Weber's opera "Oberon" furnished the hymn tune, *Seymour;* and the same composer's opera, "Der Freischütz" was drawn upon for the hymn tune *Jewett.* Modern English hymnals are eliminating almost all these tunes by the great composers, and the editors act wisely in so doing. It is better to omit the tunes than to misrepresent a masterpiece by a simplified quotation, even if the music be appropriate.

The tunes mentioned are among those which have become popular with hymn-singing congregations throughout this country and England. If tunes of lesser vogue were to be included the list could be continued almost indefinitely. When a composer writes a tune he has no idea whether it will be acceptable to the public or not. In many cases his own favorites seem to make no appeal to other ears, and in some of the cases noted above it is apparent that the tunes have strayed far from their original surroundings before they have found an association by which they are largely known. Judging from the past, one wonders what music the hymnals of the year 2000 A.D. may offer as a medium for praise and prayer through song.

Points for the Choir Director

By JESSIE L. BRAINERD

1. Explain that smooth and even *legato* singing (when not otherwise indicated) is essential to all good choir singing. *Legato* means to link the notes neatly together—not to slide perilously from one note to another, nor to scoop dizzily over long intervals.

2. Have a dictionary at hand. It takes only a minute to determine the exact meaning of a word. Another important reason for the dictionary is to find the preferred pronunciation of a word. All singers should pronounce the words in the same manner. A correct accent and a clear enunciation of both the vowels and the consonants are imperative.

3. Tell the singers about off-pitch singing. Should a singer feel that he is singing untrue to pitch, he should stop, listen carefully and find the correct pitch before proceeding.

4. Practice thoroughly. Each choir member should know the music and the text so well that he can observe every beat of the baton.

5. Instruct the singers how to keep an open throat and a relaxed jaw. They also should be shown how to maintain a steady and even flow of tone, because strained and forced voices cause hard and metallic tones, which are most ineffective in sacred numbers.

6. Take the time to explain about breathing. Every choir member should breathe deeply and at the same places marked in the music. If the breathing places are not marked, indicate the proper places with regard to interpretation, punctuation marks and phrasing, and have each member check these places lightly in his copy.

7. Set a goal to be achieved. Some of the outstanding virtues of a choir are: (1) to sing *pianissimo* (when the occasion occurs), and at the same time to keep the *tempo* and stay on key; (2) to pronounce the words distinctly enough to be understood as far as the back row of the church auditorium; (3) to be alert to any special light and shade effects and changes in *tempo* introduced, (4) and to make all attacks and releases clean and at exactly the same time.

8. Work for unity of tone. A choir should sound like four (soprano, alto, tenor and bass) big voices and blend harmoniously together. No one particular voice or section of voices should stand out more prominently than any other.

A Handy Organ "Gadget"

By D. R. ADAMSON

Do YOU HAVE a card on your music rack with the *Doxology* and Responses on it? What a tribute to an education that cost you several thousand dollars and untold hours of work. But, do not throw it away—at least, not this week. Try this scheme. Every day that you go to the organ or piano, for practice, play over the *Doxology* five times. On the Sunday following, have the card on the rack but over to one side and do not look at it, if you can avoid it. The next week repeat the dose, but on Sunday have the card on the bench—just as a precaution.

If on the third Sunday there still is need of the card—well, perhaps a little more strenuous effort to get rid of it might be a good pill for the organist.



The HAMMOND ORGAN
offers you
new income opportunities

Pianists find it easy to learn *and* to *teach* this remarkable instrument!

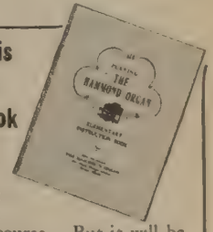
● The Hammond Organ, with its amazingly low cost and compact size, has made it possible for the family of fairly moderate means to own an organ. Thousands of Hammonds have already been installed in residences, as well as in churches, schools, auditoriums and conservatories.

Teaching jobs are being created fast, and many piano teachers are preparing themselves to take advantage of this lucrative opportunity.

It takes only a short time for a pianist to become sufficiently familiar with the Hammond to teach it. For the Hammond is easy to play, and your piano technique gives you the essential foundation.

The Hammond dealer in your community will gladly demonstrate this popular instrument. (Look in the classified directory under "Organs" or "Organs, Electric.") Through him, you can also arrange for the use of a practice organ at a very nominal charge.

Send for this fascinating instruction book



"Playing the Hammond Organ" does not attempt to be a complete organ course. But it will be valuable to you in adapting your piano technique to the Hammond, and useful later on in teaching. It also gives a comprehensive view of the potentialities of this extraordinary instrument . . . an instrument which a great musician has called "the most remarkable development in music in the last hundred years". Send the coupon today for your copy.

THE HAMMOND ORGAN

The Hammond Organ, 2929 N. Western Ave., Chicago, Ill.
(In Canada, address Northern Electric Co., Ltd., Montreal)

Please send me, postpaid, a copy of your instruction book "Playing the Hammond Organ". I enclose $1.00.

Name .....

Address .....

City ..... *State* .....

Masterpieces of Piano Music



536 Pages

Cloth Edition $3.00

Paper Edition $2.00

53 CLASSIC COMPOSITIONS
such as Spring Song (Mendelssohn)
Prelude in C (J. S. Bach)

75 MODERN COMPOSITIONS
such as Melody in F (Rubinstein)
Scarf Dance (Chaminade)

38 LIGHT COMPOSITIONS
such as Simple Aveu (Thomé)
Cradle Song (Hauser)

25 SACRED COMPOSITIONS
such as Largo (Handel)
Ave Maria (Bach-Gounod)

29 OPERATIC COMPOSITIONS
such as Evening Star (Wagner)
Celeste Aida (Verdi)

For sale at your favorite music counter or sent POSTPAID upon receipt of price. Money refunded if volume does not meet with your approval (NOT SOLD IN CANADA). Illustrated folder with contents cheerfully sent upon request.

MUMIL PUBLISHING CO., INC.
1140 Broadway, New York, N. Y.
Enclosed find $——— for which send postpaid Masterpieces of Piano Music.
( ) Paper ( ) Cloth
Name_____
Street_____
City & State_____
E 4-38

SPECIAL!

MAGAZINE OFFER

The Etude Music Magazine
(ONE YEAR)

AND *your choice of any*

3 OF THESE PUBLICATIONS All For Only $3.25

(Above price does not include Canadian or Foreign Postage)

Place (X) before 3 magazines desired

- ☐ Better Homes & Gardens ..... 1 yr.
- ☐ Household Magazine. 2 yrs.
- ☐ Fact Digest..... 1 yr.
- ☐ Pathfinder, (52 issues). 1 yr.
- ☐ Boys' Life (For all Boys) 1 yr.
- ☐ Woman's World .... 2 yrs.
- ☐ Outdoors ..... 1 yr.
- ☐ Silver Screen..... 1 yr.
- ☐ American Cookery... 6 mos.
- ☐ Hunting & Fishing... 1 yr.
- ☐ Popular Science Monthly ..... 6 mos.
- ☐ National Sportsman.. 1 yr.
- ☐ Parents' Magazine... 6 mos.
- ☐ Young America for Boys and Girls.... 42 copies

Check, Clip and Mail This Block with Payment to:

THE ETUDE MUSIC MAGAZINE
1712 Chestnut St., PHILA., PA.

Organ and Choir Questions

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Enclosed is the list of stops of our thirty-five year old (tracker action) organ. We have one thousand dollars available for modernizing it. What action is advisable, electric or electro-pneumatic? What stops might we add or what other changes would you suggest either within our present financial limits or for future consideration?
—G. L. R.

A. We would not advise electrification of a tracker action instrument, and we cannot in these columns give an opinion on the comparative merits of electric (direct) or electro-pneumatic action. Our suggestion would be that you entirely rebuild the organ—using such of the old pipes as may be desirable, as well as the present case work. This would provide you with a new organ except for some pipes and the case. We suggest the following specification for the new instrument, based on your present instrument and including some unification:

GREAT ORGAN

Open Diapason	8′	73 Pipes
Dulciana	8′	85 Pipes
Melodia	8′	85 Pipes
Dulciana	4′	73 Notes
Flute	4′	73 Notes
Octave	4′	73 Pipes
Duliciana Twelfth . .	2-2/3′	61 Notes
Dulciana Fifteenth ...	2′	61 Notes

SWELL ORGAN

Lieblich Gedackt ....16′		97 Pipes
Violin Diapason	8′	73 Pipes
Stopped Diapason	8′	73 Notes
Salicional	8′	73 Pipes
Vox Celeste	8′	61 Pipes
Flute	4′	73 Notes
Nazard Flute .....2-2/2′		61 Notes
Flautino	2′	61 Notes
Oboe (Synthetic)	8′	61 Notes
Cornopean (bright) ..	8′	73 Pipes (Reeds)
Clarion	4′	61 Notes

PEDAL ORGAN

Bourdon .....16′		44 Pipes
Lieblich Gedackt .....16′		32 Notes
Flute	8′	32 Notes
Flauto Dolce	8′	32 Notes

Couplers, mechanical accessories and so forth. Two expression chambers, with two Swell pedals are advisable, if there is room available, and financial conditions will permit. The prospective builder can suggest stops to be provided for and installed later, if finances will not permit the organ to be completed at this time.

Q. Our church is contemplating the installation of a small pipe organ. If the console were placed in the position marked X on the enclosed sketch with the cabinet in Sunday School Class room and a grill directly over the console would the sound be so retarded in reaching the choir loft that this arrangement would not be advisable? We have found that the choir has difficulty in hearing a piano when it is placed at XX. Our main auditorium seats about two hundred and fifty. With the room at the rear, the balcony and extra chairs we can seat approximately five hundred. We enclose specifications of proposed instrument. Would you advise any changes and do you think them adequate?—R. L. H.

A. As the instrument you propose to install is small, and the choir has difficulty in hearing the piano at the point indicated on your sketch, we doubt the advisability of placing the instrument as suggested. We suggest the including of a Bourdon 16′ in the Pedal Organ, instead of reeds. This will be slightly more expensive, but worth the additional outlay. To judge the adequacy of the instrument for your auditorium we suggest your hearing a similar instrument in a room approximately the same size. Acoustics are likely also to affect the efficiency of the organ.

Q. Our church is considering the purchase of a four year old $7,000 theater organ. I do not know the make of the organ which has been offered at a final figure of $500 and which can be rebuilt according to enclosed specification for an additional $1,000. I realize it is impossible to judge the tone of the instrument without hearing it (it is dismantled) but would like your advice on the list. There are no couplers or pistons. The instrument has a xylophone which might be replaced with a harp. Would this be satisfactory? Do you think the price for rebuilding and installing is all right? The pipes would be placed in the upper half of a class room. Where should the console be located? Will you suggest some combinations of stops for solo playing, congregational hymn accompaniment and solo voice accompanying? The choir is arranged as per enclosed diagram. Do you advise changing positions of the choir members? If a piano is used with the organ, where should it be placed for best tonal effects?—T. A. L.

A. We cannot unqualifiedly recommend the specification. There being no couplers and only three stops available in the Pedal department, we feel that department would not be adequate. The list specifies "Notes" for all the stops which makes it difficult to know just what is included. The organ is probably duplexed with some unification. The price named seems entirely fair, though we question whether the instrument is not more than four years old. Most instruments built at so late a date include 32 notes on the Pedal instead of 30. The replacing of the xylophone by a harp would be advisable unless the builder would be willing to include some more desirable stop. Our feeling is, that, unless you are familiar with the instrument, it would be advisable to investigate very thoroughly before deciding on the purchase. The placing of the console should be at a point where the organist can hear the instrument as the choir hears it, and the piano should be placed at a point near the organ console—and where it can be heard by the choir. Some combinations for solo playing include Vox Humana; Vox Humana and Viol d' Orchestra; Flute Major; Melodia; Viol d' Gamba, with proper accompanying stop on a different manual. For hymn tune accompanying we suggest Great Organ—Open Diapason, Melodia, Viola Dulce and Flute, with the addition of Viol d' Gamba and Violina, if necessary, and the tone is not too strident. The stops to be used for accompanying solo voices will depend on the type of the passage sung. The conventional seating of a four part choir is

Tenor	Bass
Soprano	Alto

which seems preferable to the arrangement you now use.

Q. Our choir is preparing a cantata for a special service. We have a choir director and I am the organist. After three months hard work at rehearsals, we seem not to have made much progress, partly due to the fact that the choir is composed mainly of volunteers with little or no musical training. It seems to be a pet whim of most directors to inject too much of their personality into the rendition of works, such as changing the tempo, dynamics, and, in many instances, notation, to suit their fancy, thereby disrupting the whole work and giving a different meaning than that the composer intended to convey. Should the organist and those who know better, quietly submit, and permit such a wholesale butchering of a well written composition, or should a protest be made? I realize it is a delicate situation, and would be pleased to have advice as to procedure under such conditions.—S. G. V.

A. The situation, as you say, is a very delicate one and unfortunate for those who know better. It is difficult, however, to advise as to action. Assertiveness on the part of those who know may cause trouble and lead to loss of position. Much depends on whose opinion has the most weight with those in authority. It is difficult sometimes to submit to these unwholesome conditions, but if the offenders have influence a protest may be unavailing and unpleasant.

Q. Our church (Lutheran) will, shortly, dedicate its reconditioned organ, and I would appreciate suggestions for a Prelude, Offertory and Postlude. I try to play the simpler music of good composers and do not like "sugary" music for church services.—E. B.

A. Not being familiar with the specification of your organ, we cannot consider that feature in our suggestions. Your church being a Lutheran one, and your preference for good music, suggest that some work or works of Bach would be appropriate. We are therefore including some in the list. Many others are of course available. Numbers you might investigate for your purpose include: *"We All Believe in One God" (Fugue in D minor)*, by Bach; *Air for "G" string*, by Bach-Nevin; *"O Hail This Brightest Day of Days,"* by Bach; *Fugue in E minor*, by Bach; *Benedictus (from Modum Antiquum)*, by Edmundson; *Air*, by Mattheson; *Adagio (from a concerto)*, by Camidge; *Festival Prelude on "Ein' Feste Berg,"* by Faulkes; *Pastorale*, by Bonnet; *Retrospection*, by Hogan; *Postlude on "Ye Watchers and Ye Holy Ones,"* by Martin; *Scherzoso*, by Rogers; *Prelude and Sarabande*, by Corelli.

Q. For some time I have been helping to tune three pipe organs in my district and have now reached the stage where I can tune these instruments myself, but I would like to make further study. I would like to know how to design pipes for a given wind pressure, how to voice pipes, how the electric action works and so forth. I have tried in Australia for books on the subject without success. If you can inform me of any book giving this information and price of same, I shall appreciate it.
—J. C. C.

A. You might get some information from the following books:

"Organ Stops," by Audsley, at $2.50; "The Electric Organ," by Whitworth; "Cinema and Theater Organs," by Whitworth; "How to Build a Chamber Organ," by Milne; "Dictionary of Organ Stops," by Wedgwood.

The books named may be had from the publishers of THE ETUDE.

Ready March 15, 1938

Choice Melodies from the MASTER COMPOSERS

A Collection for Elementary School Orchestras

ORCHESTRATED BY R. E. HILDRETH

All String Parts Bowed and Fingered

Contents

BACH ..... Arioso
BEETHOVEN ..... In the Dark of Night
BRAHMS ..... Waltz and Lullaby
GLUCK ..... Marchioness
GRETRY ..... Gigue
HANDEL ..... Market Day
HAYDN ..... Constantinople
MENDELSSOHN ..... Canzonetta
MOZART ..... Marquis
PURCELL ..... Scotch Air
RAMEAU ..... Tambourin
SCHUBERT ..... Aspiration
SCHUBERT ..... Shepherd Dance
SCHUMANN ..... On an April Morning
TSCHAIKOWSKY ..... Legend

INSTRUMENTATION

1st Violin (lead) ..... Bassoon
Violin AA (ad Lib.) ..... 1st Clarinet in B♭
Violin A (obligato) ..... 2d Clarinet in B♭
Violin B (obligato) ..... E♭ Alto Saxophone
2d Violin ..... B♭ Tenor Saxophone
3d Violin (Viola sub.) ..... 1st Trumpet in B♭
Viola ..... 2d Trumpet in B♭
Cello ..... 1st and 2d Horns in F
String Bass ..... 1st and 2d E♭ Horns
Tuba ..... Trom. or Bar., B. C.
Flute ..... Trom. or Bar., T. C.
Oboe ..... Drums

Conductor—Piano

PRICES

Conductor-Piano ..... .65
All other books, each ..... .35

Note: All numbers also obtainable separately.

PRICES
Small Orch., .75 Full Orch., 1.10

Just Published

Every Lesson a Tune
Every Tune a Lesson

Melody-First Band Book

A *Unisonal* Instructor for ALL Band Instruments

By FORTUNATO SORDILLO

Assistant Director of Music, Boston Public Schools

PRICES
Each book, .30; Piano Acc. and Teacher's Guide, .60

MR. BAND INSTRUCTOR:
With MELODY-FIRST BAND BOOK, there are no uninterested players, because (with two exceptions, and these players can be assigned alternative books) **every book is a melody book.** You can send a student home with something that **he will practise** because he will **enjoy** practising it; whether he play Alto, Oboe, Bassoon, or Baritone—it makes no difference! Especially if, with a pianist available, advantage is taken of the **cleverly-harmonized** Piano Accompaniment, which makes even the playing of the **scales** a truly musical experience.

Supervisors, B. & O. Leaders and Organizers, only:
To receive FREE
☐ 1st Violin book of "Choice-Melodies"
☐ Cornet book of "Melody-First"
regular edition, with striking cover-design, check in square provided, clip, and mail to us with your name, name of school or organization, and your musical status.

Walter Jacobs, Inc.
120 Boylston Street, BOSTON MASS.

NEW CLASP PINS for School and Church Musicians

Obtainable in the following qualities:



No. 86

*A—10 Kt. Gold $2.00
*B—Sterling Silver ..... .50
D—Gold Plated ..... .30
E—Silver Plated ..... .30

This same style pin is obtainable with a LYRE in center of design instead of the CROSS. Order No. 87. Both pins may be had with the word CHOIR substituted for MUSIC.

**Indicates pins have safety catch.*

THEODORE PRESSER CO.
1712-1714 Chestnut St. Phila., Pa.

Piano Accordion Department

On Purchasing An Accordion

By PIETRO DEIRO

As told to ElVera Collins

PART I

NOTE: Information in this article is intended for parents who are contemplating the purchase of an accordion for their child. It will also be found useful for teachers who have recently entered the accordion field.

(Part II of this article will appear in the next issue of The Etude. It will contain advice for the adult purchaser.)

TWO QUESTIONS often asked are, "At what age should a child begin the study of the accordion?" "What size of instrument should be used for a beginner?"

Naturally the size of the instrument depends upon the age and size of the child who is to play it. The range of ages, with suggested corresponding sized instruments, will be discussed herein. The full term, "piano accordion," hitherto has been used to differentiate it from other types of accordions. The piano accordion, however, is now used almost universally in this country and for brevity it will henceforth be termed merely "accordion," although it is the piano type which is referred to.

Six or seven years is considered an average good age for a child to begin the study of the accordion. By this time he has begun school and his mind grasps the idea of thinking and of studying.

The exception to this average rule would be the frequent shining examples of children who have begun the study of the accordion when only three and a half or four years of age. It is quite possible for a child to progress well even at that age and in fact, some of these child prodigies surprise their parents and their teachers by their accomplishments. Several important factors should be considered before a parent starts a child that young. The first thought would be the health and strength of the child. Second, his size for his age and third, would be the natural talent and aptitude of the child for the instrument. It evidently is cruel for an ambitious parent to drive a four year old child to practice when he dislikes to do so and has to be coaxed each time the practice period arrives. It would be better to wait until he is older.

It must be admitted that a slight element of physical effort, combined with weight, enters into the manipulation of the accordion, a factor which is not encountered in the playing of the piano or the violin. When the accordion is properly manipulated, however, and if it is the correct size for the individual child, no more effort nor energy need be expended than would be used in the daily routine of recreational games. Of course, proper posture during practice periods is vitally essential.

The Beginner's Instruments

AND NOW ABOUT the size of the instrument. For the benefit of those exceptional children who begin from four to six years of age, the 12 bass accordion is recommended. There is very little weight to this instrument and it is surprising how many interesting melodies can be played upon it. The range of the piano keyboard is from middle C up two chromatic octaves, to high C. The bass keyboard provides basses and major chords for the following, B-flat, F, C, G, D and A.

The 12 bass accordion certainly has its place in the accordion world, but right here we would like to make the emphatic statement that the only time a twelve bass accordion should be purchased is when the stature or strength of the child does not warrant a larger instrument. A good general rule on this subject would be to select an accordion which would be the maximum as to size and completeness that the size of the child would permit.

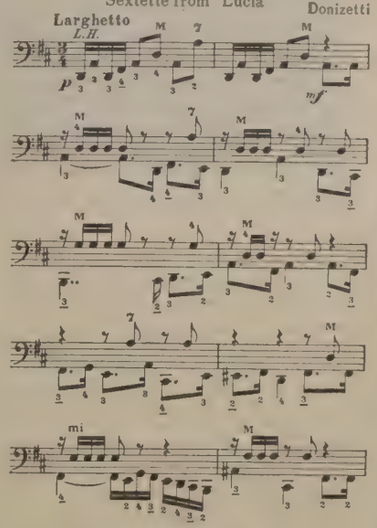
The next instrument in size after the 12 bass is the 24 bass. This accordion has twenty-five piano keys, the same as the 12 bass, but has the addition of the minor chords in the bass as well as the E-flat and A-flat row of buttons. Although suitable in some instances, this size of instrument has never been particularly popular, as children who begin on a 12 bass usually go from that direct to a 48 bass instrument.

Most children of six or seven who are of average size and who are sturdy can begin the study of the accordion on a 48 bass instrument. This provides 34 piano keys, with a chromatic range from G below middle C up to and including high E. The bass keyboard provides two rows of bass buttons (fundamentals and counter-basses), as well as major and minor chords. There are twelve columns of buttons of four rows each. They progress in fifths from D-flat to F-sharp. The commonly used chords, such as C, F, G, and so on, are placed in the center of the keyboard.

This explanation of the scope of the 48 bass accordion shows why it is highly recommended as a beginning instrument. The 12 bass instrument suffers by comparison. Of course, if a child is particularly small for his age there is no other alternative than to begin him on a 12 or 24 bass instrument.

The following excerpt from *Sextette from "Lucia"* shows how this melodious selection can be played as a bass solo, both the melody and accompaniment being played by the left hand.

Excerpt from
Sextette from "Lucia"
Donizetti



(*Continued on Page 278*)

SPECIAL NOTICES AND ANNOUNCEMENTS

ANNOUNCEMENTS

PLAY PIANO JAZZ like dance and radio players. Quick mail course. Information free. Erskine Studio, Dept. B, 810 E. 14th St., Oakland, Calif.

SINGING MADE EASY: Send for free information. Eastern School of Voice Culture, Chambersburg, Penna.

MUSICAL ARTICLES, Study Courses prepared for personal and club use. G. Ludwig, Strasburg, Va.

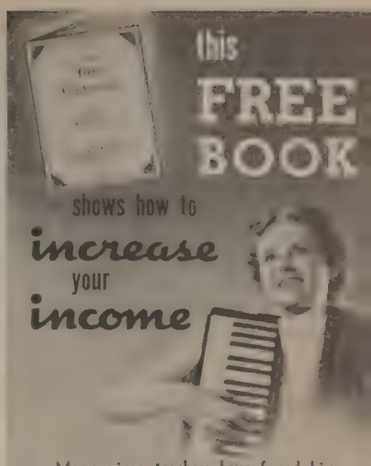
PIANO TUNING made easy. My method $2.00. J. C. Sullivan, Grant St., Irwin, Pa.

Faust School of Tuning

Piano Tuning, Repairing and Regulating. Pipe and Reed Organ. Player-Piano. Year Book Free.

27-29 Gainsboro Street, Boston, Mass.





Many piano teachers have found big increases in income by teaching accordion as well as piano. There's an extreme shortage of capable teachers, due to the accordion's immense growth in popularity.

This free Five-Lesson Book by Wurlitzer, plus Wurlitzer's wide first-hand experience, will help you tap this rich source of added income.

We'll send the book free to piano teachers. Mail the coupon.

WURLITZER
REG. U.S. PAT. OFF.

THE RUDOLPH WURLITZER CO.
Accordion Division, De Kalb, Illinois

Please send your FREE Five-Lesson Book, and fold that tells how I can increase my income by teaching a cordion as well as piano.

Name
Address
City State

HINTS on breaking into the PROFESSIONAL FIELD for ACCORDIONISTS



We will be glad to send y FREE a helpful folder whi Indicates several ways by whi you can break into the profe sional field. Lists the various o portunities open, such as solo, ban radio work—and how to go abo securing these jobs. For both full ti or part time needs. Also FREE Pam phlet by Charles MAGNANTE contai ing advice to accordionists on developi ability and PHOTO CHART on corre form. NO OBLIGATION. Mail coupo

EXCELSIOR 333 SIXTH AVENUE DEPT. 448, NEW YORK CITY

Send me Free Folder "Breaking into the Professional Field." There is no obligation!

Name
Address
City State
Now playing (what make)
Professional? How long?

STUDY OF THE ACCORDION
Made Easy with the PIETRO Mail Course
a progressive course from beginning to end.



- Inquire about our special offer of Accordions and lessons by mail.
- WRITE FOR FREE CATALOG A

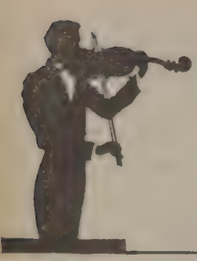
Headquarters for
Accordions, Accordion Music, and Accessories
PIETRO DEIRO ACCORDION HDQTS.
46 Greenwich Avenue, New York City

SONGWRITERS
COMPOSERS' AND ARRANGERS' CHORD CHART
252 Chords. Instantly supplies all harmonizations of any melody note. Includes chord-names for guitar and banjo. 35c; at your dealer's or direct.
J. CLARE
CHANCELLOR HALL PHILADELPHIA, PA.

SWING PIANO PLAYING
New Instruction book, with Hon
Study directions. It teaches you quickly, cheaply, easil
Harmonize tunes with professional bass and breaks.
Write for *FREE DESCRIPTIVE FOLDER.*
AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAG



MUSIC FOR ACCORDION
JUST ISSUED!
4 ORIGINAL COMPOSITIONS
BY IVOR PETERSON
SEND FOR CIRCULAR P.E.
O. PAGANI & BRO.
289 Bleecker St., New York, N. Y.



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE



It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.

Checking First Position Double Stops

By ARCHIBALD SAUNDERS

DOUBLE-STOPPING is one of the early problems of violin technic. The initial process of tuning the instrument is a good test of aural ability. If the violin is not in tune at the start, then accuracy in double-stopping and chord work becomes impossible.

The self-taught student especially will welcome any means whereby he may check his intonation, for, in the first position alone, there is a large range of harmonies available.

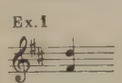
Octaves and unisons constitute a good initial test for the student of double-stopping. Except, of course, on the fourth string, the third finger in its natural position on all the other strings may always be checked by sounding the open string next below. Similarly the accuracy of the fourth finger in its normal position can be checked, except on the E string, by playing the unison with the open string next above.

The best way to check double-stops is, where possible, to test one or both of the notes against another which can be taken as a reliable standard of intonation. Generally speaking, one note only of the two is at fault.

It is a good plan for the student to determine the fact in his own mind when he makes what he realizes to be a false harmony. He should then, before altering the arrangement of the fingers stopping the two notes, try to decide which note is at fault. Having settled this he may then, if necessary, move the offending finger after carrying out intonation tests.

Now for some of the tests. Let us say that the faulty double-stop is

Ex. 1



If the second finger on the D string is suspected, its removal will allow the octave, D, to be played—if this is perfect, the position of the third finger is proved to be correct and the second finger is the one at fault; *vice versa* if the third finger is at fault, the removal of this finger will permit the F-sharp to be sounded with the open A string, and to produce an easily recognizable harmony.



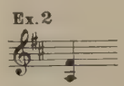
Yehudi Menuhin, young American wizard of the violin, shows how to hold the bow.

Bear in mind the fact that the ear often will recognize a chord more accurately in some other form, or even another chord not necessarily related to the original.

Where one of the notes is an accidental, it is usually best to be suspicious of this note first. The second finger in its sharpened position may often be tested without being lifted.

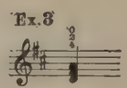
Assume that the faulty double-stop is

Ex. 2



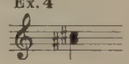
The lower note can be easily checked with the fourth finger on the D string without lifting the second. Additionally, this octave may be verified by a three stringed chord bringing in the open A string. A test of the second finger can be made by sounding the triad

Ex. 3



The difficulties increase where more than one accidental forms part of a double-stop or chord. These sometimes arise in extreme keys. For example, a double-stop such as

Ex. 4

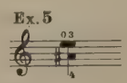


is likely to cause the student doubt as to which of the two notes he has stopped wrongly. He will probably suspect A-sharp first.

It will be difficult, in such an example as this, to find a check which can be made without removing one of the fingers concerned. The best plan will be to keep both fingers in position and then to think of another harmony which will serve as a guarantee of the accuracy of one of the existing notes of the double-stop.

The obvious solution in this case is to sound the C-sharp with the open E string above. A pause should be made before doing these tests, so that the ear may free itself from incorrect impressions. If, on making this test, the student hears a satisfactory third, then the A-sharp is at fault. If the aural result shows the C-sharp to be out of tune, the third finger should be placed on the A string, and used to test the A-sharp by means of this chord.

Ex. 5



If double-stoppings are untrue, do not shift the fingers in search of correct tones. Follow directions here given, and drop the finger (or fingers) neatly.

How Do You Hold Your Bow?

By HENRY WOLK

WHEN WATCHING a violinist, the average person almost always focuses his attention upon the player's left hand. This is due to the continual and varied activity of this member. The rapid change of fingers, the movement of the hand when changing position, and the use of the vibrato serve to attract attention to the left hand. The right arm is occupied in drawing the bow back and forth over the strings and this more or less regular movement is soon taken for granted by the spectator. The bowing arm, however, plays a very important part in violin performance. The tone quality is greatly influenced by the bow; much of the rhythmic pattern is expressed by the bow; all dynamics, such as accent, *crescendo, decrescendo, piano* and *forte* are controlled by the right hand; and the various bowings, such as *staccato,* jumped and thrown strokes are articulated through control of the bow. Thus it is easily seen that the right arm and hand play an important part in violin technic.

The full size bow is a stick twenty-nine inches long; it has an inward curve (toward the hair), and is strung from the tip to the frog with horse hair. It is possible to loosen and tighten this hair, thus altering the amount of resistance or spring in the stick. When one considers that the bow is held at one end of the stick, and from this point of contact the violinist must develop perfect control of the entire bow, it becomes highly important how the bow is held. A discussion of the various grips, their advantages and disadvantages, without doubt will serve as an aid to the serious student in selecting the bow grip best suited to his physical adaptability and to his individual style of playing.

It must be remembered that in bowing one must strive for relaxation in the right arm and hand. Stiffness or tenseness in any part of the member affects the tone. One must try to achieve maximum control with a minimum of effort; and this can be accomplished by using the proper bow grip. There are three such distinct bow grips, namely, the German, Franco-Belgian and Russian. These names are derived from the various schools of violin playing.

The German grip may be described thus: place the flat part of the thumb on the under part of the stick so that it almost touches the frog. The other fingers are then placed on the stick but do not extend beyond the first joint of any of the fingers. The index finger is moved up from the other fingers and curved around the stick. The thumb is held straight and the tip of the little finger rests on the bow. The thumb and second finger rest opposite each other. Drawing the bow over the strings, it will be found difficult to confine the bow to one point of contact with the string. The bow does not feel at ease in the hand, and a pupil has the sensation that his bow is about to drop from his fingers. This is the oldest and least efficient of the bow grips and has been abandoned by present day instructors.

A Safer Grip

THESE DISADVANTAGES have been eliminated in the Franco-Belgian grip. The thumb is bent slightly and placed with its tip on the under part of the stick in such a manner that the thumb just touches the frog. The first finger is curved around the stick so that the point of contact of the stick and finger is halfway between the first and second joint. The other fingers are

MUSIC PILGRIMAGE TO EUROPE

with Dr. FRANKLIN DUNHAM, Litt.D., educational director of NBC; and ALBERT KIRKPATRICK, B.A., teacher, composer and music critic.

Visiting the principal musical shrines and attending the world-famous concerts and operas of France, Switzerland, Austria, Germany, Belgium and England. Including performances at the Salzburg and Bayreuth festivals, at the Wagner-Mozart festival in Munich, and the Welsh Eisteddfod. Sail Tourist Class July 2. 44 days, $775.

Certain colleges grant academic credits for many of our "University Tours." Write for Booklet 16-H . . . 587 Fifth Avenue, N. Y.

AMERICAN INSTITUTE OF EDUCATIONAL TRAVEL

FRASER-VIOLINS

Song-bird of them all

ASK FOR FOLDER

Expert Repairing and Revoicing

CHELSEA FRASER, 2025 STARK, SAGINAW, MICH.

Special Credit On



Henning Violin

DEEP - MELLOW - SOULFUL

For a limited time you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument; made possible by our many years of experience in violin making. Satisfaction guaranteed.

Write for Information

GUSTAV V. HENNING

301 Fischer Studio Seattle, Wash.

Virzi violins

FREE CATALOGUE

OLD & NEW VIOLINS At a Surprisingly LOW PRICE

Cases—Bows—Strings

Reproduction of Famous Makers Made In Our Studio.

EXPERT REPAIRING

E., J. & J. VIRZI CORP., 503 Fifth Ave., New York

—RINGS and PINS— for TEACHER or PUPIL



Rings, Sterling $1.25 Overlay $3.50
18K. Gold 5.50 14K. Gold 7.00
Pins, Gold Plated 50c—$5.40 per doz.

FREE catalog showing 500 other designs.

No. 3728 No. 4402

C. K. GROUSE CO., 85 Bruce Ave., North Attleboro, Mass.

FOR MUSIC TEACHERS

SCHOLES MUSIC HANDBOOK

887 TERMS EXPLAINED $1.50 AT ALL MUSIC OR BOOK STORES

M. WITMARK & SONS—NEW YORK

MUSIC LOVERS! BARGAINS in DISCS!

World's finest recorded music. Nationally known makes. Domestic and Imported. The Symphonies, Chamber Music, Operas, Solos, Concert Songs of BACH, WAGNER, BEETHOVEN, SCHUBERT, BRAHMS, etc. Mail orders filled to any part of world. Catalog "1" on request 10c postpaid.

NEW YORK BAND INSTRUMENT CO.

111 East 14th Street • New York City

KILL THE HAIR ROOT



Remove the hair permanently, safely, privately at home following simple directions with proper care. The Mahler Method positively prevents hair from growing again. Brings happiness, freedom of mind and greater success.

Send 6c in stamps TODAY for Booklet "Beauty."

D. J. MAHLER CO. Dept. 10D Providence, R. I.

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC

Harold A. Richey, Dean, Spartanburg, S. C.

KNOX CONSERVATORY OF MUSIC

Galesburg, Illinois

Catalog Free John Winter Thompson, Dir.

NORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, and Dramatic Art. Esther C. Benson, M.M., President

Mac City, Mont.

SHENANDOAH CONSERVATORY OF MUSIC

Courses leading to the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia.

curved around the stick naturally; all but the little finger, which is bent and its tip placed upon the stick near the other fingers. Thus the weight of the bow is supported upon the thumb and balanced by slight pressure of the little finger. The use of this grip necessitates a partial turning of the forearm at the elbow joint and a more pronounced curve of the wrist joint when playing near the frog; but actually less effort is required to produce the tone, and control of the bow is greatly increased. The index finger, being curved around the stick, controls the point of contact between the string and bow. The slight touch of the thumb against the frog prevents wobbling of the bow stick. The weight of the forearm and bow is not dead but live weight, thus giving maximum effort because every detail of handling the bow is utilized.

The Russian, or newest bow grip, has made rapid strides in gaining favor among violinists in the last ten years. The only difference between it and the Franco-Belgian method is that the first finger is brought still more around the stick so that the point of contact between the bow and the stick is above the second joint of the finger. This necessitates the placing of the fingers still further around the stick and a more pronounced curve of the wrist when playing near the frog. For people with stiff wrist joints, this bow grip may cause a cramp.

Of the three bow grips, the German is considered obsolete. To-day only the Franco-Belgian and Russian grips are being taught. It behooves the serious violin student to try each of these two grips over a period of two or three months and to adopt the one which is best suited to his style of playing and musical self-expression.

Put On Your "A" String In a Jiffy

By JOHN H. LEBICK

EVERY VIOLIN TEACHER owes it to his students to instruct them as to how the instrument functions, so that when they buy a violin it will be a good one, with good strings; and he should show the students how to put the strings on the violin.

No opportunity to learn something about the violin, either through reading or discussion with fellow players, should be overlooked. How to put on strings, and particularly how to put on the A string without any tools, is always a subject for interesting discourse.

Unless the violinist has very thin fingers, which enable him to grasp the end of the A string and pull it through the peg hole, he may use pliers, tweezers, hair pins, or anything else that serves; or he will wrestle with his violin and A string for some time before he finally accomplishes his purpose. By the time he does succeed, his fingers may be numb, and perhaps he will be unable to play the way he should. We know this from actual experience. The writer could not grasp the end of the A string, and therefore scissors were carried in the violin case especially for that purpose. Then, quite by accident, he found a way to put on the A string in a jiffy, and with no tools whatsoever to demand his care.

The average fiddler will proceed to put on the A string (the others are easy) in this manner; he will insert the end of the A string in the small hole in the peg, and will push it upwards as far as it will go; he will turn the peg towards himself, and then find that the string is out of the peg hole about one-half inch, which is not sufficient length for him to grasp the end with his fingers; therefore he uses pliers, tweezers or hair pins.

To eliminate this trouble, try to make this adjustment in the following manner: turn the A string peg in such a position that the hole will be upwards, in the throat of the voilin towards the scroll, then insert the end of the A string in the peg hole and push the string downwards, stop and turn the peg slightly forward in the usual manner, and push the string again. It will be found that the string will go as far as desired, inasmuch as there is nothing to obstruct the passage of the string downwards. After that is done, the peg is turned in the usual way (forward) until the end of the string comes up, out of the peg box. It may then be grasped and fastened to the peg in the usual manner. This method eliminates entirely the need for tools of any kind and renders it possible to make this adjustment in a minimum of time.

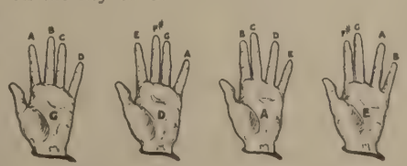
Improving Intonation in Violin Classes

By IRENE JENKINSON

IN TEACHING THE VIOLIN in classes it is often found that individuals become careless about playing on pitch. It is not always advisable to stop the entire group each time one pupil plays slightly off pitch, but neither is it wise to allow one violinist continually to spoil the intonation of the ensemble.

By making the players key conscious the intonation will be materially improved. Just reviewing key signatures is scarcely emphatic enough, especially for small children. Picturing intervals on the blackboard and having the child take the correct hand position will be found helpful.

This can be made into a class drill which is both enjoyable and instructive to the child. In reviewing the key of a composition have the child hold his fingers in a position showing the half and whole steps on each string as in these illustrations based on the key of G.



By naming a key and then calling for the hand position on a certain string the whole class can take part simultaneously in a drill which teaches half and whole steps and key signatures, not only theoretically, but also as applied in playing the violin.

* * * * *

"The general function of music is to be beautiful. It is the one form of art not subject to ethical principles. It cannot be suppressed or censured as can literature. It teaches no laws; it prescribes no systems of behavior. Attempts to make it descriptive have met with defeat. Its ultimate aim is to produce the highest degree of beauty in sound."—Sir William Henry Hadow.



Its grace, however, is second only to its sweet tone of caressing beauty, which has been accomplished through a distinct, new, full 88-note scale producing much finer quality.

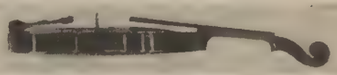
Equipped with latest type quick-repeating action, scientifically constructed, assuring life-time durability.

The Queen Anne Console is a piano that is small in size only, (2' 11" high). When you try it at your local Gulbransen merchant, you will be astonished to find that a piano so charmingly diminutive is so musically adequate—and at a price so moderate.

MUSIC TEACHERS: Write for special co-operative offer.

GULBRANSEN CO.

816 North Kedzie Avenue, Chicago, Illinois



LEHTO HAND MADE SUPER VIOLINS

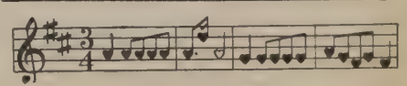
Best Since Stradivari

—Have taken the country by storm. Musicians everywhere agree, that in both tone and workmanship they are the best built since Stradivari. I make my violins all by HAND, like Stradivari did, out of the finest, old wood that money can buy. My varnish is the result of life-long tireless research and rivals the varnishes of the Cremona Masters. Beautiful in appearance, magnificent in tone—the kind of violin you have longed to own—for all artists. FREE TRIAL, tell me your requirements (Several prices). Give bank reference. Rebuilt violins. Great values. Free catalog.

JOHN LEHTO

Master Violin Maker

935-14TH, SAN PEDRO, CALIF.



Recapture Romance



on the Beautiful Blue Danube

AUSTRIA

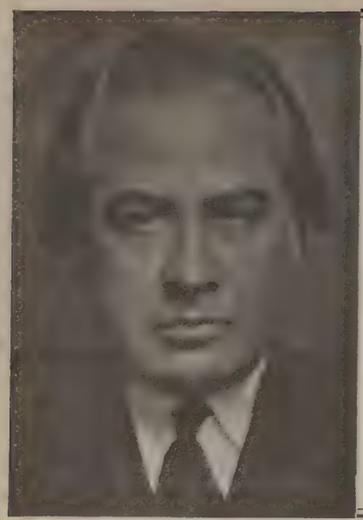
FESTIVALS: at VIENNA LINZ SALZBURG GRAZ the WOERTHERSEE PASSION PLAY at THIERSEE

Cross the magnificent Tyrol, "the land in the mountains," linger by the lakes of smiling Carinthia, stay in glamorous Salzburg, conquer the glaciers on the Glockner Road by motor, sail the lyric Danube, know its wines and flowers, its castles and fortresses. In Vienna's palaces and coffee houses, at her operas, dancing on the Cobenzl, week-ending at Semmering, you will master the art of living All holiday facilities. Excellent accommodations on any budget. 40% railway reductions.

Consult your travel agent today or write for details to Dept. ET:

AUSTRIAN STATE TOURIST DEPARTMENT

630 FIFTH AVE. · NEW YORK



ALEXANDER RAAB

will conduct his fifth annual

PIANO MASTER CLASS

in

NEW YORK CITY

May 9th—June 17th, 1938

Special Courses for Teachers

Address inquiries to:

MARION BERGMAN, *Assistant*
522 Steinway Building
New York City Plaza 3-2450

In addition to his regular classes, Mr. Raab will include instruction on the

MOOR DOUBLE KEYBOARD PIANO

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Books on Jazz

H. J. R.—A bookseller recommends these works on jazz: "Swing That Music" by Louis Armstrong, and "Hot Jazz" by Hugh Panassie. There are others, but these two will do for a start. They may be procured through the publishers of THE ETUDE.

Overcoming Physical Injury

D. E. S.—Much has been written about violinists, with considerable experience, who, owing to accident or disease affecting the right arm or hand, face the problem of learning to play left-handed, or of giving up their favorite pastime. Some do stop, believing that they could not succeed in gaining much facility in left hand playing. In this they are wrong, as many have learned to play the violin left-handed with considerable skill, although they have not become virtuosi. The problem has been solved in many other pursuits, such as painting, drawing, penmanship and mechanical pursuits, where the left hand has been called upon to do the tasks formerly done exclusively with the right. Three talented American artists, drawing under the pseudonyms of "Webster," "Ding" and "Tad," have achieved national reputations, drawing cartoons, comic strips, and pen and ink drawings, after they had switched from the right to the left hand. It took much effort, but in the end they conquered, and their left hand work is esteemed to be as good as their right. The same problem has been mastered frequently by violinists, who, through injury to the right hand or arm, successfully took up their work with the left.

Valuable Books

I. K. V.—Three of the most valuable modern works on violinists, and violin playing, are: "Violin Mastery," by Frederick H. Martens. "Violin Playing, As I Teach it," by Leopold Auer, and, "My Long Life in Music," also by Auer. These works, which may be found in many public libraries, contain a vast amount of interesting and valuable matter, on violinists and violin playing. They may be purchased through the publishers of THE ETUDE.

Qualifications of a Good Bow

S. C.—The stick of a well made bow should be made of perfectly straight grained wood; and it should not curve to right or left of the hair. It must, however, have a deep inner curve, so that when the hair is tightened to the proper playing tension, it will not grate on the stick when pressure is applied. In selecting a new bow, the violinist winds the hair up tight so that it is nearly parallel with the stick. He rejects all bows in which the stick curves to the right or left of the hair. He also rejects bows of which the sticks are so limber that, when wound up, they do not possess the required elasticity. Go to a reliable music store, and examine a number of bows, making sure that they fulfill these requirements.

Interest in Stradivarius

T. Y. R.—Because he was the greatest violin maker of all time, there is universal interest in Stradivarius, the number of violins he made, the number now in existence, the highest prices for which his violins have been sold, his secrets of manufacture, and many other points of interest. As a matter of fact, few of t questions can be answered with authority most of them are matters of guess work. prices at which these violins have been are more or less matters of hearsay. In a br cast, several weeks ago, by the eminent y violinist, Yehudi Menuhin, the announcer voted considerable time to describing the St ivarius violin on which the young artist playing. He stated that the violin was on the finest which Stradivarius had ever m It was a gift to young Menuhin from a fri and had cost $60,000. The tone of this v is marvellous, and, over the radio, it sou as if it were being played in the same r with the listener.

Meaning of *col arco*

J. K. F.—*Col arco* in violin music, m "with the bow". You can find all such mu terms in a musical dictionary, which e student should have.

A Book by Otto

A. V. G.—1. The book, "Structure and I ervation of the Violin," a German work Otto, is long since out of print. It is poss that you might pick up a copy in a sec hand book shop, which makes a specialty handling old books. It contains some inter ing passages. 2. According to your descript your violin is not a genuine Stradivarius it contains the words, "Concert Violin, Str vari," on the neck below the scroll. Gen Strads. have the label pasted on the insid the back of the violin. Instruments wh have the word Stradivarius, or Stradiva Conservatory Violin, branded on the scrol back, are imitations. 3. As your violin is imitation, and as these imitations are m by practically every violin maker in the wo I fear it would be impossible for you to iden your instrument. Many makers of imitat put their own names on the labels as wel the name of the violin copied, but that d not seem to be the case with your instrum

Making Repairs

T. R.—Out in "the sticks," where the timber grows, the country fiddlers do major part of their violin repairing themsel using their own judgment in the selection wood for the various parts, and the method of doing the work. It may be of inte to state that the backs of good violins made of maple, the tops of pine or spruce, bridges of maple (not too hard in grain), fingerboards, nuts, tailpieces and pegs of ebo the sound posts and bass bars of well seaso pine. Hickory, ash, and all kinds of hard wo which are so often used for these parts of violin are an abomination. The exceptions rosewood, boxwood, and some other hard woo which are occasionally used for the pegs, which are preferred sometimes by experien violinists. Large music houses carry all ki of woods, varnishes, trimmings, also t backs, and necks of violins, and all necessary smaller parts, ready to be put gether by the maker or repairer. Some mak prefer to buy the parts of the violins t intend making, "in the white" and then finish and varnish the violins themselves.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing"
Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

PRIVATE TEACHERS (Eastern)

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

RAOUL COUYAS
Dramatic Tenor
Pupil of Com. Alfredo di Martino
Pio di Pietro, Rome
Alessandro Bonci
ONLY SERIOUS PUPILS WILL BE ACCEPTED
Tel. Traf. 7-2189—201 West 77 St.
New York City

In order to afford teachers the opportunity to make contact with prospective students, this directory has been established as an inexpensive advertising medium. Detailed information will be supplied on request.

MARGARET HENKE
Oratorio and Concert Soprano
Teacher of Singing: Bel-Canto, Phonetics.
Overexerted Voices accepted.
610 Riverside Drive
New York City — AUdubon 3-1910

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

GEORGE S. MADDEN
Scientific Mental Art of Singing
Singing a mental study not a mechanical one as is taught today.
1425 Broadway — New York City
Pen. 6-2664

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., — New York
Tel: COLumbus 5-2136

Study Modern Popular Piano Playing with
HENRY SCOTT
Famous Screen and Radio Pianist—Teacher
Courses in Swing—Harmony—Orchestrations.
PROFESSIONAL PREPARATION
Telephone Cathedral 8-8821 or write
130 Morningside Drive — New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September
Apply Now

MARGUERITE VALENTINE
Concert Pianist - Teacher
Teacher of artist pupils who have won Tobias Matthay and Juilliard Graduate Scholarships
Director of Piano Department of Music School Settlement
Studio: 140 West 69th St. — New York
Endicott 2-4580

For Class and Individual Instruction

EDUCATIONAL VOCAL TECHNIQUE
IN SONG AND SPEECH
By W. WARREN SHAW
In Collaboration With
GEORGE L. LINDSAY
In Two Volumes

THIS is a comprehensive course in fundamental vocal procedure and practical voice training, presented in two volumes comprising twenty-five units. Each unit includes instruction, a study song, vocal exercises and an art song. Throughout the work there are timely, helpful suggestions which cover the finer points of artistic voice production and interpretation. These studies are based on Mr. Shaw's celebrated vocal method, lauded by Tibbett, Tokatyan, Jagel, Gladys Swarthout and other operatic artists, and arranged for class or private instruction by Mr. Lindsay, Director of Music in the Philadelphia Public Schools.

Price, One Dollar each volume

THEODORE PRESSER CO., 1712 CHESTNUT ST., PHILA., PA.
Music Publishers, Dealers and Importers



Easy

YOU'LL advance faster with an easy playing Conn. Choice of world's greatest artists. Many exclusive features yet they cost no more. Home trial. Easy payments. See your dealer or write for free book. Mention instrument.
C. G. CONN, Ltd. 413 Conn Bldg. ELKHART, IND.

CONN
BAND INSTRUMENTS

Rebuilt Band & Orchestra Instruments
HONESTLY REBUILT—FULLY GUARANTEED
Send for prices. Please specify instrument in which you are interested. Distributors King Band Instrumen's.
WEYMANN COMPANY, Dept. E-4, 1613 Chestnut St., Phila., Pa.



THE MAGIC NEVER FAILS
★ "Used your developer two weeks. Results are marvelous. Thanks for your help. Want another later." Signed C. E. B., Illinois. ★
WRITE FOR FREE LITERATURE
MAGIC FINGER DEVELOPER CO.
895 E 64th AVE. VANCOUVER B. C. CANADA

IMPROVE YOUR PLAYING



Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studios, Dept. 311-D, Bendix Bldg., Los Angeles, Calif.

MUSIC ENGRAVING
Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles.
Send your mss. for estimate.
OTTO A. C. NULSEN
P. O. Box 774
124 Government Place Cincinnati, Ohio

SCENERY TO RENT
For All Operas, Plays, Pageants, etc. Newest Settings! Lowest Rentals! Unexcelled Service! Lists. Address:
AMELIA GRAIN, INC., 245 S. 6th ST.
Washington Square Philadelphia, Pa.

KINNE MEMORIZING COURSE ends forgetting
MEMORIZE MUSIC quick and sure
Lessons by Correspondence
Write for details
MARION KINNE, 1324 So. Lindenwood St., W. Philadelphia, Pa.

TEACH SWING PIANO
Piano Teachers: Make more money with this fascinating course. New instruction book makes it easy. If we have no school in your city write for Teachers' proposition.
CHRISTENSEN SCHOOL, 752 Kimball Hall, Chicago.

INCREASE YOUR INCOME!
Easily—Substantially—Pleasantly
— Take Subscriptions for —
THE ETUDE MUSIC MAGAZINE
— *Write for particulars* —
1712 CHESTNUT ST. PHILADELPHIA, PA.

Wagner and Animals

A LONG ARTICLE could be written about Wagner's love for animals. Whenever possible he had pet dogs and pet birds. He is known to have made long midnight excursions in the woods to hear the nightingales. Although he would fly into a temper if anyone spoke while he was playing, the dogs might bark and the parrots might squawk with impunity. Near his grave behind his home at *Wahnfried* are buried his two pet dogs. This was done at his own direction.

Bands and Orchestras

(*Continued from Page 227*)

he must pay attention to his posture, direction of breath stream, and throat and tongue.

Intonation is a problem for the mind, just as much as it is a problem for the ear. Very few people are tone deaf, just as comparatively few people are color-blind. But many are accepted as being tone deaf because their musical consciousness has never been aroused.

Tuning the Band

LET US GO from the specific to the general. In answer to the question, "How can we tune our bands?", we believe that the mere tuning of an entire band daily does not bring about the desired end. Again the band must be viewed from the standpoint of the individuals which compose the unit. While occasionally we may tune the band on some chord of an overture or march, it is better to secure good intonation for the whole band by asking those players, whose intonation is poor, to play with those who do maintain good intonation. The experience thus gained by the poorer player is invaluable, for he is made to realize differences in pitch.

The student should work constantly to develop this tune sensitiveness—the sort of tuning that goes on constantly and carefully balanced from individual to individual and from note to note, throughout each piece of music. Each tone should be a tuning-up note, so to speak.

The orchestra with its string family is entirely different, in that the strings must be checked carefully; yet again the same problem presents itself. We are all familiar with this picture: The tuning of the orchestra is carefully checked — the violin, viola, violoncello and string basses are systematically gone over—every instrument carefully tuned. The conductor steps to the podium and the orchestra is . . . *off pitch!* What has happened? Many things — yet really only one. The stage manager opened the back stage door, and the temperature is below zero, or perhaps it is a misty, rainy day. Some of the instruments are not of the best; the pitch has begun to drop, and soon the orchestra (especially the strings) has dropped a semitone or more from the pitch to which it was tuned. The one thing that has really taken place is that the players themselves have not helped the situation, they have not heard themselves. If the player is musically conscious, he will finger the notes sharp and bring up the pitch. If he has not been taught to hear himself he will finger the instrument correctly, and yet be badly out of tune. We all know what changing temperature does to our instruments, so what is really gained in tuning our band as a unit unless the individual student tunes himself first?

Let us observe a band at rehearsal: Our student director strikes the tuning bar, the various instruments are checked, the sections are tuned. With the director on the podium, the band plays a few tuning-up chords (these are necessary not for the sole purpose of tuning, but also for balance, tone quality, and control) and, with the arousing of the musical consciousness of the student, we play a march or a selection of some sort.

Before the band has played three measures, the director has detected some tones which are off pitch. He stops the band (perhaps) and, looking over to the fourth horn player, he says, "You're a bit flat. Sound your note——no——a little higher, please——yes, some more——up——up——never mind, finger it ½ instead of open." The band plays another measure or two. Again the director stops the band to tell the second trombone player that his A-natural or D-natural is a trifle flat (he is not using a short second for A-natural or else he is playing D-natural in first instead of fourth position)—especially if it is a long tone. We go a few measures farther and the cornets are reminded that the D on the fourth line is flat, and it is suggested that they use ⅓ valves on some of the instruments that are unusually flat. The director is aware that the next measure has a low D which is usually played sharp; basses and baritones are having trouble on extremely low notes, and are playing them flat.

We reach the *Trio*. The first strain is written for wood-winds in the lower register. The first tone is E, first line, and is generally flat; the clarinets are asked to press the G-sharp key, raising the pitch slightly. The throat tones are inclined to be sharp because the student thinks he must relax on the low register. B, third line, is nearly always flat and needs considerable humoring. E, fourth space, is usually flat and needs an alternate fingering. Because of its close relation to E, the F is also flat. First A above the staff needs raising, and so on. The flute is flat on E and F, and a raising of the head with protrusion of chin is needed to lift these tones.

The high notes are generally sharp because of overblowing, or from weak embouchure caused by lack of systematic practice on long tones. The oboe's low tones are flat because the student puts his head down and places too much of the reed in his mouth. His high tones are sharp due to the extra pressure he needs to overcome a weak embouchure. The bassoon needs individual fingering. No two players finger alike, and no definite fingering can be followed throughout the register on this instrument.

The presentation of this picture of band rehearsal and its problems may perhaps serve the purpose of making us more alive to the difficulties of the students, and a review and discussion will undoubtedly lead us to a better understanding of discrepancies in intonation.

What Can We Do to Improve Intonation?

THERE ARE CERTAIN requisites essential to good intonation, and they may be summarized shortly:

1. The musical consciousness of the student must be aroused before he plays an instrument. The vocal supervisor can be of great assistance in this respect.

2. The proper instrument should be selected by each student, from the standpoint of adaptability. Only students with fine musical sense, who are alert, dependable, energetic, and keen eared for flute and oboe (violinists preferred), should be selected.

3. The instrument should be a good one. The inferior grade of instruments found in some of our bands is largely responsible for the bad intonation of these organizations. The cheap instrument, poorly constructed and inaccurate in its measurements, never can be played in tune, not even by a fine artist.

Of course, we realize fully the extent of this problem. We cannot select an instrument for a certain student. John's father played solo cornet in the village band twenty-five years ago, and now John is using the same cornet. The instrument was good enough for father, so why not for John? Besides, did he not pay (without consulting you) five dollars for a complete overhauling? It was more than he could afford, because he is on P.W.A. and has to sacrifice to get John started. We appreciate this sort of a problem—and face it—yet, John is handicapped from the first note he

(*Continued on Page 278*)





Especially Designed for

YOUR CHILD

No instrument will give your chi more pleasure and satisfaction than Deagan Marimba. It is the easiest of a instruments to play, and especially ea for those who have studied piano. It ma be carried anywhere—creates a hit whe ever it goes. *And now a special studen model is available at the lowest price Deagan's history.*

The Deagan Stu-Dette is a full-fledge 2½ octave marimba, with real resonato and bars of genuine Honduras rosewoo Its tone has all the rich, mellow beaut which for more than half a century ha distinguished Deagan instruments. comes complete and ready to play, wit folding legs that enable you to place out of the way when not in use.

There's a world of fun for all th family in this inexpensive instrumen with a chance to join one of the hu dreds of Stu-Dette Marimba orchestra now forming throughout the land. As for full particulars!

TEACHERS AND MUSIC SUPERVISORS

The low price of the Deagan Stu-Dett with its full, rich tone, opens an entirel new field of musical possibilities. Th Deagan lesson course makes it easy fo any instructor to teach the Marimba Why not a Marimba Ensemble for *you* school or among *your* pupils? Detail are yours for the asking.

J. C. DEAGAN, Inc.
Dept. E4, 1770 Berteau Avenue Chicag

Deagan
STU-DETTE MARIMBAS

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

July 5 to August 12, 1938

Accredited music courses leading to diplomas, teacher's certificate, and Bachelor of Science degree. Instrumental and vocal instruction for beginning and advanced students, repertoire classes, methods and materials, public school music, theory, composition, and musicology. Special department for high school students.

Reservations now being received.

Catalog on request

130 Claremont Avenue Room 124 New York, N. Y.

GUY MAIER

offers Study-Vacation classes for

PIANO TEACHERS AND STUDENTS

in

ASHEVILLE, N. C.—August 15 to 19

and

HOT SPRINGS, ARK.—August 22 to 26

Two hour daily lectures in Teaching Materials and Technic: fee $25.00

Also private lessons and repertoire classes.

Mr. Maier will teach at
the JUILLIARD SUMMER SCHOOL in NEW YORK CITY
from July 5th to August 12th,
offering courses in Methods, Technic and Interpretation.

For further information address

411 Lenawee Drive Ann Arbor, Michigan

Answering Etude Advertisements always pays and delights the reader.

JAMES MC CORMACK
Voice
Specializing in interpretation, diction, and the Art of Successful Singing
RADIO ★ STAGE ★ SCREEN
For eighteen years associated with
JOHN MC CORMACK
Address: 3 East 124th Street, New York City
'phones: MOhawk 4-2584. HArlem 7-1124.

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: Harold A. Richey, *Dean*

Alviene ACADEMY OF THE **Theatre**
(43rd Year) 3 in 1 Course—Stage, Screen, Radio—A solid foundation in the technical essentials of acting in conjunction with professional stock theatre training while learning.
Students appear in full length plays, a week in each. Drama, Dance, Vocal Opera. For Acting, Teaching, Directing. Graduates: Fred Astaire, John Bryan, Una Merkel, Lee Tracy, Louise Latimer.
For Catalog write Sec'y T. Schubert, 66 West 85th St., N. Y.

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.

Wagner and The Box Office

(*Continued from Page* 219)

libretti, with their plots and characters and dialogue; and bound the whole structure around with stage directions of such richness of content and such precision of detail that to deviate from even the slightest of Wagner's own indications is enough to ruin a performance.

I know this from experience. In 1910, during the time that I served as Chief Musical Director of the Royal Theater of Baden, in Mannheim, I had a burning urge to try to remount "Tannhäuser" in a freer, more modern style. I had no wish for sensationalism. Simply, I wanted to make certain changes in setting and mounting which, I believed, would make it more alive. Such experiments had been successfully carried through with Mozart, Shakespeare, and other masters; and I thought I could do it with Wagner's "Tannhäuser." Well, I found that it could not be done. New sets were made, my new directions were carefully coached—I coached them myself—and when the performance was ready it was not "Tannhäuser" at all. I was the first to see this, and Mannheim speedily went back to the orthodox presentation. The music, the plot, the stage action were all the same—but a deviation from Wagner's own superb directions for the performance led to disaster. Wagner's imaginative powers were so sure and so intense that he was able to set down, once and for all time, the only way in which his works should be mounted, to insure their proper effect.

A Style Recreated

AGAIN, IT IS NOT generally known that Wagner's researches among the old modes of formal poetry and singing, as they were actually used by the master singers of Hans Sachs' day, are so exact that they stand as the finest source material of the lyric effort of that time. In many colleges and universities, the libretto of "Die Meistersinger" (which, I believe, is my favorite of all Wagner's works) is used as the textbook in studying the poetry of that time.

Another benefit has resulted from the new popularity of Wagner. It is a very material one, but also important. People are coming on time to the performances. It is not an unusual spectacle to see latecomers at opera striding down the dark aisles during the overture, or even at the beginning of an act. And it is a wholly deplorable spectacle. Those who indulge in it make nuisances of themselves. They spoil the pleasure of those whom they pass and disturb; they annoy the men of the orchestra; they drive the conductor wild with their banging of seats and rattling of programs; and they give public testimony of the fact that their presence at the performance is to be accounted for by any reason other than a love of music. There should be a system adopted whereby the doors of the theater could be closed, and all late-comers made to wait for the end of the act before being seated. Now, happily, this outrage is beginning to decrease. It has not yet stopped entirely, but a difference can be noticed. People are beginning to come promptly, to be in their seats and quiet when the first note of the overture is played, and to assume the only becoming attitude in an opera house. Music, after all, is not merely entertainment; it is a means of spiritual uplift, and should be treated as such.

I do not for a moment suppose that every opera-goer is suddenly becoming a Wagner enthusiast and, having once arrived at this point, will remain up there on the heights forever. That is not possible. Wagner is not too easy to get into, and not all people get into him equally readily. Of course, it is the sheer truth and vitality of what he has to say, and the absence of thin matter in his works, which make this the case. And even among those who do understand him, taste fluctuates. One cannot hear the same music all the time, no matter how great it is. Europe discovered Wagner over forty years ago—before he was known here. And now one occasionally hears of a slackening of European interest in Wagner, just as he is becoming the vogue in America. But there is no doubt that Wagner will live as long as there are lyric theaters anywhere. Indeed he will always rank as the very backbone of operatic repertoire. Take Wagner out of an opera house, and you have very little left; little, that is to say, that will give the same type of pleasure to the same type of audience.

That is why it is extremely interesting to observe what has happened in America within these past few years. Wagner has come into his own in the hearts of a great many people who shunned him before, wholly on his hearsay reputation for stuffiness. The presence of a single singer in the Wagnerian casts, though, caused people to come to hear him; and having heard him, they began to appreciate him for themselves. This is quite as it should be. As a rule emotion is stronger than intellect, and what had been told people for years meant little to them, until they began experiencing it for themselves. Thus, through a new revelation of artistic performance, they saw what the works of Wagner can mean. This new popularity of Wagner signifies a great deal more than a matter of box office values on Wagnerian nights. It proves that the public is eager to take the best in art to itself, provided that this best is revealed in a worthy way. And that fact holds rich promise for everyone who loves music, whether he approaches it as a professional or as a layman listener.

Marvelous Memories

BEFORE THE DAYS of the miracle men, among pianists, or of Toscanini among conductors, pianists were accustomed to play long programs from memory; but a century ago public performers did not hesitate to "play from notes." Then, with the coming of Liszt, Rubinstein and Von Bülow, more and more stress was laid upon the value of memory. Certainly the absence of the gesture of turning pages makes a better stage picture.

Brahms is said to have possessed a wonderful memory. Von Bülow, who had himself a marvelous memory, once told Brahms that he contemplated plaything all of the twenty-four preludes and fugues of "The Well-tempered Clavichord" of Bach, but hesitated at the enormous task of memorizing them.

"Name any three from the twenty-four, and I will play them," replied Brahms, and he did, for he knew them all.

Von Bülow commented, "In the face of such competition, I lower my sails."

The feat is by no means an extraordinary one among the pianists of to-day.



A Group from the 1937 Summer Classes

Cincinnati Conservatory of Music

Under Auspices Cincinnati Institute of Fine Arts

Affiliated with University of Cincinnati

Institutional Member National Association Schools of Music

1938

***8 weeks*—**
June 20—August 13

***6 weeks*—**
June 20—July 30

***5 weeks*—**
July 11—August 13

***2 weeks*—**
August 1—August 13

72nd SUMMER SESSION

For students pursuing advanced study and professional training.
For Under graduate students desiring degrees Mus.B. or B.Sc.
For Graduate students desiring degrees Mus.M. or M.Ed.
Normal methods and stimulating courses for private teachers.
Courses offered in every branch of musical instruction.

SPECIAL SUMMER FEATURES

CONDUCTING CLINICS—Orchestra, Band and Chorus

MUSICOLOGY—For graduate students

GREGORIAN CHANT—Fundamental study for all music students

FOR MUSIC SUPERVISORS AND EDUCATORS

BAND DEPARTMENT under direction of Frank Simon, director nationally famous Armco Broadcasting Band, offering 6 weeks' course with daily rehearsals and weekly concerts. Also, band conducting course under Frank Simon in which student conductors participate in weekly concerts.
BAND FORMATION COURSE—6 weeks under direction of Merrill B. Van Pelt, conductor University of Cincinnati Band.
SUMMER ORCHESTRA—Under direction of Charles F. Stokes, offering 6 weeks' course with daily rehearsals.
COMPLETE PUBLIC SCHOOL MUSIC DEPARTMENT, in affiliation with the University of Cincinnati.

Write for Catalog

CINCINNATI CONSERVATORY OF MUSIC

DEPT. E **CINCINNATI, OHIO**

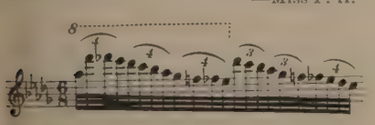
jectives in Rural School Music.

Q. In order to establish a rather authentic t of objectives or goals to be attained in aching music in one room rural schools, I ould like to solicit your coöperation and dgment. Will you kindly indicate what you gard as fundamental outcomes or objectives be attained in rural school music?—O. P. W.

A. 1. An attitude of tolerance toward and terest in good music.
2. The ability to sing well or to play on me instrument, and the desire to continue nging or playing after leaving school.
3. Some knowledge of the world's great usic, so that certain compositions heard over e radio may be recognized and thrilled to.
4. Some ability to respond physically to usic heard, so that the movements may be least reasonably graceful and appropriate.
5. Acquaintance with music notation and at ast elementary ability to read easy music.
6. Acquaintance with the words and music at least 15 or 20 songs of the "community" pe (*America, Annie Laurie,* and so on), and bility and desire to sing them outside of hool and after leaving school.

laying Long Runs.

Q. In the example below from Chopin's ercouse, *have I marked the rhythmical pat- rns correctly? Should such markings be pplied to the* veloce *passages in Beethoven's Moonlight Sonata," and Paderewski's* Minuet?
—Miss P. H.



A. Generally such passages have to be di- ided mathematically, in some manner; at ast for practice. But you must be careful hat such a mechanical division is not too vident to the listener. Your grouping is good ecause a consonant note sounds on each beat. f you call the first two notes sixteenth notes nstead of thirty-second notes, the rest of the un can be played in even fours, but this is no etter than your scheme.

Mendelssohn's Wedding March.

Q. 1. How do you play the trill in the eventh measure of Mendelssohn's Wedding larch*? Are the first two grace notes struck efore, or with, the bass octave G? How would n organist play the grace notes?*

2. At the close of the composition, where he right hand trill is broken off to follow in he left, and repeat, does each begin with the rincipal and close with the note above?

3. What is the rate of the trills?—J. G. T.

A. 1. Play these grace notes as if you were laying a rolled chord, accenting the top note. n organist would play them the same way except that the three notes of the chord would probably be played together.



2. Yes. 3. Trill in sixteenth notes. This may not seem very fast, but notice that Mendelssohn has this march marked *Allegro Vivace.*

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Theory Teaching in High School

Q. As a beginning supervisor of music I have read some of your texts with great interest, and I should appreciate deeply a few words of personal advice. We are offering music theory in our high school for the first time this year. One of the aims of the course, as suggested by the School Board, is to remedy the deficiency in sight reading of rural school graduates entering high school. However, the group taking the course this year is composed of many who read music easily and play some instrument, and there are few who need the practice in reading. We have long ago covered the necessary theory and melody writing preparatory to harmony, which will not start until next year. I have been at a loss how to organize my course to benefit all.—G. E. H.

A. Your difficulty with students entering high school without much ability to do sight reading is common. One way of meeting it is to offer a course for one semester without credit. Your plan of limiting the first semester class to such students and then letting others enter for the elementary theory is all right if the class meets every day; but, if you see them only twice a week, one semester would hardly be enough to cover the necessary material. I have gone into this subject somewhat elaborately in one of the chapters in my book, "Music in the Junior High School," and if you have not read this, I suggest that you do so.

I like your plan of developing a high school course in theory and appreciation and I hope you may be successful in working the matter out. There are several good texts in high school harmony, and I hesitate to recommend any one as being better than the others for, of course, I do not know this material as well as those who are working in that particular field. I suggest, however, that you examine a book by Heacox called "Harmony for Eye, Ear, and Keyboard," if you have not already done so. This may be procured through the publishers of THE ETUDE.

A Junior High Course

Q. I am writing to inquire if you have completed the course of study in Public School Music for the Music Educators Conference? May I ask if this course is to replace the standard course recommended by the Research Council of the Music Educators Conference in 1921? If the new course is available will you kindly inform me as to how I may obtain a copy of it?

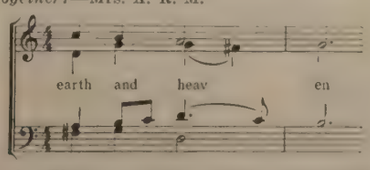
Will you kindly inform me where I may obtain a good music course of study for the Junior High School?—Miss J. R. W.

A. The new course of study about which you inquire will replace the one published by the Council in 1921, but I believe it is not as yet completed. I am not a member of the Council at this time so I am not in close touch with its activities and I therefore refer you to Mr. Russell Morgan, Board of Education, Cleveland, Ohio, for further details. My book "Music in the Junior High School," would probably be of some use to you in planning your work. It may be procured through the publishers of THE ETUDE.

Suspensions.

Q. Will you kindly tell me how the following measures are played?

The part marked with "X" is the part I am stuck on. Are these two notes played singly or together?—Mrs. A. R. M.



A. The two notes are played together. This is what is called a suspension. The chord on the third beat is D-F-sharp-A but the F-sharp is delayed and the G from the previous chord is sounded for another beat. This produces a dissonance which resolves into a consonance as the G is replaced by F-sharp. Dissonances cause tension and this makes music more interesting than it would be if it consisted entirely of consonances.

The Rendition of Various Ornaments

Q. 1. How do you play the trill in measure 26 of Chopin's Ballade in A-flat?

2. In measure 116 should the eighth note in the bass be played with the first grace note, or with the melody note (C)?

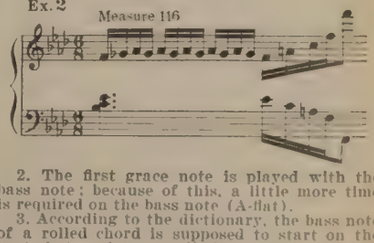
3. In the case of a broken chord such as the following, should the note in the treble be played with the first note of the broken chord or the last note?—Miss O. S.

Ex. 1



A. 1.

Ex. 2



2. The first grace note is played with the bass note; because of this, a little more time is required on the bass note (A-flat).

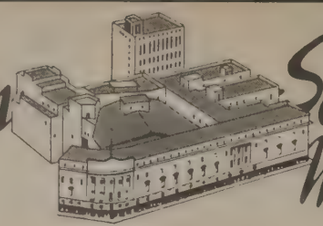
3. According to the dictionary, the bass note of a rolled chord is supposed to start on the beat, but artists pay little attention to this rule. If taken by itself this chord would certainly sound better played in this manner; however, I am inclined to think that most players would disregard the rule in this case because of the strong accent required on the top C. Play both C's together, but see that the bass A-flat is caught by the pedal.

Two Famous Mendelssohn Pieces

Q. Did Mendelssohn obtain the thematic material for the Scherzo *from the "Midsummer Night's Dream" and the second part of the "Rondo Capriccioso" from the same source?*
—Miss J. J. R.

A. If ever a composer was inspired, it was Mendelssohn when he wrote the "Rondo Capriccioso." This was written when he was fourteen years of age. Probably no other composition has been played so much in concert; yet it is as fresh to-day as the day it was written. The "Midsummer Night's Dream" music belongs to the same period; this, no doubt, accounts for the many similarities.

Eastman School of Music



UNIVERSITY OF ROCHESTER

One of America's great institutions of music, the Eastman School offers courses in all branches of music—instrumental, choral, voice, theory, composition, harmony, education, languages, psychology, etc.—for the degrees of B.M., M.A. in Music, M.M. and Ph.D. in Music. Affiliation with the University of Rochester provides additional opportunities for study in the liberal arts and sciences.

MODERATE TUITION

Partly because of the endowment provided by George Eastman, the tuition and other expenses are moderate. Student Aid funds are available for qualified students.

COMPLETE FACILITIES

In physical equipment the School is unusually well supplied—a library of 35,000 volumes, 196 practice pianos, 18 organs, recording equipment, etc.

PERFORMANCES

Frequent opportunity for performance is provided by other regular concerts, recitals and broadcasts by the Eastman Orchestra, band, ensembles, and chorus.

PLACEMENT BUREAU

The School's Placement Bureau has had a gratifying success in securing professional and teaching positions for graduates and students.

SUMMER SESSION June 27-July 30, 1938
FALL SESSION Opens Sept. 20, 1938

Due to a strictly limited enrollment early registration is advised. For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

HOWARD HANSON, *Director* RAYMOND WILSON, *Ass't Director*

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, *Acting Director*

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1937-38 catalog. Opening of first semester September 16.
310 Huntington Avenue, Boston, Massachusetts.

Pius X School of Liturgical Music
Manhattanville College of the Sacred Heart
133rd Street and Convent Ave., New York

Courses Offered

Gregorian Chant—Gregorian Accompaniment—Liturgical Singing—School Music, Tone and Rhythm Series—Organ, Piano, Vocal lessons—and other branches of music.

A Four Year Course leading to the Degree of Bachelor of Music is also offered.
SUMMER SESSION, JUNE 30TH—AUGUST 6TH
For further information address Secretary.

College of Fine Arts
Syracuse University

Degrees: Bachelor of Music, Master of Music

Piano, Piano Teacher Training, Voice, Violin, Organ, Cello, Harp, Composition, Public School Music

All the advantages of a large University. Special dormitory, with 35 practice pianos for women music students, 5 pipe organs

SUMMER SESSION—July 5 to Aug. 13
For bulletin address
Dean H. L. BUTLER
Room 35, College of Fine Arts
Syracuse, N. Y.

JUNIATA COLLEGE

Offers thorough training for school music teaching and supervising. Music faculty of five, one of them a silver medalist in violin of the Royal Academy of Music, London.

Inquiries Heartily Welcomed

JUNIATA COLLEGE
Huntingdon Pennsylvania

SCHOOL of MUSIC of TEMPLE UNIVERSITY
1812 Spring Garden St., Phila., Pa.

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. (No high school education required for other courses.) Moderate tuition fees. Write for Catalog

WANTED: A REPRESENTATIVE
in every town to
Train Children's Voices
High grade work with excellent remuneration
LOUISE WEIGESTER SCHOOL
160 West 73rd St. New York

TRINITY PRINCIPLE PEDAGOGY

The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.

Send for P M B circular.

EFFA ELLIS PERFIELD
103 East 86th St., New York, N. Y

Composers and Stylists

(*Continued from Page* 216)

the melody. Instead of moving as the ear naturally expects it to do, it takes the contrary method of restlessly avoiding the normal sequence or following of melody, harmony and rhythm. As a result, the hearer is in somewhat of a quandary as to what the writer has in mind. It seems obvious that he had no fixed pattern in view, as he followed no particular line of reasoning.

It is a favorite pastime with composers of to-day to change key often in the course of a composition, as well as to employ various rhythms, introducing these changes at will. Just as the listener thinks he is settled in a certain tonality and rhythmic impulse, either or both will change without warning. This is a trifle upsetting until one becomes accustomed to this sudden upheaval, but at least there can be no monotony in this constant shifting of effects. It holds interest, even though it may or may not inspire admiration. These suppressed resolutions are disturbing to the uninitiated and one must hear much of this type of writing before being able to grasp the fact that this method of expression is done deliberately to create certain desired effects. In other words, the listener must learn to hear what in reality is not there, or to read between the lines.

A main difference between the old and new schools would seem to be a matter of a set pattern or natural melodic and rhythmic flow on the one hand, against the opposite factor which lacks these constituents, as characteristic of the

There is, however, a happy medi tween the classic and the ultra-n which might be called a modern ty which goes to neither extreme. It em the foundations of the old combine the unexpected progressions of the n such a way as to be, to many peopl most satisfactory condition of all.

César Franck is a fine exponent c intermediate idiom, being accepted as by the music lovers who are interes "stylists".

After listening to the very old and very new, as well as to the works inte ing, one may choose his own idiom. statement, however, has its reservat for it is known that a composer may much admire a certain type of compos but that he may be unable to express self according to the standards he reveres. This might be a result of tech inefficiency, it might be a lack of stud it might be that it is not natural for to write in this vein, no matter how he may desire to do so.

In any event, if we wish to compos must make it our business to do a l listening, a lot of studying and a l playing of all sorts of music; after w we will surely be able to find ourse as it were, and to occupy our own ticular stations on the way to success creative musical art.

Maurice Ravel

(*Continued from Page* 215)

is the Ile-de-France, and on the other side . . . England!"

The Master's Personality

NOW, THAT THE MASTER of "Le Belvedere" is no more, it seems appropriate to sum up the qualities which contributed to make his personality a most unusual and attractive one.

Although Ravel knew all that it is possible to know about music, he never became pedantic. In fact he had a perfect horror of "officialism" in music. He never conquered the *Prix de Rome* in composition, because as a student his individuality was already too pronounced and beyond scholastic standards. Later in life he never coveted any election as a member of that so-called "illustrious company," the *Institut de France*. Even when some well meaning friends proposed his name for the decoration of the Legion of Honor, he turned down this distinction on the ground that too many musicians, unworthy in his own eyes, had received or were receiving it. To say that he felt contempt for degrees and had no regard for doctors, masters and other titles, which are greatly esteemed in other countries, would be taking the matter too seriously: those "toys of vanity," so often associated with ignorance, simply tickled his sense of humor.

The Composer and the Man

AS A COMPOSER, Ravel was a classic at the same time as a lyric. One can venture to say that Mozart might have written the Ravel "Sonatine," if he had lived in our time. And "Daphnis et Chloe" is a powerful, intense and impressive masterwork

As an orchestrator, his gifts and craftsmanship were truly extraordin He will remain unexcelled as a poe luscious and shimmering instrumental h

As a man, he was modest although f conscious of his value. He spoke v little about himself, and remained at times a true aristocrat, who could laugh heartily at everything that was flated, bombastic or overdignified.

One has sometimes linked Ravel's n with Debussy's. This is not the place the time to start discussing this subj which I have covered at length in issues of this magazine in 1934. May say only this: had Debussy not exis it is possible that Ravel would have come quite another composer. Still, t styles are entirely different and this amply demonstrated by technical exami tion and analysis.

Considered as men, however, they much more in common. Both lived with a for their music, far from the intrigues, squabbles and the politics which too of infest the artistic world. Both were tiring, discreet and devoted to their idea They also were true "Parisians."

With Ravel's passing, the great linea of French modern music comes to an e He was much interested in the efforts what we call the "less than thirty," or coming generation of to-day, still und thirty years of age.

Let us hope that from these young priests of the musical temple will rise o who will be able to carry on the flam and who will prove to be his worth successor.

* * * * *

"The public requires to be treated as a lady; it does not like to hear anything but what is very agreeable. It loves to 'be in the fashion.'"—Berlioz.

THE ETUDE is profoundly regretful that we must inform our readers, and his many devoted friends, that on February thirteenth our distinguished conductor of this department, Frederick W. Wodell, died in St. Petersburg, Florida. Mr. Wodell was born seventy-eight years ago, in London, and came to America at the age of ten. He was a pupil of Frederick Root and of the noted English voice authority, William Shakespeare of London. For some years Mr. Wodell was a conductor of opera and of choral organizations in Boston. He then became the director of the noted music festivals given at Converse College at Spartanburg, South Carolina. He was at one time president of the Voice Teachers Association of Boston, where he also was director of music at the First Presbyterian Church. He was very active in Masonic circles. His book, "Choir and Chorus Conducting," has long been regarded as indispensable for the purpose. He had been a regular and valued contributor to THE ETUDE for over forty years.—*Editor of* THE ETUDE.

How Can I Help?

(*Continued from Page* 214)

beauty from art, music, literature and general culture.

Work constructively with every possible human beneficent movement for the betterment of man. Take a more active part in church work, in Boy Scout work, in Girl Scout work, in the Salvation Army, in the Y. M. C. A., the Y. W. C. A., the Knights of Columbus, or the Y. M. H. A. You will feel better for having done so. That is, forget your own troubles by relieving those of others.

When those around you commence to preach gloom and ruination, switch the conversation to the brighter and kindlier things of life, to nature, sport, art, music and literature. We once knew a member of an excitable, irritable family, who, when a squabble arose, went to the piano and played a soft, quieting composition. She said that in most cases the bickering stopped in a few minutes.

Seek to get others, particularly young people, actively interested in music, remembering the words in "Don Quixote" when Cervantes says, "Where there is music, there is no mischief."

"Start each day with a song," as Henry Ford advised.

Make lists of the fine things in the day's radio programs, fine concert programs and fine church programs, and distribute them where they will do the most good.

Learn to smile sincerely when it is most difficult to smile. *That is the first lesson in the making of a hero.* Remember, you cannot have the music of joy and kindness in your heart and a look of hate upon your face.

Play gladly for those who are in trouble, when a message of music may mean a blessing. Most of all, learn tolerance.

If you would evade nightmares, waking and asleep, pin upon your wall Leigh Hunt's immortal poem:

"Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An Angel writing in a book of gold;
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou?"—The Vision raised its head,
And, with a look made all of sweet accord,
Answer'd, "The names of those who love the Lord."

"And is mine one?" said Abou—"Nay, not so,"
Replied the Angel. Abou spoke more low,
But cheerily still; and said, "I pray thee, then,
Write me as one who loved his fellow men."

The Angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom Love of God had blessed,
And lo! Ben Adhem's name led all the rest!"

* * * * *

Speaks Up for English in Singing

"I have sung in many languages and I say now that, with the exception of Italian, there is none easier to sing in. I would willingly wager that if both the Metropolitan and the Chicago Civic Opera were to announce all operas must be sung in English, all singers would accede to the demand, and we should get the surprise of our lives."—Charles Hackett.

THIS Summer Study in Chicago



Take advantage of Sherwood's unusually low cost courses

Enjoy a cool summer beside Lake Michigan

Every summer hundreds of ambitious students and teachers come to Sherwood Music School to take advantage of the thorough professional courses offered at unusually low cost. Join these congenial young people in their earnest study and joyous leisure-time activities. You, too, will enjoy the performances of the world's finest music "under the stars" at Ravinia and in Grant Park. You will find Chicago, stretching along the shores of Lake Michigan, ideally planned for healthful, worthwhile recreation. Sandy beaches, parks and playgrounds invite to all land and water sports; theaters, art galleries and museums will help develop your cultural and artistic side.

Private instruction in piano, voice, violin, organ, cello, wind instruments, theory, composition, dramatic art and dancing. Faculty of 75.

Special short-term classes in 50 subjects, including piano normal class, teaching repertoire, class piano, violin master class, voice master class, public school music, band, orchestra and choral conducting, theory, composition, microphone technique, and many others.

Dormitory accommodations. Certificates, diplomas and degrees awarded. Write today for catalog and all-expense estimate.

SHERWOOD MUSIC SCHOOL

410 S. MICHIGAN AVENUE CHICAGO, ILLINOIS

Institutional Member of the National Association of Schools of Music

AMERICAN CONSERVATORY OF MUSIC

CHICAGO 52nd SEASON

Offers Accredited Courses in piano, vocal, violin, organ and all other branches of Music and Dramatic Art leading to

DEGREES—BACHELOR OF MUSIC, BACHELOR OF MUSIC EDUCATION, MASTER OF MUSIC and MASTER OF MUSIC EDUCATION; TEACHER'S CERTIFICATES.

Under Authority State of Illinois

Unsurpassed faculty of artist instructors, many of national and international reputation.

Thorough preparation for concert, radio, opera and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

SUMMER MASTER SCHOOL

Three Summer Sessions—May 13 to June 23, June 24 to August 4 and August 5 to September 15

Special Summer Courses in Public School Music, School of Opera, School of Acting, Children's Musical Training (Robyn System), Class Piano Method (Oxford), Theatre Organ Playing

Member of the National Association of Schools of Music

Send for free catalog. Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.



THE BATHING COVE

CALIFORNIA MUSIC COLONY

La Jolla, California July 4 to August 12, 1938

BUDGET $225.00 GIVES YOU

SUMMER SCHOOL—Six weeks with master teachers
Practical courses—Clinics—Seminar

BOARD and ROOM—Comparable to grade A hotels

CONCERTS—Symphony, Chamber music, Choral

SIGHTSEEING—Old Mexico, Hollywood, Spanish Missions, World's Largest Telescope.

RECREATION—Ocean swimming, Beach sports, Social activities

★ ★ ★ ★ ★ ★

TRAVEL—Enroute visit Boulder Dam, Grand Canyon, Carlsbad Caverns, Yellowstone Park

Write for bulletin to E. H. WILCOX, La Jolla, California

OBERLIN CONSERVATORY of MUSIC

Offers men and women thorough instruction in all branches of music. Mus.B. degree. Forty-six specialist teachers. Graduates prominent in musical world as concert artists, music teachers and supervisors in public and private schools, directors of conservatories, deans of college music departments. Excellent equipment—numerous studios, over 200 practice rooms. Twenty-three modern organs including two large recital instruments. World-famous artists and organizations appear in artist-recital course. Weekly student-recitals in Warner Concert Hall, seating 800. Oberlin College on same campus makes possible excellent combination courses. High school required. *Established* 1865. Catalog.
Frank H. Shaw, Director, Box 548, Oberlin, Ohio

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)
Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Sixth Bach Festival, June 10 and 11, 1938. Send for catalogue or information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN
Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.
Eight Weeks Summer Session June 27th to August 19th.
CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

DETROIT INSTITUTE OF MUSICAL ART
MICHIGAN'S FOREMOST SCHOOL OF MUSIC
Institutional Member of the National Association of Music Schools. 34th year. All branches of Music and Dramatic Art. Many free advantages. Faculty of 84 artists. Accredited Teachers' Certificates, Diplomas, and Degrees. Desirable boarding accommodations. For Catalog and View Book.
Address H. B. MANVILLE, Bus. Manager
Dept.2—52 Putnam Ave., Detroit, Mich.

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

The Revised and Enlarged
DUNNING COURSE OF MUSIC STUDY
Jean Warren Carrick, International Dean, appointed by Mrs. Carre Louise Dunning, Originator
Normal Classes for teachers will be conducted by the Dunning Faculty Normal Teachers throughout the United States and Canada
For dates and information address
940 S. E. 68 Avenue, Portland, Oregon

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

A Trip Through Musical Paris

(*Continued from Page* 218)

giant)!' Perhaps it was that fear which caused this dislike. He little appreciated Schubert, and even Mozart did not seem to satisfy him much."

I remember also that at another time, the old gentleman said, "Chopin wished to walk in life without moral guidance and, having forgotten the teachings of his saintly mother, he abandoned the faith. Though he loved Bach, he never understood the greatness of such a soul no more than he understood that of Beethoven."

As Dr. Reinkoff was among the last friends who saw Chopin alive, being near the moribund during the night of October 17, 1849, he told me of those tragic hours when the unfortunate young master passed away, while one of his lady friends sang to him softly a beautiful psalm by Marcello.

After having spent a while glancing at the old mansion which looked just as it had been known in those days herein mentioned, I strolled along and finally reached the Exposition grounds. It was already dark. I remained to see the fireworks. This time I saw the most wonderful ones that have come into my experience. But this time the show was entirely different. These were not ordinary fireworks, where men are seen, torch in hand, running from one place to another, sometimes getting badly hurt too, but quite a novelty; they were an accompaniment to music by Debussy and Ravel, those two charming masters of the modern French school. Not one single note of the odious and repulsive jazz. Thank goodness! Real and clean and artistic music was heard by all, that wonderful night, through immense amplifiers; and, when this music was being performed, one single fellow somewhere near the Eifel tower, from where the fireworks were shot from every story, simply pressed some hundreds of electric buttons from a console which looked somewhat like that of an organ. Before him was a musical score where were indicated the different colors and noisier fireworks to be let loose, thus illustrating either through speed, or intensity of volume, or accentuated notes, what the masters intended to convey to people's minds. But on the whole, it was never noisy as in ordinary fireworks. With the exception of a few firecrackers, the entire show was rather *mezzoforte*, increasing at times to a simple *forte* and returning to quiet rockets, going up in the air as silently as Roman candles. It was superb, and it is to be hoped that America will soon adopt this marvelous novelty invented, it is said, by a French scientist and never before given to the world.

Before leaving Paris, it was felt that it would not be fair to have paid a visi the tombs of Rousseau and Voltaire a Pantheon without paying one also t tombs of Chopin and a few other g musicians of Paris. So I went to Père La Chaise, that famous necropol the east of the great capital. As the cetery was familiar, in the 11th division tomb of Chopin was easily found, close by, that of his beloved friend, Bo This division is near what is known as *Rond-Point Casimir-Périer*. In this division are also the tombs of Les Cherubini (whose body was transfe later to Italy), Gretry, Boieldieu, a few others less well known here. A and many other famous French compo also rest here, but in another divis Rossini is in the 4th division, first sect Mehul in the 13th division.

While standing before Chopin's t surmounted by an elaborately sculpt stone, I pictured those sad moments w the casket of the Polish master was l ered into this grave. Mr. Reinkoff been present at the very instant when of the old friends of Chopin dropped t the coffin a small amount of earth f Poland, which Chopin had brought hi from his native land and had piously served through all these years to be at his burial.

In order to learn a little more about future musicians of the great city, inqui were made among friends, who told m two among the most promising ones. first one, Lesur, I had already met. is an organist of talent and professor modern counterpoint at the Schola torum. The other, Olivier Messiaen, an excellent organist, plays at the Guilmant church, *Trinité*, R. C., and h a professor of organ at the same sc as Lesur. Still quite young, having born in 1909, he was very interesting, after supper we spent two charming h with music, he playing many of his m ernistic compositions. They are ultra- modernistic, and it would take more t one hearing to judge them satisfacto This new music deserves close analy it is daring and far from even C Franck's own audacities, as they w called by some antiquated old teachers the Conservatory during the lifetim this genius.

French and, it may be said, all Europ music is going through a great crisi very serious one, a real revolution, as in politics. What will be the outc no one can tell. But there is positive new school in the making. In a few y we may be able to see it in a matu form.

Beethoven's Tragic Affliction

Beethoven's deafness cut into the feelings of the composer more than most people realized. It came upon him gradually, but in 1800, when he was thirty years old, he was aware of his tragic hopelessness. Thereafter, for twenty-seven years, he suffered untold misery from this affliction. He wrote at that time, "The humming in my ears goes on day and night without ceasing. I may truly say that my life is an intolerable one. For the last two years I have been avoiding all social contacts, for it is impossible for me to say to people that I am deaf. Were my profession of music any other, it would not so m matter; but in my calling it is an aw thing; and my enemies, of whom there quite a few, what would they say to t

"To let you know how terrible deafness really is, permit me to say when at the theater I have to lean ward, close to the orchestra, in order catch what is being said on the stag often I can hardly bear anyone speak to me; I hear the sounds but not actual words, and when any one yells at I am in misery. Please do not mention to anyone."

* * * * *

"Melody tells the most secret emotions of the heart, and reveals every desire of the human will; hence it is called the language of the emotions."
—Schopenhauer.

Right Hand Technic for the Classic Guitar

ONE OF THE MOST important phases of guitar technic is the proper manner of attacking the ngs. When we examine the works of the at masters of bygone days, most of om were self-taught, it appears that y experimented for longer or shorter iods until they found the method most isfactory to obtain their object—a clean , round, full tone. While there are some ght differences in their methods, results ove that a real artist instinctively finds correct answer to his problems. The st commonly used system amongst the itarists of an early period was based using the thumb for the bass strings d the alternating first and second fingers strike the treble strings. For rapid scale ssages on the bass strings many used the ernating thumb and first finger. This is ll used by a number of present day itarists; and, when properly developed eat speed can be obtained. The third ger was used principally for chords and peggios. The modern Spanish school akes use of the third finger more exusively and advocates that most of the ale passages be played with first and cond fingers from lowest to highest inuding those on bass strings.

A subject that has caused considerable ntroversy amongst guitarists concerns the ger nails of the right hand. Should they trimmed closely, so that they will not me in contact with the strings? Most the classic guitarists, with few exceptons, kept the nails short and touched e strings with only the fleshy part of e finger tips.

The so-called nail stroke was strongly dvocated by Francisco Tarrega and is used most exclusively by the modern guitarists every country. In his later years Tarrega xperimented, playing with his nails cut hort; and Emilio Pujol, one of his pupils uring this period, is one of the few adherents to this style of playing.

So that there may be no misunderstanding in connection with the "nail stroke," et us state, right here, that it does not nean that the nails should be long enough be used as a sort of plectrum. They hould be filed and kept smooth and project nly about one thirty-second of an inch eyond the fleshy part of the finger tips. One can readily see that, when striking he strings in this manner, the finger tip egins and the edge of the nail ends the troke, giving the tone a certain amount f crispness and brightness impossible to rocure with the fleshy part of finger tip lone. All those fortunate enough to hear Andres Segovia, have marveled at the eautiful, scintillating tone he gets from his nstrument and the variety of color and ther tonal effects resulting from his using his so-called "nail stroke."

In the Manner of Tarrega

UP TO THE TIME of Francisco Tarrega the manner of striking the strings was to rest he thumb against one of the bass strings, hen to strike one of the treble strings with the first finger, drawing this finger slightly backward towards the palm of the hand. The Tarrega method is to force the finger across the string with a gliding downward movement towards the next string. By this method one is able to procure a strong round tone; and it is especially useful in slow or *legato* passages, where it is desirable to have the melody stand out prominently above the accompaniment. It is obvious that this stroke cannot be used for chords, or arpeggios, or *staccato* passages.

The writer has met, personally, many of the foreign guitarists and prominent teachers in the European musical centers; he has heard them play and has been present during some of their practice hours. This, together with his many years of experience as concert guitarist and teacher, should suffice to enable him to make some additional suggestions to the young student of the guitar or to those players wishing to improve their technic. When selecting an instrument, see to it that it is made especially for gut and silk strings. The sound board is much thinner on this type of guitar, than on those constructed for wire strings. The guitar should be of fairly large size, strings adjusted close to fingerboard, evenly balanced as to treble and bass and responsive to the lightest touch of the fingers.

The playing position assumed by all the prominent artists is to sit on a chair of medium height, placing the left foot on a footstool six to seven inches in height, and resting the guitar on left thigh in almost vertical position, with neck of instrument slanting slightly upwards. Now hold neck in the crotch between thumb and first finger of left hand near first fret. The thumb should press against the neck on the side of the E bass string, and not project over and above the finger board. Place the right forearm lightly on top of the widest part of the guitar and let the hand hang in a relaxed position over the strings, the thumb near the center of the sound hole, with the first joint turned to the left. The right wrist should be slightly curved upwards and in this position place the thumb on the A string. Bend the fingers until they touch the treble strings, first for G, second for B and third for E. Hold the wrist well up, thereby keeping the fingers almost at right angles with the strings.

The Fingers Glide

PRACTICE WITH THUMB by gliding it across the A string until it touches the D, also gliding it across the E string until it touches the A string. This gliding stroke with the thumb produces the best tone and should be practiced with fingers resting on the treble strings and the hand kept steady. It is well to strike lightly at first and gradually to increase the force, avoiding all noises due to the pulling of the strings sideways. The best point of contact of thumb with strings is the fleshy part next to the left side of the thumb nail.

Practice with the first, second and third fingers should be begun by resting the thumb on one of the bass strings; the little finger should not be placed on the sound board, as this interferes with the action of the other fingers.

Having placed the finger nails in proper condition, practice the gliding stroke on the open strings at first, using the first finger for the G string, second for B and third for E. Glide first finger with an energetic movement over the G string towards the D string and repeat, using the second finger over B string towards the G string and third finger over E string towards B.

Use the same stroke by alternating first and second fingers on the same string and later practice all scales in the same manner. When this stroke is mastered begin again

(*Continued on Page 275*)

1867 - 71st Anniversary Year - 1938

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President

SUMMER MASTER SCHOOL

FIRST SESSION—SIX WEEKS June 20 to July 30
SECOND SESSION—FIVE WEEKS August 1 to September 3

Select Guest and Resident Music Education Faculty offers complete curricula in Music Education leading to the Degrees Bachelor of Music Education and Master of Music Education. Other nationally known master teachers will join the Summer School Faculty offering several complete curricula leading to the Degrees Bachelor of Music and Master of Music.

KARL W. GEHRKINS, High School Methods and Conducting
OSCAR ANDERSON, Band and Orchestra Clinic
ROSE LUTIGER GANNON, Class Voice Methods
CHRISTIAN LYNGBY, Instrumental Methods, Violin and Conducting
FRANKLIN MADSEN, Music Education and Theory
FLORENCE MADSEN, Music Education and Voice
HANS H. ROSENWALD, Musicology
MARY STRAWN VERNON, Music Education Methods
ELEANOR H. BURGESS, Dalcroze Eurythmics Normal Classes
LEROY WETZEL, Light Opera Performance in Schools
HELEN CURTIS, Class Piano

Write for the new Summer catalogue describing complete courses in Music Education and every branch of applied music and theory.

CHICAGO MUSICAL COLLEGE
64 E. Van Buren St. R. A. Elmquist, Business Manager Chicago, Illinois

Visit our exhibit at the St. Louis Convention, Table 125.

Chicago Conservatory

Edgar Nelson, President — Edgar Brazelton, Dean
Robert Macdonald, Vice-President
O. E. Robinson, Public School Music — Loro Gooch, Manager

Chicago Conservatory was established in 1857. Among the distinguished faculty of 165 teachers are many who have received national acclaim • Thorough instruction in Piano, Voice, Violin, Cello, Organ, Public School Music, Dramatic Art, Special courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training, and Normal Methods. Bachelor and Master of Music and Dramatic Art degrees.

SUMMER SESSIONS (*6 weeks each*) 1st Term—May 16 · Major Term—June 27 · 3rd Term—August 8

Institutional Member of the National Association of Schools of Music
Dormitory accommodations. Write for catalog E.T. and full information.
JEANNE HOWARD, REGISTRAR • 25 E. JACKSON BLVD., CHICAGO, ILL.

A professional school in a university environment
For Free Bulletins Write to
SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois
NORTHWESTERN UNIVERSITY

COSMOPOLITAN SCHOOL OF MUSIC
SHIRLEY GANDELL, M.A., Oxford University, England, President.
34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E, 306 S. Wabash Ave., Chicago.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods
Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

Resident and Correspondence Normal Courses for Piano Teachers—
1. Oxford Piano Course (for class and individual instruction)
2. Music for the Pre-School Child
Direction: GAIL MARTIN HAAKE
Intensive resident courses offered in 1938 Summer Session, AMERICAN CONSERVATORY OF MUSIC, June 23rd to July 27th. Courses accredited toward Certificates and Bachelor Degrees.
For detailed information, tuition fees, room and board, etc., address—
GAIL MARTIN HAAKE
American Conservatory of Music
507 Kimball Hall Chicago, Illinois

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Carl J. Waterman, Dean
Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

Etude Advertisements are Bulletins of Splendid Buying Opportunities - - -

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

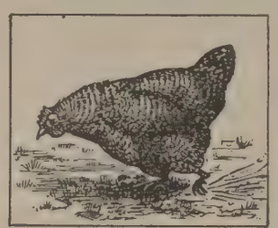
Advance of Publication Offers

— April 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Child's Journey—Richter	$0.35
Child's Own Book—Brahms, Tschaikowsky, Macdowell—Tapper, Each	.10
All Three	.25
Fourth Year at the Piano—Williams	.50
Grown-up Beginner's Violin Book—Kesnar	.40
Little Pieces from the Classic Masters—Violin and Piano—Beer	.35
Manual of Fugue—Orem	.40
Master Pieces with Master Lessons Piano	.50
One-String Violin Solos—Harper—Violin Part	.15
Piano Part	.20
Play with Pleasure—Piano Album	.40
Reward Cards—Second Series	.35
Ten Studies in Style—Piano—Kern	.20
Twenty-Eight Miniature Etudes—Piano—Ketterer	.30

Keep Scratching

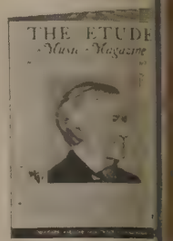


• A group of the officers of the Music Teachers' National Association, learning that its founder, the late Theodore Presser, was making large gifts for musical education and musical philanthropy, approached him with the suggestion that he endow the Association to which he was naturally greatly devoted. He gave the matter long and deep consideration for many months, and then when asked for his decision, said: "As long as a hen keeps scratching, there is nothing to worry about, but when it stops scratching it is a dead hen." Of course, what he wanted to convey was that as long as the element of activity is present, there is a certainty of internal interest and progress which sometimes vanishes when things come too easily. Twelve years after Mr. Presser's passing, his judgment is vindicated by the fact that the M. T. N. A. is more active than ever. It is still scratching and is a very lively, useful body.

A recent survey of some musical conditions in the Mid-West indicates amazing musical advances and activity. We are of the opinion that this, of all times, is one in which it will pay teachers to dig and scratch harder than ever, because the opportunities never were greater.

The Theodore Presser Co., realizing that practical teachers always are on the lookout for up-to-date materials and better teaching procedures, is issuing many new and especially valuable works, as described in this monthly department of news about necessary publications.

The Cover for this Month



Wagner's famous opera, "Parsifal," had its premiere at the Wagner Festival Theatre in Bayreuth, on July 28, 1882. It was held exclusively to Bayreuth productions until December 24, 1903, when it was given with sensational success at the Metropolitan Opera House in New York.

The opera is filled with religious symbolisms. The story of "Parsifal," with its Holy Grail and the Body of Knights, who with their King had dedicated themselves to religious contemplation and ascetic purity of body, has a decided Christian allegory. Gurnemanz, a veteran Knight of the Grail, had a hermitage in the woods near the Castle of the Grail. Kundry was something of a messenger in the service of the Knights and at the same time often was under the spell of the wicked Klingsor, who transformed her into a beautiful but wicked sorceress to tempt the Knights of the Grail. Klingsor, who because of the blackness of his heart and his wicked sorcery could not become a Knight of the Grail, as he wished, prepared a garden of enchanting women to lure the Knights to their undoing. He had come into possession of the sacred Lance and with it had wounded Amfortas, King of the Knights.

Parsifal, the youth, wandered into the woods of Monsalvat. Klingsor summoned Kundry and using his strong magic again made her better desires transformed her into a temptress to overthrow Parsifal, whom Klingsor feared to be the guileless youth of whom the prediction had been made that he would recover the Lance. Kundry failed and Klingsor flung the sacred Spear at the youth. The Lance, however, stopped suspended in the air over Parsifal, who seized it and when he made the sign of the cross with it Klingsor's castle fell to ruins and the garden became a desert. At the time that Parsifal withstood the allurement of the transformed Kundry he saw in a vision the Holy Grail, and when the sacred Spear came into his hands he set forth in a suit of black armor to find the Castle of the Grail.

After a long and weary search he was met by Gurnemanz. Gurnemanz told him that he was on holy ground and because of this and because of it being then "Good Friday" requested that he remove his armor to avoid profaning the ground and the day. Kundry, no longer under the spell of the evil Klingsor, was again serving the Knights of the Grail, and was present when Parsifal complied with the request made by Gurnemanz. They immediately recognized Parsifal and the sacred Spear, and after Gurnemanz anointed his head and consecrated him as King of the Grail, Parsifal baptized Kundry.

(It is following this point in the opera that the "Good Friday" theme, which is shown on the front cover of this issue of The Etude, is taken up by the orchestra.) Then Gurnemanz brought forth a coat of mail and the mantle of the Knights, and after he and Kundry had placed these on Parsifal they wended their way to the Castle of the Grail. When he entered the hall of the Grail, Parsifal touched with the Spear the wound in the side of the weak and dispairing Amfortas. Parsifal then assumed the sacred office of the King of the Knights of the Grail, and after he ascended the altar steps he performed for the first time a duty which he had taken from Amfortas, and uncovered the sacred Cup. The Knights knelt before it in adoration.

The opera, "Parsifal," is the last of Wagner's works. Wagner himself did not view it as the usual type of opera and the usual secular performance as is indicated by the subtitle which he named the "Stage-consecrating Festival Drama."

Graduation Awards



Every sincere student of music realizes that the real reward for tasks completed will ever be the satisfaction of possessing an accomplishment to which one can turn in hours of joy and trial, yes, in hours of necessity, too. But a certificate of promotion at the end of the school year, a diploma at graduation, a medal for especially meritorious work, all are incentives to greater effort.

Naturally, an award of this nature especially designed for music students is doubly welcome. In the *Music Teacher's Hand Book* there is a complete list, with illustrations, of the music students' awards obtainable from Theodore Presser Co., 1712 Chestnut St., Philadelphia. Send for a copy today. It's Free.

Engraving of recipient's name, etc. on medals and engrossing on diploma and certificate forms may be arranged for at reasonable prices. Full particulars upon request. Time can be saved in correspondence if, in your first letter, you mention the names and exact wording desired when price quotations on engraving and engrossing are requested.

Commencement Music

In these days when secondary schools, academies, and colleges give the youth of our land so many opportunities to gain a superb musical education and such a high proficiency in performing ability, the director of music can make the musical part of any commencement program a fine and varied contribution to the occasion.

Theodore Presser Co. can furnish music for vocal or instrumental solos, or whatever vocal or instrumental combination of a standard character that might be desired. Single copies of requested or suggested numbers will be sent for examination with return privileges, if you will but write indicating the particular numbers, or describing the type of numbers that you would like to have the opportunity of examining.

The commencement season in its approach is also a reminder to the private music teacher that closing-of-the-season pupil recitals soon will be at hand. So it is well for the private teacher, as well as the music director, to review program plans as they stand at present, and where necessary seek out things to carry the program through to the desired length, and most important of all to provide sufficient contrast and perhaps a touch of novelty where possible.

Fourth Year at the Piano

By John M. Williams

The patience of those who have been waiting for copies of this fourth book in Mr. Williams' important educational series will soon be rewarded. The final selection of material, the detailed editing and annotating which are such a vital part of works bearing this educator's name, and the engraving of plates, have been completed, and but a short time will be required for the printing and binding.

The study material from which the author has drawn combines standard and modern resources. From the former, Mr. Williams has delved into the pages of Carl Czerny, J. Concone, Ludvig Schytte, E. Nollet, and Alexander Dorn. Modern composers of etudes are represented by Mathilde Bilbro, Albert Franz, and Cedric W. Lemont.

A noteworthy feature of this book is the group of choice pieces presented in Mr. Williams' own editing; these alone are well worth the price of the book. Complete with detailed fingerings, pedaling, phrasing, and other annotations are such favorites as *Evening Prayer* from "Hansel and Gretel" by Humperdinck; *Butterfly*, Grieg; *Träumerei*, Schumann; *Valse Excentrique*, Eggeling; *Esquisse* and *Meditation*, Lack; *Humoresque*, Dvorak; and *Reflets*, by Clarence Cameron White.

We shall continue to accept orders for this important book, until publication, at the special price of 50 cents cash, postpaid. The sale of *Fourth Year at the Piano* will be confined to the U. S. A. and Its Possessions.

The Etude Historical Musical Portrait Series



In directing attention to this unique series we can't help getting a bit statistical in order to emphasize properly certain of its unusual features. First of all, this month's instalment is the 63rd consecutive one in the series—adds pictures and brief biographies of 44 more outstanding musicians and musical personalities, making a total of over 3300 presented to date.

Continuing the alphabetical sequence, the instalment on page 210 of this issue runs on with the letter "S," from Scriabin to Seydal, includes musical notables of 15 different nationalities representing 13 distinct fields of musical endeavor.

When just one instalment is so multifarious its easy to understand why this is the most all-inclusive series of musical biographies available in any form—why it is proving so valuable for reference, for program notes and for scrap book purposes.

For any of our readers who may have missed some instalments and wish to have a complete set, as well as those who may want separate copies of past instalments to cut up for scrap books, we have printed additional copies of each page that has appeared to date. These we will be glad to supply at the rate of 5 cents each.

Advertisement

ere Is Still Time to Obtain Easter Music

rch Soloists, Organists, or Choirmasters have not selected music for the Easter es will find the promptness of Presser ce a convenience in obtaining numbers ne for preparation and presentation.

sure to make your order as complete tail as possible. If a soloist, state most rtable range; if an organist, the grade fficulty and whether desired for prelude, dde or offertory; if a choirmaster give idea as to the number and capability ur group.

efficient corps of trained music clerks ways ready to serve you promptly and igently and your order will reach you as quickly as the U. S. mail can deit.

ward Cards for Music Pupils

(Second Series)



ast month's initial announcement of this series has been enthusiastically received teachers who for years have used the inal set of 16 Reward Cards. The system iving these cards as a reward for well ticed lessons has proved most effective. or the benefit of readers who may not familiar with the original *Reward Cards* hose who overlooked last month's article he new series we give a brief description. h packet known as "Second Series" will ain 16 Reward Cards, similar to those he "First Series," also a Prize Card. Each ard Card has an excellent likeness of the poser, his birthplace, or other scene of rest, all printed in beautiful colors. On the rse there is a short biography and a facile of the autograph and a manuscript of composer. The Prize Card, printed from teel engraving, has photographic reprodons of leading composers set in an artisdesign and space for writing in the pupil's the teacher's name, the date, etc.

mong the composers represented in the series will be: Georges Bizet, Cecile aminade, Claude Debussy, Antonin orák, Edward Elgar, Christoph W. R. von uck, Edvard Grieg, Edward MacDowell, es Massenet, Moritz Moszkowski, Modest ussorgski, Giacchino Rossini, Anton Rustein, Camille Saint-Säens, Jean Sibelius l Nikolai Rimsky-Korsakow.

The special advance of publication price the *Reward Cards* (Second Series), inding Prize Card, is 35 cents, postpaid. e set only at this price, please.

Manual of Fugue

By Preston Ware Orem, Mus. Doc.



Dr. Orem has an unusual gift in that he can explain in understandable language even the most advanced problems in the science of music, and can with his original examples show the student how to carry things through himself.

This type of text book is a great aid to the teacher l assures better than any other the gain of results with the pupil. This has been ved by the great success of Dr. Orem's *rmony Book for Beginners, Theory and mposition of Music,* and *The Art of Interwing Melodies.*

This *Manual of Fugue,* now in course of blication, has ten lesson chapters and an logue. The book takes up all the various les of Fugue writing—Canon, Imitation, l Double Counterpoint being covered. roughout, the study of Fugue is handled such a way as to make the student realize at by such study beautiful music may be ated. So often Fugue study is presented in ch a pedantic fashion as to make a forlding subject of that which this book makes fascinating adventure.

Ten Studies in Style

For the Piano

By Carl Wilhelm Kern



The engraving of the plates to be used in printing this book has been completed and shortly it will be published as an addition to the *Music Mastery Series* of piano studies.

Mr. Kern's piano compositions are known to all experienced teachers as pieces that always are acceptable to students. His piano studies are not only interesting, but practical, the author's own experience as a teacher inspiring the creation of them to care for the varied technical practice needs of pupils.

In this set of studies material is provided for players in the early intermediate grades. They cover touch, phrasing, pedaling, rhythm, finger dexterity, contrasting dynamics, etc. and, in general, provide that supplementary work for earnest students' technical practice known as style.

Books of studies in the *Music Mastery Series* are uniformly priced at 60 cents. Prior to publication orders may be placed for single copies of *Ten Studies in Style* at the special cash price, 20 cents, postpaid.

One-String Solos

For Violin Beginners

By Kate LaRue Harper

"One string at a time" might be the paraphrased quotation to describe this book. Teachers who believe in "making haste slowly" will be delighted with it, because it provides that most necessary element in early violin study—attractive supplementary material.

As with books of similar grade for juvenile pianists, fascinating story texts and charming illustrations are employed and everything is so worked out as to make the children just want to play the violin. Only three fingers and the open strings are used.

This material should prove helpful either in private or in class teaching. For convenience in the latter use the work will be issued in two separately bound volumes, one for violin, one for piano, the violin part for juvenile students, the piano part for teacher or accompanying pianist. Each book will be printed in the convenient oblong size.

In advance of publication single copies of the violin part may be ordered at the special cash price of 15 cents; of the piano volume, 20 cents, postpaid.

Grown-Up Beginner's Violin Book

By Maurits Kesnar



Seekers of material for beginning the study of the violin usually are shown books of which large portions are devoted to dry exercises, and to meaningless melodies whose only value is that they make use of the notes and open tones of the four strings. This new work uses, for the same purpose, real tunes of melodic worth, thus giving real pleasure as well as a means for acquiring and developing skill; a feature that will be especially appreciated by the "grown-up beginner."

Violin teachers will find this book invaluable because of its wealth of new material. There is a liberal use of simplified arrangements of copyrighted pieces, of dances and classics from the masters, and of both familiar and little-known folk tunes and dances.

In order to acquaint the pupil with the finger patterns of each string, the "Key of C approach" is used. Interspersed with the melodies will be found charts and illustrations which make easier such problems as holding the violin and the correct placing of the fingers on each string.

To assist the violinist-teacher in giving individual instruction there has been added a second violin part to many of the studies which helps to enrich the harmony and increases the interest of the student. This added part is especially valuable in group teaching where it may be played by more advanced pupils. Piano accompaniments are provided for most of the pieces.

Our advance of publication plan enables teachers to obtain single copies of this book for 40 cents, postpaid, cash with order, delivery to be made on publication. The sales of this book will be confined to the U. S. A. and Its Possessions.

Play with Pleasure

An Album for the Grown-Up Piano Student

"Encouragement of the amateur" articles in music magazines, and the rapidly increasing number of those who "play for pleasure" are developments that may be traced directly to the influence of the radio in the spread of musical appreciation and to the fine work of the educators in our schools.

Piano teachers have learned that not all pupils aim to reach the virtuoso stage. As a result many of more mature years have taken up the study of the instrument, merely to be able to "play with pleasure."

For such of those who have passed the beginner stage our editors are compiling this book. It will contain popular favorites among better-class compositions like *Selections* from "Mikado," Sullivan; the *Gypsy Song* from "Carmen," Bizet; *España,* Spanish Waltz, Waldteufel; *On Wings of Song,* Mendelssohn and others. All will be within the playing capabilities of adult performers who can play what with younger students would be called early third grade music.

While the preparation of this book is in progress an opportunity is given all to place an advance order for a single copy at the special cash price, 40 cents, postpaid. Orders can be accepted only from customers in the U. S. A. and Its Possessions.

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

By Ella Ketterer



The modern teacher realizes the advantage of never overemphasizing any weakness that may develop in the pupil's technical development and usually strives to overcome the fault by assigning a piece which unobtrusively requires some practice of the particular technical problem This procedure is sometimes a bit expensive for the pupil who is required to buy the sheet music numbers, and realizing this Miss Ketterer, a most successful teacher, has composed a book of studies that covers practically every technical problem that may arise in third grade study at the piano.

Each of the twenty-eight etudes is one page in length and is designed to provide just enough practice material without boring the student. Arpeggios, chords, hand-crossing, chromatics, fingered thirds, wrist development and repeated notes are some of the features covered and each selection is attractively and appropriately titled to add to the pupil's interest.

In advance of publication one copy of this helpful book of studies may be ordered at the special cash price, 30 cents, postpaid.

Little Pieces from the Classic Masters

For Violin and Piano

Compiled and Arranged

By Leopold J. Beer

"Full many a gem, of purest ray serene,
The dark, unfathomed caves of ocean bear"

wrote the poet Gray, and full many a gem of melody from the writings of the great music masters is practically buried and forgotten.

The author of this book, for many years an outstanding educational authority in the music life of Vienna, delights in delving into ancient libraries for little-remembered compositions of those whose pioneering efforts meant so much to the present-day development of the art of music.

Here he presents, in easy-to-play violin arrangements (piano accompaniment), numbers culled from Rameau, Purcell, the Couperins (Francois and Louis), Bach, Handel, Gluck and Kuhnau, composers of the 17th and 18th centuries. Each arrangement is carefully fingered and the bowings plainly marked. They may be played either in first or third position.

Copies of this unique collection may be ordered now in advance of publication at the special cash price of 35 cents, postpaid.

A Child's Journey

Rote Songs for Primary School Activities

By Ada Richter



In the primary school grades the first requisite of the material used is that it be interesting. If the songs taught the youngsters can be correlated with other class activities, so much the better. When these songs are sufficiently rhythmic to be effective without piano accompaniment, if an instrument is not available, their use will be even more widespread.

Mrs. Richter, in this new book of sixteen rote songs, provides the primary grade teacher with material that will be more than welcome Not only are the little tunes melodious and very easy to sing, but each tells of some memorable experience in child life and each can be used with some feature of primary instruction.

Note the titles: *At the Barber Shop, Mr. Policeman, On a Double-Decker, The Camel, Lazy Sleepy Crocodile, Mrs. Kangaroo, An Airplane Ride, Two Frogs, A Cow, The Happy Bee, Lo Ling Lee, Tiny Suki San, Little Dutch Children, Hallowe'en, Mr. Turkey Runs Away* and *My Christmas List.*

A single copy of this book may be ordered in advance of publication at the special price of 35 cents, postpaid.

Master Pieces with Master Lessons

For the Piano

Regular readers of THE ETUDE are familiar with the "master lessons" on celebrated piano compositions which from time to time have appeared in its pages. Analyses of master works for the instrument by the greatest living teachers and piano virtuosi, such as Rosenthal, Hambourg, Edwin Hughes, Goodson, Spry, Biart and others are of priceless value to students, many of whom never would have the opportunity to journey to metropolitan centers for instruction under such renowned pedagogs.

So many requests for publication of these "master lessons" in book form have been received that the publishers, some time ago, decided to issue a volume of the most-frequently-called-for compositions. The editors are now well along in the selection and preparation of the material and the special advance of publication cash price on this work soon may be withdrawn.

There is still time this month, however, to place an order for a single copy of the volume at 50 cents, postpaid.

Child's Own Book of Great Musicians

Brahms—Tschaikowsky—MacDowell

By Thomas Tapper



Some years ago we started a series of booklets depicting, in simple language, the main events and most interesting facts in the lives of great musicians like Bach, Handel, Haydn, Beethoven, Mozart, Chopin, Grieg, Mendelssohn, Liszt, Schubert, Schumann, Verdi and Wagner.

We are now preparing three more booklets pertaining, respectively, to Brahms, Tschaikowsky, and MacDowell. These are great composers who all lived long enough to begin to enjoy the fruits of growing popularity and increasing income, so different from a few, like Mozart and Schubert, whose lives were a constant struggle for existence.

In the lives of all great men were many incidents and experiences of interest to the young mind. It is always true that when a child knows something about the composer whose music he is studying, he takes more interest in his work and gets a better groundwork of musical knowledge, thus leading to better interpretation. Learning how composers, through perseverance, overcame great obstacles, should always be helpful to young pupils in surmounting their own problems.

Accompanying each book is a sheet of pictures to be cut out and pasted in their proper places in the book. Interest is further

Child's Own Book

(*Continued from Page 273*)

strengthened by the art cover, and by the needle and cord furnished with each copy for binding the book.

While the regular price of each book is 20 cents, single copies of the three new books may now be ordered at the special advance of publication price of 10 cents each, or 25 cents for the three. Cash must accompany the order; delivery will be made upon publication.

The Tortuous Way

Not every snowflake that falls on the mountain-top, nor every raindrop coming down on the hillside is destined to reach the sea. Some help make up stagnant or muddy puddles that seem to serve no purpose. Others fill a passing need of dry soil, while others go by way of the evaporation process.

In some places melting snow waters, or many drops of rain, seem to find a course to a quick meeting with others which flow into a mighty river, rushing onward to the sea. In other instances the snow water must twist and turn hundreds of times trying to find a way down the mountain side, and then there are tortuous wendings through woods and around hills before the way of great waters is met.

The Publisher's Printing Order is like the way of great waters. It is here that the successful music publications eventually find their way as it becomes necessary to print new editions. For some music works it is a matter of but a few months after the first edition before a reprinting is necessary, in other cases works which now seem destined for immortality did not make any headway until years after the first edition.

It is an education for the active music worker to become acquainted with works which sell sufficiently well to require reprintings. Here are some of the things reprinted on Printing Orders of the past thirty days.

SHEET MUSIC—PIANO SOLOS

Cat. No	Title and Composer	Grade	Price
24425	My First Dancing Lesson. *Johnson*	1	$0.25
15375	Pretty Little Song Bird. *Spaulding*	1	.25
4323	The Tin Soldiers' Parade. Op. 19, No. 5. *Kern*	2	.25
24819	An Evening Story. *Ketterer*	2	.30
9732	The Ladybird. Op. 269. *Kern*	2½	.35
23020	Priscilla. *Bliss*	3	.30
30725	Twilight. *Hyatt*	3	.40

SHEET MUSIC—TWO PIANOS, EIGHT HANDS

25628 Barcarolle. *Ketterer* 2 $0.70

ELEMENTARY MATERIAL

Writing Primer. *Morris* $0.30

JUVENILE SONG COLLECTION

My First Song Book. *Richter* $0.75

PIANO STUDIES

Adventures in Piano Technic. *Ketterer* $0.75

PIANO INSTRUCTORS

Music Play for Every Day. Complete $1.25
Second Year at the Piano. *Williams* 1.00
Grown-up Beginners' Book. *Felton* 1.00

PIANO COLLECTIONS—SOLO

Reverie Album $1.00

PIANO COLLECTIONS—FOUR HANDS

Standard Duet Players' Album $0.75

SHEET MUSIC—VOCAL SOLOS

14561 By the Waters of Minnetonka (*High*). *Lieurance* $0.60

VOCAL METHODS AND STUDIES

Educational Vocal Technique. Vol. 2. *Shaw-Lindsay* $1.00

VOCAL COLLECTIONS

Famous Songs. (*Soprano*) *Edited by Krehbiel* $1.50

CHORUS AND PART SONG COLLECTIONS

When Voices are Changing. Song Book for Boys. *Breach* $0.75
A Day in Venice (Three-Part Women's Voices). *Nevin* ..... .60

CHURCH MUSIC

Junior Collection of Anthems $0.50

VIOLIN ENSEMBLE

Easy Quartets for Young Violinists
Parts, each $0.40
Piano acc. .75

PIPE ORGAN

26210 Vesper Hymn. *Bishop* $0.40
30080 Toccata in F. *Widor-Rogers* ..... .80

PIPE ORGAN COLLECTION

Presser's Two-Staff Organ Book. *Felton* $1.00

OCTAVO—MIXED VOICES, SACRED

20801 Breathe on Me, Breath of God. *Matthews* $0.12
10085 Now the Evening Shades. *Bird* ..... .12
10436 My God, and Is Thy Table Spread. *Berwald* ..... .06
15694 Make Me a Clean Heart O God. *Lansing* ..... .12
15702 Lift Up Your Heads O Ye Gates. *Terry* .15

OCTAVO—MIXED VOICES, SECULAR

21082 Dawn Stands Before the Forest. *Crist* $0.10
15555 Sleep, Dusky Babe. *Clark* ..... .12
20764 Chant of the Corn Grinders. *Lieurance* .12

OCTAVO—TREBLE VOICES, SACRED

35155 Into Thy Loving Care (*Three-Part*). *Mackenzie* $0.06

OCTAVO—TREBLE VOICES, SECULAR

15627 Bridal Chorus, From The Rose Maiden (*Two-Part*). *Cowen-Warhurst* $0.12
20640 Tinkle-oo (*Two-Part*). *Forman* ..... .08
20486 Sleepy Hollow Tune (*Three-Part*). *Kountz* ..... .12
35109 There's a Lark in my Heart (*Three-Part*). *Spross* ..... .15

OCTAVO—SCHOOL CHORUSES

20309 Skating Song. (*Unison*). *Stults* $0.06
20353 Dutch Lullaby (*Two-Part*). *Wilson* .. .08

Caution!

Daily receipt of complaints from music lovers in many places that they have paid for a subscription to THE ETUDE and have received no copies, causes us again to warn every one against paying money to strangers. We never tolerate high-pressure sales-talk measures. Look out for the man offering THE ETUDE or other high class publications in combination at ridiculously low prices and accept no ordinary stationery-store receipt. Authorized representatives of THE ETUDE carry the official receipt book of the Theodore Presser Company, publishers. Permit no changes nor alterations in any contract offered. Read carefully any order blank offered you. We especially warn Canadian music lovers that there is a group of swindlers working in the Provinces who offer THE ETUDE at a price which is invariably a cut rate. Pay no money unless you are convinced of the responsibility of the canvasser. We cannot be responsible for money paid to swindlers.

Changes of Address

Where a subscriber changes his address, it is imperative that we be notified at least four weeks in advance, giving both old and new addresses. Magazine wrappers, of necessity, are addressed very much in advance of the date of publication to insure delivery of copies on the first of the month. Unless these changes of address are received promptly, the next copy will go to the old address. Please help us to give you good service.

Useful Merchandise Given for Etude Magazine Subscriptions

THE ETUDE offers high class merchandise as a reward for those music lovers who obtain subscriptions for this magazine. You may have, in your circle of musical friends and acquaintances, some who are not ETUDE subscribers. Interest these people, secure their subscriptions and we will send you a fine gift as our appreciation. See partial list of premiums offered on another page in this issue. Send for Premium Catalog showing complete list of gifts.

Saint-Saëns as a Spy

IN HIS youth, Saint-Saëns was threatened with tuberculosis, and he continually made trips to Africa and other southern climes to find warmer weather. So successful was he in preserving his health that he lived to the hale and hearty age of eighty-six. Once he went to Palmas in the Canary Islands, with the intention of finishing his work and following his hobby of solving astronomical problems. He traveled incognito and arrived unknown. He locked himself in a room for hours at a time, and 'ere long the local police became convinced that he was a dangerous spy. He was conscious of being watched and three times changed his address. Finally he was obliged to inquire what was the matter, whereupon he confessed who he was and was received with marked honors by the public.

* * * * *

"The teacher, if he is finally to come to that point of proficiency in his art where he can even measurably predict and control what his pupils are to think and feel and do, must begin by learning such fundamental facts about human nature, and especially about child nature, as are fairly universal in their application."—Karl W. Gehrkens.

Songs of

BERNARD HAMBLEN

His Almighty Hand	(Cat. No. 19934)	*E-g*	$0.60
"	(Cat. No. 19935)	*c-Eb*	.60

Also published as Anthem for Choir of Mixed Voices—S.A.T.B. (Cat. No. 20732) 12c

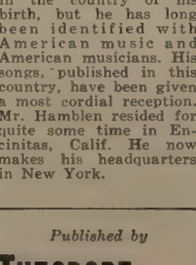
I Am Fate!	(Cat. No. 30531)	*E-F*	T.60
"	(Cat. No. 30170)	*a-D*	T.60

Orchestration for Low Voice may be rented

Love's Perfect Song	(Cat. No. 23370)	*F-gb*	.50
"	(Cat. No. 23371)	*d-E*	.50
"	(Cat. No. 23372)	*c-D*	.50
Rose of Love, The	(Cat. No. 22814)	*Eb-F*	.50
"	(Cat. No. 22815)	*c-D*	.50
Sunshine in Rainbow Valley	(Cat. No. 23341)	*E♯-g*	.60
"	(Cat. No. 19947)	*E-gb*	.60
"	(Cat. No. 19948)	*c♯-Eb*	.60
"	Duet (S. and A.) (Cat. No. 23182)		.60



Also published for Mixed Voices—S.A.B. (Cat. No. 20744) 12c; Treble Voices—2 Part (Cat. No. 20757) 12c; Treble Voices—4 Part (Cat. No. 20613) 12c



BERNARD HAMBLEN

This composer of songs that singers like to sing was born in Yeovil, Somersetshire, England. His education was obtained in the country of his birth, but he has long been identified with American music and American musicians. His songs, published in this country, have been given a most cordial reception. Mr. Hamblen resided for quite some time in Encinitas, Calif. He now makes his headquarters in New York.

Published by

THEODORE PRESSER CO.

1712 Chestnut Street
PHILADELPHIA, PA.

World of Music

(*Continued from Page 212*)

THE MUSIC EDUCATORS NATION CONFERENCE held its twenty-fifth c vention at St. Louis, Missouri, from Ma 27th to April 1st. Along with addresses leaders in various branches of School Mu other attractions were the National H School Band of two hundred and fifty lected student players, the National H School Orchestra with two hundred and fi members, and the National High Sch Festival Chorus of two thousand voices

MADAME SUELKE SHAW, Philad phia's eminent soprano of former yo passed away on January fourth, at the of seventy-eight. Born in Philadelphia, finished her vocal studies with Ettore Ba half-brother of Adelina Patti, was for nea a half century popular in the East, as c cert and oratorio singer, and for thirty ye was the leading soloist of famous Stephen's Church in Tenth Street.

QUEEN ELIZABETH'S Grammar Sch Choral Society, of Blackburn, England, p sented the "Hiawatha's Wedding Feast" our Longfellow and the British Coleridg Taylor, on the school's Speech Day, Dece ber 20th, last.

A MILLION DOLLARS' WORTH Stradivarius instruments are said to h been used in a concert presented in Carne Hall, New York, on the evening of 1 December 20th, commemorating the bic tennial of the death of this greatest of vio makers. The eighteen specimens used inclu some of the most prized of all "Strad and of particular interest was the play of two of the only five quartet sets kno to exist.

MRS. FANNIE STEMBRIDGE MU SON, long a leader among musicians, org ists and teachers of Sanford, Florida, a vicinity, and a friend of THE ETUDE and the Theodore Presser Company, almost fr their beginning, passed away on Decem 29th, 1937. Our appreciation and sympat go to her many friends.

* * * * *

COMPETITIONS

THE AMERICAN SOCIETY OF TI ANCIENT INSTRUMENTS is offering Prize of Five Hundred Dollars for a com sition to require not less than fifteen minu nor more than twenty-five minutes in its p formance, and to be suitable for interpre tion by this ensemble. The competition clo August 31, 1938; and full information m be had from Mr. Ben Stad, founder and dir tor of the organization, 4331 Chestnut Stre Philadelphia, Pennsylvania.

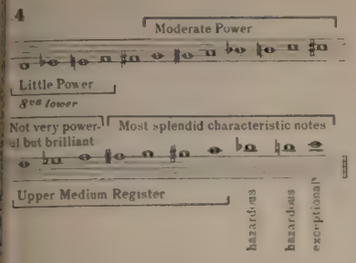
A PRIZE OF ONE THOUSAND DO LARS is offered by the Cincinnati M Festival Association, for a composition fo children's chorus of six hundred voices which an adult chorus may be added), w orchestra, or organ, or both. The work w be performed at the May Festival of 19 entries close August 31, 1938; and full i formation may be had from the May Fe tival Association, 142 West Fourth Stre Cincinnati, Ohio.

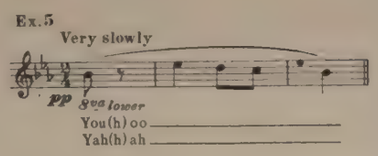
THE SALZBURG OPERA GUILD offering a prize for an Opera on an Am ican subject, by an American compos The winning work will be performed by t Guild, and the composer will receive trip to Salzburg with two months of ente tainment at the Guild Headquarters in t Schloss Mondsee, during the summer Sal burg Festival. Manuscripts must be s not later than May 1st, to Mr. Pa Csonka, Mondsee, Austria, from wh further details may be learned.

THE W. W. KIMBALL PRIZE of O Hundred Dollars is offered again by t Chicago Council of Teachers of Singing, t time for a setting of the poem, *Longf* by Matthew Arnold. The contest clo June 1, 1938, and full particulars may had from D. A. Clippinger, 617 Kimb Hall, 306 South Wabash Avenue, Chica Illinois.

The Interesting Falsetto

(*Continued from Page 222*)





oting that head voice is characterized a fluty, birdlike quality, which can be duced by both sexes, and recommending use by a man for illustration when hing women, Mr. Shakespeare warns t it is not "that whoopy falsetto which often mistaken for head voice, nor is it t soft effect sometimes heard in the y high notes of the tenor voice which produced by the medium register." Nor it that "whoopy sound heard in so- ed male altos, and also in yodling." (See . Shakespeare's latest and smaller book, ain Words on Singing."—This book is w out of print and can be found only public libraries and in collections made teachers of singing.—Editor.)

Paul Savage is a real thinker, and in his reative Singing" sets forth a body of ught worthy the serious attention of dents of voice. He rejects the "register" trine and describes the "break" as not erent in the nature of the vocal instru- nt, but the result of wrong thinking.

We hold that the real working compass a singer's voice is that series of tones on which he can show a swell, at least some degree, and pronounce distinctly. hether the very light high tone of the n's voice (called by some the falsetto) of acceptable quality and can be strength- ed without loss of quality and continuity, any individual case, is the test of its ghest artistic usefulness to the singer. a light, very high note, is of a lovely, ty quality, it may be of service for a rticular and limited type of phrasing. No he which is the product of a rigid vocal paratus can be agreeable to cultivated rs. When there is no rigidity, and the ill of the singer in managing the breath essure enables him, upon a given pitch, increase that pressure, and bring a eater amount of substance into vibration, thout disturbing the responsive freedom the vocal instrument as a whole, we have e artist at work. In training young tenor ices it is often advantageous to give them rly work in finding, by skip from below, e light, high production we call head ice, and to carry it carefully, without loss evenness or quality, slowly downward, far as may be, in the scale; for instance, Should there be difficulty in finding the light, high tone on the top pitch given, try the exercise at a higher pitch. The head voice is accompanied by a sensation as though it were reflected into the top of the head toward the back, rising and falling there, following the curve of the skull, with the change of pitch. The vowel is always to be thought of as though formed in the upper front mouth. The great value of head voice, for practice, lies in the fact that it positively will not sound if there is the least rigidity in the vocal apparatus, particularly at the back of the tongue, and at the jaw. Short, downward arpeggi may also be used in similar fashion. Any vowel desired may be substituted. The preliminary aspirate may later be dispensed with, but a click of the glottis must be avoided. The Y syllable is intended to assist in a free and sufficient opening of the mouth. There must be no movement of the lips, jaw and tongue after the first syllable. This head voice may well be used by baritones and basses, as high and as low as it can be found, as a valuable device for discovering what it really is to sing with a nonrigid, open throat. When the attempt to sing a high pitch with the head tone results in the production of a hooty, whiney, or whistling sound, this bad effect is not to be charged to the use of a register called the falsetto, but to a lack of skill in keeping the vocal instrument free from rigidity, upon the basis of a properly managed breath. The important rule in this connection is to compel the note to sound to the minimum breath pressure.

As the pitch lowers, step by step, the feeling as of reflection of tone into the upper back head is gradually lost, should the power of the sound be increased, and a sensation as of tonal vibration in the upper front mouth and face takes its place. The combined sensation narrows and concentrates automatically, as the pitch descends. This sensation in the face and mouth is a sign that the tone generating apparatus in the larynx, and the resonating cavities above, are being allowed to perform their functions in starting, sustaining and reënforcing the tone without interference.

Underneath all this work, from the very beginning, must lie the development of the student's concept of tonal beauty, and of his earnest desire to make singing the expression of thought and feeling.

Fretted Instruments Department

(*Continued from Page 271*)

ith the scales, using the orthodox manner of riking by letting the fingers turn towards e palm of the hand. Chords and arpeg- os and other intricate movements can done only with the stroke of this type. common fault of many amateur guitar- ts is placing the fingers under the strings d pulling them upwards. When released e strings will snap back on to the finger- ard and create more noise than tone. No matter what stroke is being used the and should always be kept quiet and all tion should come from the fingers which ust be held closely together; the move- ent of each finger should be kept to a inimum, especially so in rapid passages.

QUESTION BOX

J. E. R., Washington, D. C.

The bass strings for classic guitar are made of silk wound with silver wire. The treble strings are made of gut and for these a good grade of first, second and third violin strings of medium thickness may be used. These gut strings must be true in their entire length on account of the fretted finger board. Some dealers carry a string made especially for the guitar. Try to obtain this, if possible. If you will send your name and address we will be pleased to give you the other information desired.

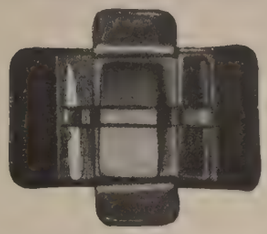
WE OFFER YOU THESE

Valuable Rewards

FOR MAKING NEW FRIENDS
FOR "THE ETUDE"

● In return for subscriptions to THE ETUDE, which you can easily and quickly obtain from your musical friends and acquaintances, we will send your choice of these attractive articles WITHOUT COST. All you need do is send us the name and address of each subscriber together with $2.00 for one year or $3.50 for two years, together with your choice of reward. It's as easy and simple as that. Get your first order and send it to us today. In Canada add 25c a year for postage. Foreign postage is $1.00 a year extra.

COMB and BRUSH KIT



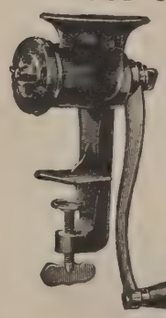
A compact arrangement including brush, comb and nail file in a black leather case. Your reward for securing ONE SUBSCRIPTION. (Not your own.)

ADJUSTO-LITE



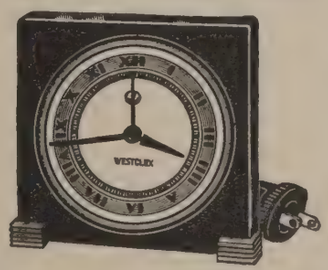
This unique lamp clamps everywhere —can be used for reading, writing, sewing — protects eyes and eliminates eyestrain. It is finished in brush brass and comes with cord and plug. Height, 12". Base 4½" by 3". Awarded for securing THREE SUBSCRIPTIONS.

FOOD CHOPPER



A very practical kitchen utensil. This Keystone Chopper will grind any kind of meat, raw or cooked; all kinds of vegetables —coarse or fine. It is easy to operate; easy to clean. Complete with 3 cutting plates. Your reward for securing TWO SUBSCRIPTIONS.

ELECTRIC ALARM CLOCK



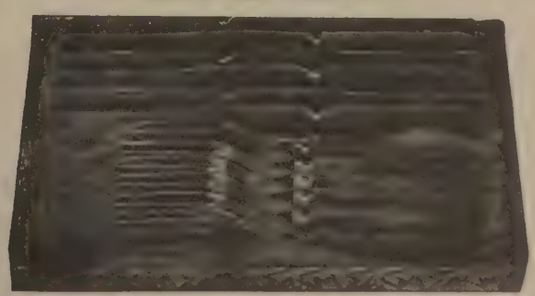
Now you can have a dependable Electric Alarm Clock to waken you at whatever hour you wish. This is a genuine Westclox. Its ivory color harmonizes with any other color and will always be clean and new looking. Your reward for securing SIX SUBSCRIPTIONS.



"SAVAGE" OVENETTE

A practical kitchen utensil—bakes, roasts, toasts perfectly on any cooking burner—saves fuel—cooks without overheating the kitchen. Approved by Good Housekeeping Institute. Your reward for securing TWO SUBSCRIPTIONS.

KNIFE and FORK SET



A fine set of six stainless steel Knives and Forks with genuine Marbalin non-burn handles—your choice of green, red, or onyx. A very practical gift and award. Your reward for securing TWO SUBSCRIPTIONS.

Send All Subscription Orders Directly to

The Etude Music Magazine

THEODORE PRESSER CO., Publishers, 1712 Chestnut St., Philadelphia, Pa.



THE JUNIOR ETUDE

Edited by

ELIZABETH A. GEST



? ? ? Who Knows ? ? ?

1. What is the meaning of *seconda volta?*
2. If a dominant seventh chord, in the major key having four sharps, contains the notes B, F-sharp, A, what is the missing fourth note?
3. Who wrote *My Old Kentucky Home?*
4. What is Bach's greatest composition?
5. Who was the first American composer?
6. In what country was the first opera produced?
7. About what date?
8. Name the operas in Wagner's Nibelungen Ring.
9. How many thirty-second notes equal a dotted half-note?
10. What is the interval from C-sharp to B-flat?

(*Answers on next page*)

Frisky Rhythms

By Danelia Jannsen

THE SQUIRREL, Frisky, has some rhythms all his *own;* just watch him at his antics when he's all *alone!* In slow *adagio* he leaves his tree-top *nest,* and scouts along the branches to see what move is *best.*



Frisky

All's well along the tree-trunk; then with *presto spurt,* he runs a bit, then pauses with his mind *alert;* and as he looks around, his metronomic *tail* keeps time to careful thinking on a *largo scale.*

A change! six-eight, *stringendo!* Safe to scamper *on, toccatowise,* clear down the tree, across the *lawn. S-taccato* sniffing, 'neath a bush, he seeks a *treasure* (acorns buried long ago to give him *pleasure*). Ha! a clew! Now watch him dig. His paws *a-prance,* as when a great pianist plays a whirlwind *dance.* The treasure's found! With nut to mouth he's on his *haunches,* and *vivace,* now, his teeth into the shell he *launches,* like rhythmic castanets, they sound a *rat-a-tat.* Oh dear, there's sudden danger! His enemy, the *cat* comes into view, his heart goes *pit-a-pat.*

And *presto,* now there's vacancy where Frisky *sat!* For like a rush of *demisemiquavers,* played *prestissimo* by one who never *wavers,* Frisky runs right toward the tree, his refuge without *fail,* himself a blurry note, a wobbling stem, his *tail.* Then up the tree, *volante,* puss a racing *second;* Frisky's on a branch which cunningly he's *reckoned* Puss could never reach.

From here, with *ad lib. chatter,* laughs at Kitty, foiled, who starts a downward *patter.* He's climbed too high, and Frisky taunts him nigh to *grief.* He's down, and off he slinks to Frisky's great *relief.*

In all his rhythms Frisky never used a *rest,* but now he takes a long one in his tree-top *nest.*

DONALD AND THE GYPSY

By MARJORIE KNOX

DONALD was returning from his music lesson, when beyond him in the shaded road, he saw a rickety truck parked under a tree. In it were at least eight brown faced Gypsies.

From somewhere behind the high boarded sides of the truck, he heard a violin. Unexpectedly, a little Gypsy girl jumped from the truck and skipped toward him. She held out her hand and said in English, "I will tell your fortune, if you will let me read your palm." Donald sat quietly and let her tell him about his wonderful future. Then he summoned up enough courage to ask her about the violin he had been hearing.

"Someone in your family takes violin lessons, doesn't he?"

"You don't know much about Gypsies, do you, Boy?" or you would know that Gypsies do not have to take music lessons as Americans do; they are born musicians. They learn what they know from other people; they have a wonderful natural talent for imitation. It was I who was playing the violin you heard. I have never read a note of music in my life. I learned to play by listening to people I met during our travels. Wait! I will get my violin and play for you." She returned quickly and played for several minutes without a single pause or mistake.

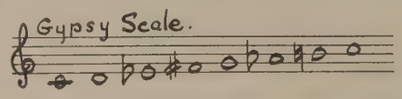
"Beautifully done!" exclaimed Donald. "I wish I could do it that easily; I have to study so hard to learn what I do," he added, with a short sigh. Then he brightened. "Does your music have scales?"

The Gypsy girl frowned slightly, then put her violin to her shoulder, saying: "I think I know what you mean. Would a scale go like this?" She played these notes:

"Yes, that is a scale," nodded Donald, "That is a Gypsy scale with its two augmented seconds. That one you played has an oriental sound to it."

"We have many scales like that in our music. But you know," the Gypsy confided to Donald, "What Americans often call *real* Gypsy music is almost always Hungarian, because the Gypsies who have lived in Hungary have made more music than any other branch of the Gypsy people."

"Listen!" the boy exclaimed. "I do know something about Gypsy music that perhaps you don't! Hungarian Gypsy music has been used in hundreds of famous compositions. It is found in Haydn's *Gypsy Rondo,* piano trio and Franz Liszt's many "Hungarian Rhapsodies." Johannes Brahms' numerous compositions and "Hungarian Dances" have many folk songs for their themes. Bach's compositions show that he was influenced by it.



The Gypsy handed him her violin, saying, "Play something for me." Donald obeyed, and played Brahms' *Hungarian Dance, No. 5*

When Donald finished playing, the Gypsy was wide eyed with surprise. "You play very well, too," said she.

Eager to know still more about these interesting Gypsy people, Donald hastened to ask: "Just what are Gypsies anyway? What country did you all come from in the beginning?"

"We are called "Gypsies" because it was first thought that our people came from Egypt, and so the word "Egyptian" was contracted and we were named "Gypsy." In truth, we originated in Asia and roved in many countries of that continent. We came to Europe about the fifteenth century. You probably hear us often referred to as "Bohemians." That is because so many of our people have made Bohemia their main camping ground. "Bohemia" is now included in the country called Czechoslovakia.

"But your language," Donald said thoughtfully, "what do you speak when you are over there in the truck with your family?"

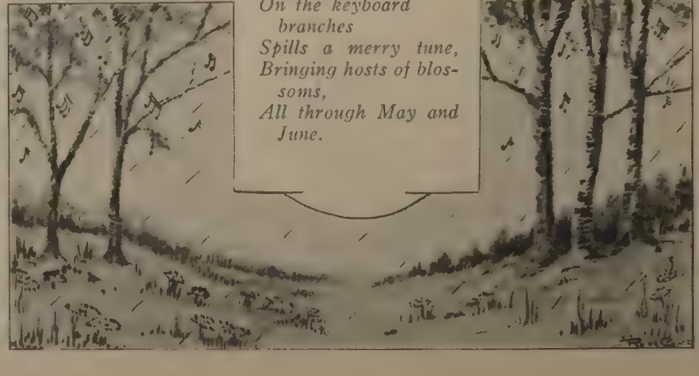
(*Continued on Next Page*)

AN APRIL LILT

By LOUISE GODFREY OGLE

Bright-eyed little raindrops
Tap the budding trees;
"April's here" they carol,
"Come out, baby leaves."

Tumble, tumble, tumble,
Down they pour legato;
Tinkle, tinkle, tinkle,
Less'ning to staccato.



On the keyboard branches
Spills a merry tune,
Bringing hosts of blossoms,
All through May and June.

Music's Gymnasium

By E. A. G.

You hear a good deal in school abo "gym work" and the many advantages "taking gym;" in fact, lots of pupils thi that is the best thing in school. You "gym work" so you will grow strong, you will be good enough to play bask ball, or hockey, or baseball, or to be a go swimmer or diver, or what ever your fa orite sports activity happens to be.

In your piano work you also have certain amount of "gym" to do, and y do it so that your fingers and arms a wrists will grow strong and be able play well on the keyboard, or on a violi or on what ever your favorite instrume happens to be.

You do not swing Indian clubs mere to learn how to swing them, but for t good the exercise will do your arm and shoulders, to make them strong enou for other sports activities, or for yo general health.

You do not practice five-finger exerci just to learn how to play them, but f the good this exercise will do your han and fingers, to make them strong enou for playing the piano, or for your gener musical health.

So remember your musical "gym" wo and "Daily Dozen," and look forward the goal that they will help you win.

Bridge Building

By Augusta Wixted

IN THE PRETTY little village of Maj Sixth the townspeople voted to have series of arched bridges erected in the Fenway.

The most expert of engineers was co sulted and his blue prints promised great to improve and beautify the landscape.

The day for the actual work arrived a everyone was interested in the progress the construction. Stone piers were erect on each side of the bridge in order t support the arch. The stability of the stru ture depended largely upon these pier They must be solid, for they must carr not only the weight of the arch but also t weight of vehicles which would travel ov these bridges. The inhabitants of Maj Sixth would not have it sung that "Fenwa Bridge is falling down"; and so all wor must be carried on with care and thoug for the future.

Now it occurred to all the young mu cians in this little town that the hand of pianist was intended for nothing other tha an arched bridge. After thinking the ma ter over carefully they realized that t thumb was to serve as one pier and t little finger as the other pier and that the two fingers must support the arched brid of the hand. A span of a sixth was agre upon for the series of bridges to erected upon the keyboard.

After watching the careful work of t bridge builders in the Fenway they we home and practiced spanning a series sixths and no musicians in all the land ha better shaped hands or played sixths wi more assurance.

These musicians would not have it sa that their bridge was "falling down" eith

DONALD AND THE GYPSY

(Continued)

have a language of our own. It is e ancient "Prakrit," or Indian, com- ith the languages of the numerous with whom we come in contact many travels."

me show you how Gypsies dance." watched. At first, her dancing was ow; and something about it made l; then before he knew it she had l its *tempo* (time), and her red ure was moving about like darting of flying, angry fire. Finally she and her golden earrings ceased apid reflecting of the yellow, low- ering sun of the early Summer evening.

"What you just saw," said she, "is the kind of dance we Gypsies love to do. It is called a "Czardas." Did you notice its two parts: one slow, the other fast?"

Donald nodded. "It was a lovely dance, Gypsy Girl. I could feel its strong rhythms and accents. That, too, I suppose, came from Hungary?"

"You are right," and before he knew it, Donald was waving goodby to her as she waved at him from the sputtering truck that was beginning to creak down the street.

FINGER FROLIC

(For very young Juniors)

By ERNA KABLE

's ten little fingers had really to practice this morning, but Betty ken them out of doors to play s with brother. The ten little fingers t like to play marbles—they were y good at it, and they did not think much fun. But they did like to play no, and they could do that rather f Betty would only let them. But l not give them half a chance, and ecided it was time to do something t.

now what we'll do," said one little "we will learn to play by ourselves, y won't help us."

t morning at practice time the little were very happy. As soon as Betty em on the shiny keys they began their best; but Betty looked out of the window, and one of the little fingers lost his place, another fell off his key, and another did not play at all.

Then, suddenly, all the ten fingers were running and scampering, up and down the keyboard. They chased each other, pushed and joggled. Betty's mother came in to see what the noise was. Betty seemed to have fallen asleep and the ten little fingers were trying to practice by themselves!

Betty promised she would not treat them that way any more. She would guide them and teach them to play.

And that is just what she did. The ten little fingers worked ever so hard after that, and soon Betty had them playing very well indeed, and it was hard to tell who was more pleased, Betty or the ten little fingers.

Letter Box

UNIOR ETUDE:
n I was only four and a half I began the piano in my own way and at the ight I began taking lessons. I now play y different places and am the pianist in ool orchestra. I have won several con- nd have given one recital of my own. In ure I hope to be a fine pianist and com-

From your friend,
PATRICIA TOBIN (Age 15),
Wisconsin.

UNIOR ETUDE:
uld like to tell you about a very in- g recital given by our Junior Club. hole idea centered around the circus. background the stage had big, card- animals, painted in bright colors and painted holding a bunch of real s, which gave a very colorful effect. o had greens, such as ferns. Our pro- were made to resemble small circus We closed with a number by our band, called the "Kitchen Sym- " For this we wore chef's caps and , and four little boys were dressed kies. These costumes were made by two large paper circles with scalloped a face being painted in the center, were placed on the front and back h boy and held together with paper

the back of the room we had on dis- our scrap books, so that our guests look at them. This made a lovely ex-

From your friend,
S MARIE RUPPELT (Age 11), Iowa.

ss Violin and Mr. Cello

By Helen Oliphant Bates

The violin is a lassie,
A sweet and dainty lassie;
Her voice is soft and high,
Like the birds that fly the sky.

The cello is a laddie,
A big, fine, handsome laddie;
His voice is rich and low,
When singing Do-Mi-So.



JUNIOR ETUDE CLUB
Omaha, Nebraska

Honorable Mention for January Essay:

Lois Johnson; Charles Medlin; Margaret Goodman; Alice Carolan; Rosalie Tilley; Valene Christinsen; Stella Mayer; Rachael Williams; Wynonna Moore; Sarah Louvenia Byrd; Virginia Snider; Jane Robinson; Jean Wilhelm; Elizabeth Grigsby; Barbara Quirt; Joan McLain; Flora Mae Fernandez; Phyllis Terry; Jane Kaffenberger; Georgina Sanderson; Vera Cooper; Lee Fisher; Alges Olson; Selma Karau; Elizabeth Strike; Laurie Carlock; Betty Drucker; Ellin Hager; Charlotte Thiele; Hermina Maassen; Muriel Roberts; Grace Larson; Mary Moss; Harry Hinkle; Robert DeSio; Wilma Simms; Margaret Mawn; Margaret Donahue; Mary Louise Flitter; Fred Chasan; Jean Oldroyd; Patricia Berg; Mary Spitalieri.

Honorable Mention for January Opera Wheel Puzzle:

Grace Larsen; Nancy Anne Zanolli; Ann Marie Friedly; Elizabeth Jones; Betty Jordan; John William Murray; Fred Chasan; Sheila Falconer; Jane Robinson; Carol Plisch; Helen Fraze; Ann Doris Oates; Roslyn Secunda; Katherine Fraze; Elizabeth Johnson; Lenore Glaser; Jean Katz; Marilyn Hagen; Lola Wallace Howell;

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "How to listen to music." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by April eighteenth. Names of prize winners and their contributions will appear in the September issue. The thirty next best contributors will receive honorable mention.

RULES

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

When clubs or schools compete please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules and conditions will not be considered.

Does Practice Make Perfect?

(Prize Winner)

DOES PRACTICE make perfect? I had to stop and think about that one. But what I concluded is that I think anybody would say yes. And one reason is this. My sister came home for the week end and, finding her new number of The Etude on the piano, she immediately sat down and began to play. In one of the pieces she made mistakes in the same place several times. She worked and worked on it. No use. The next morning when she got up she tried it and played it perfectly.

Almost the same thing, only on a different basis happened to me. There was a song I liked very well and I made up my mind to learn it, so I did. It was awfully hard at first but soon I knew it by heart because I practiced it so much.

Yes, practice does make perfect.

VERNON MCCAIN (Age 10),
Class C, Idaho.

Does Practice Make Perfect?

(Prize Winner)

DOES PRACTICE make perfect? After having concentrated upon the subject of discussion my mind was in a whirl.

Practice does or does not make perfect. To some it does and to others it does not. My own aim is always to play the very best I can. When I am to play in public I commence the study of my classics months ahead, and after the first week of sincere and earnest hard practice I feel that I have accomplished a great deal. Then later the task is made easier by constant repetition. Finally, I can play the piece perfectly. So to me, practice does make perfect.

A little saying which always runs through my mind is, "If at first you don't succeed, try, try again."

THOMAS GALLEN (Age 15),
Class A, Ohio.

Does Practice Make Perfect?

(Prize Winner)

THE RIGHT KIND of practice does make for perfection. Some people can sit down at a piano and practice for three hours very slowly and then close their books and walk away without any more knowledge of what they played than when they first started. Others can practice only one half hour and concentrate while doing it. They gain more than those who practiced three hours. This is my explanation of real practice.

Perfection is never reached, even by the greatest artists—but a standard of perfection is. Each of us is endowed with a limited amount of talent; and we acquire our standard of perfection by *real* practice, although our standard may not reach that of a great artist.

JEANNE BIDWELL (Age 13)
Class B, Michigan.

Answers to January Opera Wheel Puzzle

Faust; Fidelio; Lucia; Tosca; Aïda; Lohengrin; Carmen; Oberon.

Prize Winners for January Opera Wheel Puzzle:

Class A, Thomas Petrick (Age 14), Illinois.

Class B, Jean Fordenbacker (Age 12), Pennsylvania.

Class C, Katheryn Kane (Age 9), Kentucky.

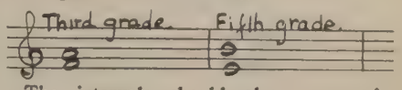
What Grade in School?

GAME

By Gladys Hutchinson

IN ORDER to play this game, it is necessary to have "flash cards" containing various intervals.

The leader flashes a card and says, "What grade in school is this?" and the players in turn, will answer according to the degrees of the intervals.



The intervals should also appear in broken form.

For advanced students the game of intervals can be carried to defining the kind of intervals. Explain that every interval has two names just as every person has a given name and a surname, as major third, minor sixth.

Answers to Who Knows

1. The second time. 2. D-sharp. 3. Stephen Foster. 4. The "Mass in B minor." 5. Francis Hopkinson, a signer of the Declaration of Independence. 6. Italy. 7. About 1600. 8. "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung (Dusk of the Gods)." 9. Twenty-four. 10. Diminished seventh.

Operatic Subtraction Puzzle

By Stella M. Hadden

EACH ANSWER begins with the last letter of the preceding word and contains one letter *LESS*.

1. An opera by Wagner
2. An opera by Verdi
3. An opera's prelude
4. Ill-fated lover in the opera, "Lucia"
5. An opera by Weber featuring a magic horn
6. An opera by Bellini
7. An opera by Verdi
8. A part of an opera
9. Initials of conductor who brought fame to the "Chicago Opera"
10. A consonant



MERRY MELODIES MUSIC CLUB
Albany, Oregon

LETTERS FROM ETUDE FRIENDS

One Community and Its Music

To THE ETUDE:

"Shop work supplementary activity to general music development"; so reads an "A. P." headline. In Winnetka, Illinois, David Dushkin, Director of the School of Musical Arts and Crafts, believes general musical development more important than proficiency on any given instrument; so this article states. I believe in it for the general public.

Some of our rural schools in Waseca County are doing just that, and our city schools have begun it, with cornstalk flutes, cigar box violins, and water glasses or bottles for xylophones. One rural school teacher had drums made of tin boxes, the ends covered with old inner tubes. For drumsticks she had old organ stops. The old school organ was good for nothing else.

Of course the cabinet organ is found in most rural schools; and it is an ideal instrument for use with children's voices. Many of these instruments have grown old in service and are practically useless. A neighboring school has just purchased a new one.

PWA with its recreational leaders, has brought puppetry to the children. Rural electrification will soon allow radios in the rural schools.

Our 4H clubs gave a pageant one fall at the County Fair. These clubs have their musical and dramatic contests.

We have placed in one school a wall map of instruments obtained from an instrument company, at a cost of ten cents. Also one was given to the County Superintendent, with notes on their development written on it, to suggest further study of instruments.

The development of American music rests much with rural America. There is our foundation, our beginning. This is a year of celebration of the one hundred and fiftieth anniversary of the Constitutional Convention (1787-1937), and music is part of it. A good time to take account of our advancements.

DOROTHY DEBAR

Music Extension Study Course

(*Continued from Page* 228)

on the dominant—A major. From here the player goes back to the beginning—*D.C.*—and plays to the *Coda*, which is built upon material from the second theme.

A very charming number, typical of the melodic spontaneity one has become accustomed to expect from the pen of Mr. Rogers.

GOOD FRIDAY SPELL

By RICHARD WAGNER

This music from "Parsifal," so associated with the Easter season, and considered by some to be Wagner's greatest opera, is particularly apropos for inclusion in this issue of THE ETUDE. Before playing it, the performer should of course be familiar with the story of the opera. This in itself will suggest the proper interpretation.

Give to the melody in the right hand your best possible singing tone, and be sure to subdue the accompaniment, which, for the most part, is in triplet figures in the left hand. It might be well to use the *una corda* (soft pedal) for most of the *pianissimo* parts. The pedal is not indicated so it will have to be used at the descretion of the performer. Try, if possible, to hear it either on a phonograph record, over the radio, or, best of all, in opera form. This will prove more helpful than any amount of description through the medium of mere words.

FROM THE SIXTH SONATA

By THOMAS ARNE

This excerpt from Thomas Arne's "Sixth Sonata" is an interesting example of the eighteenth century style of music and gives an idea of the sonata form before it had reached the height developed later by Beethoven.

Note the free use of ornaments, mordents, trills, and so on. Because the earlier keyboard instruments lacked the sonority of the pianos of later vintage, these devices were used often to help give the melody tones a feeling of prolonged resonance. All the figurations are written out, in a footnote, as they should be played. Be sure to observe them and play them strictly as indicated.

Bands and Orchestras

(*Continued from Page* 265)

attempts to play. We can be thankful that the boy is interested and has a keen desire to learn to play; and probably the issue is settled by letting him use one of our good cornets until he is financially able to get a good one of his own.

4. Instruments must be kept in good playing condition. It is rather surprising that the intonation of our bands and orchestras is as good as it is, when we consider the condition of instruments used. Leaky pads, action out of line, pads too high or too close to the holes, warped clarinet and saxophone mouthpieces, poor reeds; all of these things are responsible for poor intonation and are the little details which must be checked if we are to have good intonation.

5. The best type of mouthpiece for either brass or woodwind for each individual is an important factor. We know that the lay of a woodwind mouthpiece will affect the intonation, and also the depth or shallowness of a cup mouthpiece has its effect on intonation.

6. Keeping instruments cleaned and in perfect mechanical condition is very important.

7. Development of correct method of tone production, position, posture, breathing, attack, sustain, release.

8. Use of only finest of reeds for reed instruments, especially for oboe and bassoon.

9. Use of alternate finger positions when necessary.

10. Systematic study of exercises which emphasize intonation, in addition to study on unisonal exercises.

11. Teach students to practice more slowly. Give them opportunity to listen to themselves.

12. Teach students to voice the tone before playing it.

13. The commandment, "Thou shalt hear thyself," should be impressed upon the mind of every student.

Finally, intonation is affected by so many things that it is practically impossible to maintain perfection. Perhaps your band does play out of tune—it is but one of thousands experiencing the same difficulties.

So give the student a pat on the back. Encourage him—after all he does not want to play out of tune—and as a final prescription, see that he sings, sings, sings, and then sings some more.

* * * * *

"Music—the most abstract of the arts—is deeply rooted in spiritual sources. When these sources fail, divine melody is no longer heard in the land. The heart withers; feeling is replaced by cerebral activity; inspiration by the ingenuity of the human mind. No matter how vast our technical skill, how enormously enlarged our knowledge of harmonic and rhythmic material—without the authentic voice our creations will prove lifeless, void.

—Thilo Becker.

Next Month

THE ETUDE for MAY, 1938

May Day heralds the height of Spring, and for this glad period THE ETUDE has prepared an issue of unusual charm and practical value.

BALLYHOO AND MUSIC

Why did Franz Liszt remove his green gloves at a concert and toss them into the audience to watch his admirers scramble for them? What is the present day attitude toward the publicity of the artist and the teacher? An editorial article treats this subject in light and informative fashion.



FRANZ LISZT

STARTING A PROSPEROUS SUMMER

Josephine Perry, author of successful teaching works, tells how she launched a very prosperous Summer Class in a New England town. The plans used were so very simple and practical that it would seem that any wide awake teacher could do the same thing.

IMPORTANT STEPS IN THE MAKING OF A PIANIST

It is natural that the keenest interest should attach to any article from M. Isidor Philipp of Paris, dean of the great living piano teachers of the world. M. Philipp has a way of saying things which students never forget. This article is one of his best.

THE MARVELS OF A MUSICAL MEMORY

Arturo Toscanini has startled the world with his fabulous musical memory. In an article by the distinguished French virtuoso-teacher-conductor, Maurice Dumesnil, the case of Toscanini is discussed and the reader is told how such memories are acquired.

THE GOAL IS ALWAYS MUSIC

Yehudi Menuhin, the youthful violin virtuoso, tells our readers how persistent working for a main objective has helped him to ascend to stellar heights. This interview was secured especially for THE ETUDE by Rose Heylbut.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

MUSICAL BOOKS REVIEWED

Debussy, Man and Artist

By OSCAR THOMPSON

So many Debussy books have appeared recently that he may join the ranks of the biographical hatracks—Shakespeare, Napoleon and Wagner. This ultramodest, retiring, simple Frenchman, with a complete atmosphere of the Bohemianism of Montparnasse-Montmartre, who went on and on producing masterpieces in an inimitably original style probably never realized that he would be followed by an avalanche of articles and books. The latest of these tomes, by Oscar Thompson, is a credit to American biographical research and musical appraisal. Mr. Thompson has portrayed Debussy as many have not yet known him, and the work should make a valuable addition to any musical library.

Pages: 395.
Price: $3.50.
Publisher: Dodd, Mead & Co.

Piano Accordion Department

(*Continued from Page* 261)



Although the 48 bass accordion does have the chord of the dominant sev the student will find quite a librar music available for it, as most elemer arrangements are made so that, where sible, the major chord is substituted the seventh and the harmonization of right hand made to include the seventh

The 60 and 80 bass accordions are in order of progression. They are the approach toward a complete instrumen the three principal chords in all keys possible upon them. The important d inant seventh chord has now been ad Most of the less expensive 60 and 80 instruments have thirty-four piano keys some of the de luxe models of 80 instruments have thirty-nine keys. number of bass buttons has been incre as the name of the instruments imply. modern 60 and 80 bass accordions mechanically combined so that it is sible to produce a diminished chord combining the seventh with the pr counterbass. True enough, it will not a complete diminished chord but will fice until the student is able to hav standard, full sized instrument. Ano advantage with these instruments is right hand register switch which is erally not placed upon the smaller ins ments. The application of the regi switch couples in the reeds of the lo octave and produces a full rich tone. removal of the switch tends to emu the sweetness of the violin tone and hances the interpetation of melodic sages.

The 96 bass instrument is next in or It provides 37 piano keys. Instrum previously described have had only rows of buttons but we now add the s row which produces the diminished ch Some of the better type of 96 bass cordions have the bass register swi These models are compact, light in we and attractive in design.

Children between the ages of nine twelve vary so much in size that i difficult to recommend a definite ins ment. Nothing less than a 60 or 80 should be purchased and if the chil large for his age and strong, a larger strument should be secured. It is easily cernible that the more complete the in instrument is, the longer it will last be it needs to be changed for a larger Naturally each trade of instruments m an additional outlay of money with the feiture of some of the original investm

(*Continued in* THE ETUDE *for May.*)

THE CUNEO PRESS, INC.

'HE ETUDE MUSIC MAGAZINE

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

ntered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

$2.00 a year in U. S. A. and Possessions, rgentina, Bolivia, Brazil, Colombia, Costa ica, Cuba, Dominican Republic, Ecuador, Salvador, Guatemala, Mexico, Nicaragua, araguay, Republic of Honduras, Spain, Peru d Uruguay. Canada, $2.25 per year. All her countries, $3.00 per year. Single copy, Price 25 cents.

Remittances

Remittances should be made by money der, bank check, registered letter, or United tates postage stamps. Money sent in letters a risk the sender assumes.

Renewals

No receipt is sent for renewals since the ailing wrapper shows the date to which id.

Manuscripts

Manuscripts should be addressed to THE TUDE. Write on one side of the paper only, ith a margin of at least one inch at each de of the sheets. Contributions solicited. very possible care is taken but the publishers e not responsible for manuscripts or photoraphs either while in their possession or transit.

Advertisements

Advertisements must reach this office t later than the 15th of the second onth preceding month desired. Rates on plication.

Advertising Representatives

Western
L. F. McClure
919 N. Michigan Ave.
Chicago, Ill.

Eastern
C. R. Beers,
Room 1212, 30 Rockefeller Plaza
New York City

New England
Mr. Roger Fison
30 Rockefeller Plaza
New York, N. Y.

SPECIAL NOTICES AND ANNOUNCEMENTS

ANNOUNCEMENTS

PLAY PIANO JAZZ like dance and radio vers. Quick mail course. Information e. Erskine Studio, Dept. B, 810 E. 14th Oakland, Calif.

INGING MADE EASY: Send for free inmation. Eastern School of Voice Cule, Chambersburg, Penna.

A Notable Addition to the Repertoire of the Piano Accordionist

VENETIAN LOVE SONG
(CANZONE AMOROSA)
By ETHELBERT NEVIN

Arranged for Piano Accordion
by OLGA ALANOFF

In this arrangement of Nevin's famous composition a complete explanation is given of the symbols used to indicate the fingering and the manipulation of the bellows.

PRICE, 50c R

The John Church Company
Theodore Presser Co., Selling Agents
1712 Chestnut Street, Phila., Pa.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy — $2.00 a year

VOLUME LVI, No. 5 — MAY, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Dr. Frances Elliott Clark
F. Sherman Cooke
Louis Woodson Curtis
Dr. Hollis E. Dann
William Arms Fisher
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth A. Gest
Mabelle Glenn
Victor J. Grabel
Jacob Kwalwasser
George L. Lindsay
Joseph E. Maddy
Guy Maier
Guy McCoy
Russell Van Dyke Morgan
William S. Nortenheim
Dr. Victor L. F. Rebmann
Peter Hugh Reed
Henry S. Sawyer
Frederick W. Wodell

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

The Etude Historical Portrait Series 280
World of Music 282
Editorials 283
The Goal Is Always Music ..... *Y. Menuhin* 285
Operatic Spectacles Two Centuries Ago—Pictorial 286
Musical Memory ..... *M. Dumesnil* 287
To Start a Summer School ..... *J. H. Perry* 289
Making Pupils' Recitals Interesting ..... *V. B. Hobson* 290
The Threshold of Music ..... *L. Abbott* 291
The Forgotten Fingers ..... *J. B. Skillman* 292
Musicians of May Birth ..... *W. F. Gates* 292
In Defense of Mendelssohn ..... *J. Bengis* 293
Fifty Years Ago This Month 294
Some Be's for Your Studio Hive ..... *E. Simpson* 294
Records and Radio ..... *P. H. Reed* 294
The School Accompanist ..... *K. W. Gehrkens* 295
Bands and Orchestras ..... *W. D. Revelli* 297
Tone Production ..... *W. D. Revelli* 297
Music Extension Study Course ..... *J. Thompson* 298
Teachers' Round Table ..... *G. Maier* 299
Important Steps in the Making of a Pianist ..... *I. Philipp* 300
Etude's Musical Vacation Tour 313
Shopping for Charm ..... *T. Van Doorn* 314
The "Rumpus" Room ..... *F. S. Vincent* 315
Laying the Span Ghost ..... *H. V. Goodwin* 329
Singer's Etude 330
From Vocalise to Song ..... *G. Grove* 330
Well Placed Voice Goal of Singer ..... *H. C. Gregory* 331
A Vocal Renaissance ..... *H. E. Elverson* 331
Organist's Etude 332
Registration on the Unit Organ ..... *M. Anderson* 332
The Boys' Choir Runs Smoothly ..... *R. M. Goodbrod* 332
Saviour, More Than Life to Me ..... *W. H. Herndon* 333
Organ Questions and Answers ..... *H. S. Fry* 334
Accordion Department ..... *P. Deiro* 335
The Adult Purchaser of Accordion ..... *P. Deiro* 335
Violinist's Etude ..... *R. Braine* 336
Concentrating in Violin Playing ..... *K. A. Bolgen* 336
The Good Instrument ..... *H. Norden* 337
The Teacher's Work Basket ..... *A. E. Campbell* 337
Violin Questions and Answers ..... *R. Braine* 338
Coöperation of Teacher and Parent ..... *A. E. Edgar* 340
Questions and Answers ..... *K. W. Gehrkens* 341
Voice Questions Answered ..... *F. W. Wodell* 343
Fretted Instruments Department ..... *G. C. Krick* 347
Preparing a Concert Program ..... *G. C. Krick* 347
Junior Etude ..... *E. Gest* 348
Letters from Etude Friends 350
Musical Books Reviewed 350

Music

Fascinating Pieces for the Musical Home

Clown and His Donkey, The ..... *R. H. Pendleton* 301
Grasshoppers' Parade, The ..... *C. Nordman* 302
Day in May, A ..... *R. R. Peery* 303
Elfin Ballet ..... *F. Terry* 305
Moon Dawn ..... *R. Friml* 306
Carnival Dancers ..... *R. G. Chauncey* 307
Valsette from Op. 18, No. 6 ..... *L. van Beethoven* 308
Brooklet, The ..... *H. Ryder* 309

Master Works

Theme and Variation in F minor ..... *F. J. Haydn* 310
Waltz, Op. 39, No. 7 ..... *J. Brahms* 312

Outstanding Vocal and Instrumental Novelties

At Eve I heard a Flute (Vocal) ..... *L. Strickland* 317
Emmaus (Vocal) ..... *H. A. Matthews* 318
Prayer (Organ) ..... *W. D. Armstrong* 320
Dance of the Rosebuds (Piano Accordion) ..... *F. Keats* 321
Wilhelmine (Four Hands) ..... *A. Strelezki* 322

Progressive Music for Orchestra

In Lilac Time ..... *H. Engelmann* 324

Delightful Pieces for Junior Etude Readers

Rolling Stones ..... *L. Lloyd* 326
Broken Dolly ..... *L. Chapman* 326
Crisscross ..... *N. Mitchell* 327
In My White Boat ..... *W. O. Munn* 327
Tit-Tat-Toe ..... *B. R. Copeland* 328
Joe at the Circus ..... *M. Bilbro* 328

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co. for U. S. A. and Great Britain.



This outstanding volume is "new" from cover to cover. It is of particular interest in view of the growing demand for music of the modern school of composition, not alone in concert programs but also in the home and studio repertory of the average pianist. Includes a large group of selections of recent origin, as well as a select number of favorite classics, many of which do not appear in any other collection. A graded index has been included for the assistance of teachers and students. Newly engraved, large page size with large notes. At all music stores or direct (except Canada and Europe). Price $1.50.

COMPLETE CONTENTS

Albeniz, I. ..... Cordova, Op. 232, No. 4 (*from "Songs of Spain"*)
Amani, N. ..... Orientale, Op. 7, No. 2
Arensky, A. ..... Consolation, Op. 36, No. 5
Beethoven, L. van ..... Ecossaises
Beethoven, L. van ..... German Dance
Brahms, J. ..... Intermezzo, Op. 116, No. 6
Cervantes, I. ..... Jealousy (*Cuban Dance*)
Chopin, F. ..... Nocturne (*F Sharp*), Op. 15, No. 2
Chopin, F. ..... Prélude, Op. 28, No. 4
Cui, C. ..... Orientale, Op. 50, No. 9 (*from "Kaleidescope"*)
Dohnányi, E. von ..... Capriccio, Op. 2, No. 4 (*B Minor*)
Fauré, G. ..... Cradle Song for a Doll, Op. 56, No. 1
Fibich, Z. ..... Poeme
Fiorsheim, O. ..... Elevation
Franck, C. ..... Danse Lente
German, E. ..... Shepherd's Dance (*From "Henry VIII"*)
Grieg, E. ..... The Echo, Op. 43, No. 2
Grieg, E. ..... Puck, Op. 71, No. 3
Ippolitow-Ivanow, M. ..... Procession of the Sardar, Op. 10, No. 4 (*from "Caucasian Sketches"*)
Juon, P. ..... Nymphs at Play, Op. 18, No. 1 (*Etude*)
Levy, L. ..... Valse Lente, Op. 32
MacDowell, E. A. ..... Præludium and Intermezzo, A Major, Op. 14
Medtner, N. ..... Fairy Tale: The Horseman, Op. 14, No. 2
Palmgren, S. ..... White Lilies
Pierné, G. ..... Valse
Prokofieff, S. ..... Elan, Op. 4, No. 2
Prokofieff, S. ..... Légende, Op. 12, No. 6
Prokofieff, S. ..... Marche, Op. 33 (*"Love of Three Oranges"*)
Rachmaninoff, S. ..... Romance (*F Minor*)
Rebikoff, V. ..... Les Démons S' Amusent
Reger, M. ..... Caprice
Respighi, O. ..... Nocturne
Rimsky-Korsakow, N. ..... Flight of the Bumble-Bee
Roubetz, A. ..... Meditation
Schubert, F. ..... Ballet Music (*from Rosamunde*)
Schubert-Liszt ..... Thou Art Peace (*Du bist die Ruh'*)
Schumann, R. ..... Duetto (*from Sonata*) Op. 22
Schumann, R. ..... The Prophet Bird, Op. 82, No. 7 (*Vogel als Prophet*)
Schumann, R. ..... Soaring (*Aufschwung*) Op. 12, No. 2
Schutt, E. ..... Pierrot In Pensive Mood, Op. 48, No. 5
Scriabine, A. ..... Etude (*E Major*) Op. 8, No. 5
Sjögren, E. ..... Eroticon (*No. 11, in D-Flat*)
Stravinsky, I. ..... Berceuse (*from "The Fire Bird"*)
Stravinsky, I. ..... Chez Petrouchka (*from Petrouchka*)
Szalit, P. ..... Intermezzo
Tschaikowsky, P. I. ..... Troika, Op. 37, No. 11

MUSICAL AMERICA says:
"Miscellaneous collections of piano music have always been more or less suspect because of the padding that formerly characterized them. But a well selected and well edited group of compositions in one binding has a specifically useful place in the musical scheme of things and such a one emphatically is the "Piano Pieces for Everyone." The compiler has brought together many of the current favorites with both those who are serious students and those who play only for their personal pleasure. The general accessibility of the contents is indicated by the fact that while ten of the pieces are of Grade III difficulty and a few of Grade V and still fewer of Grade VI, the majority are of the fourth grade. They have been carefully edited and are printed spaciously and attractively on good paper."

D. APPLETON-CENTURY CO.
35 West 32nd St., New York

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

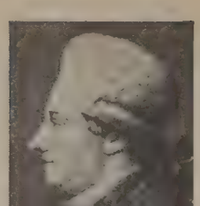
THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3344 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

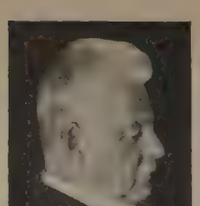
Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



Frederick Preston Search—B. Pueblo, Colo., July 22, 1889. Comp., violoncellist. Studied at N. E. Cons. and Cin. Cons. Toured Europe and Amer. Orch. and violoncello wks. Res. San Fran.



Franz Seydelmann—B. Dresden, Oct. 8, 1748; d. there Oct. 23, 1806. Comp., cond. With his father, was cond. of court church, Dresden. In 1787, Kapellm. at Italian Opera. Many large wks.



Ernst Hermann Seyffarth—B. Krefeld, Ger., May 6, 1859. Comp., cond. Studied at Cologne Cons. and Berlin Hochschule. Cond. of Neue Singverein, Stuttgart. Miscl. wks.



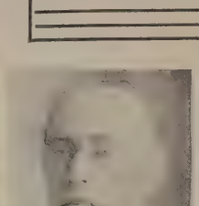
Harriet Ayer Seymour—Chicago, Piano teacher, a thor. Studied in New Y and at Royal Cons., Stu gart. Has taught at Inst. Mus. Art. Founder of o school, N. Y.



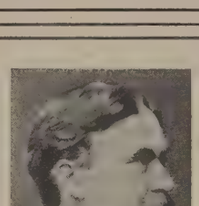
John Laurence Seymour—B. Calif. Comp. Studied in Los Angeles and in Europe. His opera, "In the Pasha's Garden," prod. at Metro. Opera House, 1934. Fac. mem., Sacramento Jr. Coll.



Giovanni Sgambati—B. Rome, May 18, 1843; d. there Dec. 14, 1914. Comp., pianist, cond. Gave free instrn. at Acad. St. Cecilia, which led to founding of Liceo Musicale. Piano wks.



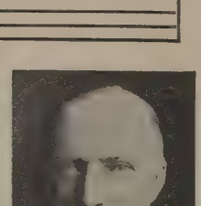
Frederick Newell Shackley—B. Laconia, N. H., Oct. 25, 1868. Comp., organst., cond. Was organst. in Lewiston, Maine, then in Boston. Church mus., org. pieces. Res. Roslindale, Mass.



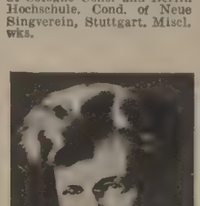
William Shakespeare—B. Croydon, Eng., June 16, 1849; d. London, Nov. 1, 1931. Tenor, noted teacher, comp. Long prof. at R.A.M., also cond. of concerts. Author "The Art of Singing."



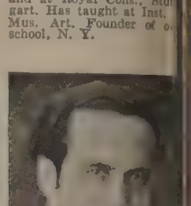
Myrna Docia Sharlow—B. Jamestown, N. Dak. Soprano. Début, Boston Opera House. Has sung with Royal Opera, Covent Garden and with Chicago Opera. Many concert appearances.



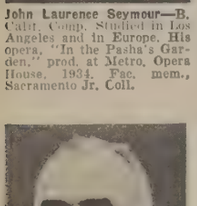
Cecil James Sharp—B. London, Nov. 22, 1859; d. there June 22, 1924. Comp., author. Was dir., Hampstead Cons., also of Folk Dance Soc. Publd. books of folk songs of Europe and Amer.



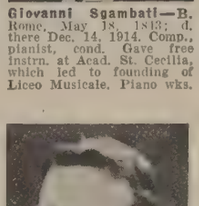
Arthur Shattuck—B. Neenah, Wis., April 19, 1881. Pianist. Pupil of Leschetizky. Début 1902 with Copenhagen Philh. O. Has appeared with major orchestras in Europe and America.



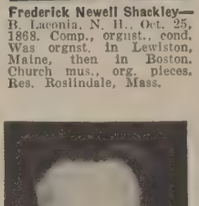
Vladimir Shavitch—B. Amer., July 20, 1888. Con pianist. Concertized as anist in Europe. Guest con London Symphony. In 19 became cond., Syracu Symph. O.



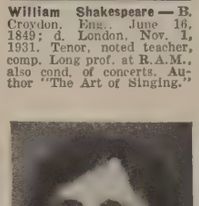
W. Warren Shaw—B. Mattoon, Ill. Tenor, voice teacher, author. Studied in Milan. Sang with Carl Rosa Opera Co. For over 30 yrs., teacher in New York and Phila. Author of "The Lost Vocal Art."



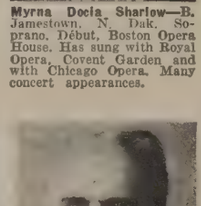
George Edward Shea—B. Pittsburgh, Pa., Oct. 16, 1865. Opera bar., teacher. Sang in opera and concert at The Hague, also in Europe and Amer. Ex-pres., N. Y. Singing Teachers' Ass'n.



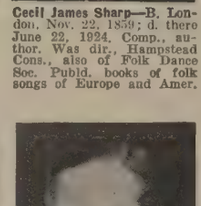
Charles A. Sheldon, Jr.—B. Atlanta, Ga. Comp., organist, teacher. In 1914 apptd. munic. organist of Atlanta; also holds important church position. Has written a cantata, organ pcs., anthems.



Lillian Taitt Sheldon—B. Gouverneur, N. Y., Sept. 10, 1865; d. there Jan. 10, 1925. Comp., organst. Pupil of W. F. Sudds and Hugh A. Clarke. Wrote mostly sacred solos and anthems.



Harry Rowe Shelley—B. New Haven, Conn., June 8, 1858. Comp., organst., teacher. Has filled important post in N. Y. churches. Wks.: 2 symphonies; pieces for org.; pia.; violin; anthems and songs.



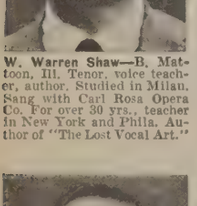
Edgar Shelton—B. St. Louis, Mo., Jan. 20, 1904. Pianist, tchr. Pupil of E. R. Kroeger, Hutcheson and Schnabel. Appearances in London, Paris and Berlin. Soloist with St. Louis Symphony Orchestra.



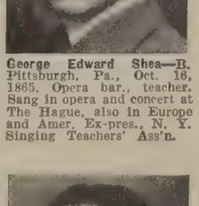
Louis Shenk—B. Allen County, O. Comp., baritone. His recitals in New York and Phila., have estab. him as a distinctive interpreter of songs. Has publd. songs and chl. mus. Res. Phila.



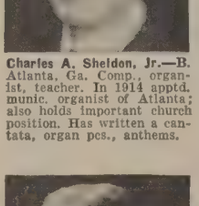
Arthur Shepherd—B. Parl Idaho, Feb. 19, 1880. Comp pianist, teacher. Studied N. E. Cons. In 1908 apptd. of harmony there. Cond. var. societies, Boston. Orc works, pia. pcs. and song



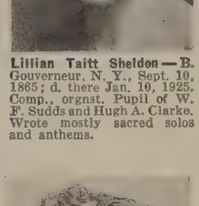
Ernest H. Sheppard—B. Brockley, Kent, Eng., 1888. Comp., organst., tchr. Studied in England. In 1913 secured first organ position in Amer., at Somerville, N. J. Has written organ pieces.



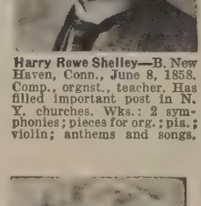
Frank Sheridan—American pianist. His concert appearances have won highest praise from critics and public. In 1936 he was soloist with the New York Philharmonic-Symphony Society.



Leander S. Sherman—Music publisher. Went to San Francisco at 14. In 1870 bought out his employer and in 1879, he established the firm, Sherman, Clay and Co. Was pres. until 1920.



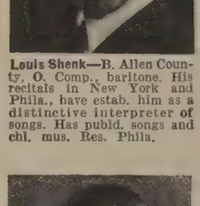
Edgar Harmon Sherwood—B. Lyons, N. Y., Jan. 29, 1845. Comp., pianist. Bro. of W. H. Sherwood. Active in Chicago and New York. In 1895 Nat'l Mus. Dir. of Union Veterans' Union.



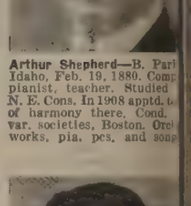
William Hall Sherwood—B. Lyons, N. Y., Jan. 31, 1854; d. Chicago, Jan. 7, 1911. Comp., perhaps America's most eminent pianist. Was tchr. in N. E. Cons., Chi. Cons.; estbd. Sherwood Pia. S.



William Shield—B. Whickham, Durham, Mar. 5, 1748; d. London, Jan. 25, 1829. Comp., violist. From 1778-97 comp. at Covent Garden. In 1817 apptd. Master of the King's Music.



Nathaniel Shilkret—B. New York, Jan. 1, 1895. Comp., cond. For 14 years, was mus. dir., RCA Victor Co. Dir. of many important radio broadcasts. Since 1935 in Hollywood, Calif.



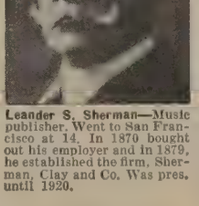
Dmitri Shostakovitch—Leningrad, Russia, Sept. 1906. Comp. Studied at Leningrad Cons. Began writi at early age. His "Macbeth of Mzensk" Amer. prem. in 1935.



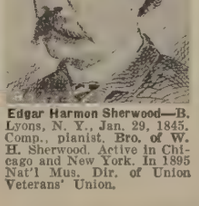
Anthony Johnson Showalter—B. Cherry Grove, Va., May 1, 1858. Comp., mus. dir., ed., publr. Wrote many gospel songs, incl. *Leaning on the Everlasting Arms.* Was dir. of many choruses.



Edna Blanche Showalter—B. Jacksonville, Ill. Soprano, pianist, tchr., mgr. Studied in N. Y. and London. Soloist with many orchs. Toured with N. Y. Symph. O. under Damrosch. Active in Chicago.



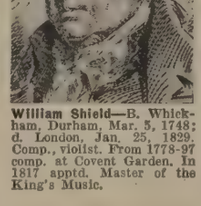
Sadah Shuchari—B. Enfield, Conn. Violinist. Pupil of Paul Kochanski and Auer. Début, N. Y., 1927. Has appeared with Philh. O., under Mengelberg; Phila. O.; N.Y. Symph. O. and many others.



Lajos Shuk—B. Budapest, Hungary. Violoncellist, comp. Studied in Budapest and Berlin. Soloist with Berlin Philh. O., with New York Symph. O. and others. Has written songs and piano pcs.



Oscar Shumsky—B. Phila., May 27, 1917. Violinist. Pupil of A. Meloff and of Auer and Zimbalist at Curtis Inst. A child prodigy, he appeared at 7 with Phila. Orch. In 1936 toured Europe.



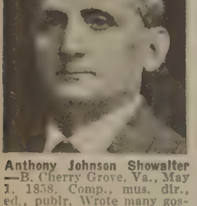
R. Deane Shure—B. Chillisquaque, Pa., May 31, 1885. Comp., orgnst. Studied at Oberlin Cons. and in Dresden. Dean of Mus., Amer. Univ., Wash., D. C. Has written many organ works.



Jean Sibelius—B. Tavastehus, Finland, Dec. 8, 1865. Finland's greatest comp. Toured with Helsingfors Philh. O. In 1914 cond. a program of own works in Amer. Res. Helsingsfors.



Louise Siddall—B. Winsto Salem, N. C.; d. Sumte S. C., Dec 8, 1935. Comp teacher. Pupil of Sbrigli. Was active as teacher c roles and piano. Wr. orga pieces and choruses.



Wilhelm Sieben—B. Landau, April 29, 1881. Cond., violinist. Studied at Munich Cons., then teacher there. In 1918, cond. of Königsberg Philh. Since 1920 munic. mus. dir. in Dortmund.



Rudolf Siegel—B. Berlin, April 12, 1878. Comp., cond. From 1914-17, cond., Königsberg Acad. Orch.; from 1918-30 city mus. dir., Crefeld. Has written an opera, orchl. wks. Res. Berlin.



Otto Siegl—B. Graz, Oct. 6, 1896. Comp., cond. Pupil of Mojsisovicz. Since 1933, theory tchr. at Cologne Mus. Sch. Cond. of chorus in Cologne. His works in many fields are largely atonal.



George Siemonn—B. Baltimore, Md. Comp., cond., pianist. Studied at Peabody Cons. From 1930 to 1935 had great success as cond. of Baltimore Symphony Orch. Has written symphonic wks.

Martinus Sieveking—B. Amsterdam, Mar. 24, 1867. Comp., pianist. Accomp. to Patti on her tour of Engl., 1891-2. Appeared as pia. soloist, Europe and Amer. In 1915 estbd. a school in N. Y.

Albert Siklos—B. Budapest, June 26, 1878. Comp., pianist. Studied at Budapest Acad.; then became a teacher there. Has written ensemble and piano pieces; also harmony text books.

Eduard Silas—B. Amsterdam, Aug. 22, 1827; d. London, Feb. 8, 1909. Comp., pianist, organst. Was prof. of harm. at the Guildhall Sch. and London Acad. of Mus. Miscl. works.

Sidney Silber—B. Wauw Wis., Mar. 9, 1881. Pian teacher. Début, Milwauk 1905. Soloist with many le ing European and Am symph. orchs. Dean, Sh wood Mus. Sch., Chicago.

37 MONEY-SAVING OPPORTUNITIES

Special Combination Offers of Leading Magazines with THE ETUDE!

Now you can subscribe or renew an already existing subscription to practically any leading magazine, along with THE ETUDE, and save at least 25¢, and as much as $2.00! This has been made possible by special arrangement with leading publishers and not only gives you more for your money, but enables you to subscribe to as many magazines as you wish through one order to us. Prices quoted do not include Canadian and Foreign postage.

THE ETUDE $2.00 McCALL'S 1.00	Both	$2.40
Regular price $3.00	Save 60c	
THE ETUDE $2.00 BETTER HOMES AND GARDENS 1.00	Both	$2.40
Regular price $3.00	Save 60c	
THE ETUDE $2.00 PATHFINDER 1.00	Both	$2.40
Regular price $3.00	Save 60c	
THE ETUDE $2.00 AMERICAN BOY 1.50	Both	$3.25
Regular price $3.50	Save 25c	
THE ETUDE $2.00 AMERICAN GIRL 1.50	Both	$2.75
Regular price $3.50	Save 75c	
THE ETUDE $2.00 CHRISTIAN HERALD 2.00	Both	$2.85
Regular price $4.00	Save $1.15	
THE ETUDE $2.00 FICTION PARADE 3.00	Both	$4.50
Regular price $5.00	Save 50c	
THE ETUDE $2.00 LIBERTY (Weekly) 2.00	Both	$3.25
Regular price $4.00	Save 75c	
THE ETUDE $2.00 RED BOOK 2.50	Both	$3.65
Regular price $4.50	Save 85c	
THE ETUDE $2.00 COLLIER'S WEEKLY 2.00	Both	$3.75
Regular price $4.00	Save 25c	
THE ETUDE $2.00 NATURE MAGAZINE 3.00	Both	$4.00
Regular price $5.00	Save $1.00	
THE ETUDE $2.00 THE INSTRUCTOR 2.50	Both	$3.85
Regular price $4.50	Save 65c	
THE ETUDE $2.00 THE ORGANIST 2.50	Both	$4.25
Regular price $4.50	Save 25c	
THE ETUDE $2.00 READER'S DIGEST 3.00	Both	$4.75
Regular price $5.00	Save 25c	
THE ETUDE $2.00 ST. NICHOLAS 3.00	Both	$4.50
Regular price $5.00	Save 50c	
THE ETUDE $2.00 McCALL'S 1.00 PATHFINDER 1.00	All	$3.25
Regular price $4.00	Save 75c	
THE ETUDE $2.00 CHRISTIAN HERALD 2.00 McCALL'S 1.00	All	$4.00
Regular price $5.00	Save $1.00	
THE ETUDE $2.00 McCALL'S 1.00 RED BOOK MAGAZINE 2.50	All	$4.50
Regular price $5.50	Save $1.00	
THE ETUDE $2.00 WOMAN'S WORLD .50 RED BOOK 2.50	All	$4.00
Regular price $5.00	Save $1.00	

THE ETUDE $2.00 WOMAN'S WORLD .50	Both	$2.15
Regular price $2.50	Save 35c	
THE ETUDE $2.00 WOMAN'S HOME COMPANION 1.00	Both	$2.75
Regular price $3.00	Save 25c	
THE ETUDE $2.00 OPEN ROAD (2 YEARS) 1.50	Both	$2.95
Regular price $3.50	Save 55c	
THE ETUDE $2.00 WEE WISDOM 1.00	Both	$2.50
Regular price $3.00	Save 50c	
THE ETUDE $2.00 BOYS' LIFE 1.00	Both	$2.75
Regular price $3.00	Save 25c	
THE ETUDE $2.00 AMERICAN HOME 1.00	Both	$2.75
Regular price $3.00	Save 25c	
THE ETUDE $2.00 CHILDREN'S PLAYMATE 1.50	Both	$2.90
Regular price $3.50	Save 60c	
THE ETUDE $2.00 PARENTS' MAGAZINE 2.00	Both	$3.00
Regular price $4.00	Save $1.00	
THE ETUDE $2.00 POPULAR SCIENCE 1.50	Both	$3.10
Regular price $3.50	Save 40c	
THE ETUDE $2.00 CHILDREN'S ACTIVITIES 3.00	Both	$3.75
Regular price $5.00	Save $1.25	
THE ETUDE $2.00 CHILD LIFE 2.50	Both	$3.75
Regular price $4.50	Save 75c	
THE ETUDE $2.00 THE GRADE TEACHER 2.50	Both	$3.85
Regular price $4.50	Save 65c	
THE ETUDE $2.00 AMERICAN MAGAZINE 2.50	Both	$4.25
Regular price $4.50	Save 25c	
THE ETUDE $2.00 PHYSICAL CULTURE 2.50	Both	$4.00
Regular price $4.50	Save 50c	
THE ETUDE $2.00 McCALL'S 1.00 BETTER HOMES AND GARDENS 1.00	All	$3.25
Regular price $4.00	Save 75c	
THE ETUDE $2.00 McCALL'S 1.00 WOMAN'S WORLD .50	All	$2.75
Regular price $3.50	Save 75c	
THE ETUDE $2.00 CHILDREN'S ACTIVITIES 3.00 PARENTS' MAGAZINE 2.00	All	$5.00
Regular price $7.00	Save $2.00	
THE ETUDE $2.00 AMERICAN MAGAZINE 2.50 WOMAN'S HOME COMPANION 1.00	All	$4.75
Regular price $5.50	Save 75c	

(This Club to One Address Only)

Add to Any Combination

LADIES' HOME JOURNAL. $1 for 1 Yr.; $1.50 for 2 Yrs.*; $2 for 3 Yrs.*; $3 for 5 Yrs.*
SATURDAY EVENING POST. $2 for 1 Yr.; $3.00 for 2 Yrs.*; $4 for 3 Yrs.*; $5 for 4 Yrs.*
COUNTRY GENTLEMAN. 5 yrs. for $1.00.

*United States Only

Canadian and Foreign Postage Extra

SEND ORDERS WITH PAYMENT TO

THE ETUDE MUSIC MAGAZINE

— Theodore Presser Co., Publishers —

1712 Chestnut Street, Philadelphia, Pa.

AWARDS and PRIZES *for* *Graduation*



Diplomas • Teacher's Certificates
Promotion Certificates and Medals Suitable for Presentation to Music Students

DIPLOMA AND CERTIFICATE FORM

Diploma · Certificate · Teacher's Certificate
10 x 8 in.; Price, 25c each

This style Diploma or Certificate form may be obtained for either of the three uses. Also with text as shown in illustration, but no designated award; thus permitting of other award titles, such as Promotion Certificate, etc.
Printed on fine Parchment Deed stock in the modern 10 x 8 size. **Price, 25 cents postpaid.** Holder Frame (may be hung on wall, or used as an easel) **$1.50.** Prices on leather and imitation leather holders on request.



PARCHMENT DIPLOMA OR CERTIFICATE
21 x 16 in.
Price, 60c each

This full-size form, suitable for framing, comes in two styles—may be used as a Diploma or Certificate. The Diploma has the wording: "This Certifies that..... has completed in a creditable manner a course in.....Music as follows"..... Then follows a design containing the word "Diploma," followed by: "In testimony whereof.....have affixed..... name." The Certificate form has the same wording but the design bearing the word Diploma is omitted. Printed on a good parchment stock.

CERTIFICATE OF AWARD
12 x 9 in.

With Text—Price, 12c Without Text—Price, 6c

A neat, but inexpensive design, for undergraduate promotion certificates. The Certificate with text has the same wording as indicated opposite for Parchment Diploma. Both styles are printed on a good paper stock. In a neat border the words "Certificate of Award" surround a figure in classic garb representing music.



MEDALS and BROOCHES

Medal

This illustration is exact size. The name of recipient, or date of presentation, may be engraved on the bar, or on the reverse side of the medal.

*No. 2A 10K Gold $8.00
*No. 2B Sterling Silver 3.00

Brooch

Same design as Medal, without chain and crossbar. Engraving possible only on the reverse side of brooch.

*No. 1A 10K Gold $6.00
*No. 1B Sterling Silver 1.50

Lyre and Wreath Design

Prize, Class or Club Pin



Clasp Pin No. 17 — Clasp Pin No. 18

These Lyre and Wreath Design Pins are obtainable in these qualities:

*A—10K Gold—Clasp Pin..... $2.00
*B—Sterling Silver—Clasp Pin..... .50
*C—Gold Filled—Clasp Pin..... .75
D—Gold Dipped—Clasp Pin..... .30
E—Silver Dipped—Clasp Pin..... .30

Winged Harp Design

Prize, Class or Club Pin



Clasp Pin No. 14 — Clasp Pin No. 15

These Winged Harp Design Pins are obtainable in these qualities:

*A—10K Gold—Clasp Pin..... $2.00
*B—Sterling Silver—Clasp Pin..... .50
*C—Gold Filled—Clasp Pin..... .75
D—Gold Dipped—Clasp Pin..... .30
E—Silver Dipped—Clasp Pin..... .30

*Indicates pins have safety catch

Engrossing on Diploma and Certificate forms and engraving on Medal, Brooch, Lyre and Wreath design No. 18 and Winged Harp design No. 15 may be arranged for at reasonable prices.

THEODORE PRESSER CO.

Everything in Music Publications

1712 CHESTNUT STREET, PHILADELPHIA, PA.

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 5 • MAY, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



ROBERT L. SANDERS

THE FIVE HUNDRED DOLLAR PRIZE, offered by the New York Philharmonic - Symphony Orchestra for a short composition, has been divided between Charles Haubiel of New York University (for his *Passacaglia in A minor*) and Robert L. Sanders of the faculties of the University of Chicago and Chicago Conservatory of Music, and assistant-conductor of the Chicago Civic Orchestra (for his "Little Symphony in G").

THE FIVE HUNDRED DOLLAR PRIZE, offered by the New York Women's Symphony Orchestra, has been awarded to Philip James, for his *Song of the Night*. A. Louis Scarmolin, of Union City, New Jersey, and Louis Cheslock, of the Peabody Conservatory of Baltimore, received honorable mention.

THE BI-CENTENARY of the Capitol Theatre of Toulouse, France (founded in 1737), was celebrated, early in February, by a gala performance of "The Damnation of Faust" by Berlioz, with Ninon Vallin and Vanni-Marcoux in the leading rôles.

JEAN SIBELIUS, the eminent Finnish composer, has replied to an offer of the Rectorship of St. Andrews University of Edinburgh, Scotland, "Although I deeply appreciate the signal honor accorded me, I reluctantly feel obliged to decline the invitation." Guglielmo Marconi was the last to hold this position.

THE BRAVE NEW WORLD is a new radio series of South America, exploiting Latin-America, and reminding us that the United States is also "brave" and "new," and that reciprocal programs based on North American progress, music and culture would be welcome to our neighbors on the south.

DON LORENZO PEROSI has been commissioned to make a setting of the Mass in commemoration of the four hundredth anniversary of the birth of St. Charles Borromeo; the work to be performed at the Cathedral of Milan with the composer conducting.



TODD DUNCAN AS *Porgy*

"PORGY AND BESS," the most heroic operatic venture of the immensely talented George Gershwin, had its first complete performance on the Pacific Coast when given, early in February, before eleven capacity audiences of Los Angeles, followed by a season in San Francisco. The cast was practically the originals of the New York productions, with Todd Duncan in the leading rôle and with the Eva Jessye Choir giving a fine choral support.

THE NATIONAL CONGRESS OF MUSIC EDUCATION of Mexico, at its recent convention in Mexico City, passed a resolution demanding that all music teachers possess university certificates approving of their competence in their respective fields.

WITH KIRSTEN FLAGSTAD, Lauritz Melchior, Gina Cigna, Gertrude Wettergren, and a growing group of singers of but slightly less glowing art, it begins to seem like the dawning of another era of brilliant vocalism in opera. But where are the Americans to sustain the glorious traditions of our former Lillian Nordica, Emma Albani, Geraldine Farrar, Emma Eames, Louise Homer, David Bispham, Emma Nevada, Myron Whitney, and others with international renown?

THE EVANSTON MUSIC FESTIVAL will be celebrated from May 17th to 21st, with Dr. Frederick Stock conducting, and with the participation of the Chicago Symphony Orchestra, the usual grand chorus, the A Cappella Chorus of Northwestern University, and a galaxy of soloists. Important works to be presented include the "King David" of Honegger and the "Requiem" of Brahms.

THE THIRTIETH ANNIVERSARY of the death of Edward MacDowell has been commemorated by the Columbia University Library, with an exhibition of his manuscript scores, photographs and autographed letters and documents.

MLLE. RENEE NIZAN, the brilliant young French organist, opened her second tour of America with a recital on the afternoon of January 12th, in St. Thomas Church of New York.

THE ENGLISH SCHOOLS' MUSIC ASSOCIATION, with which the Tonic Sol-Fa Association is incorporated, will hold its seventy-sixth Great Choral Festival on June 25th, at the Alexandra Palace. With the passing of the ill-fated Crystal Palace, even London has but very few rooms to accommodate a chorus of four thousand singers, with the audience this would draw. Our British cousins have a genius for organizing and handling monster musical groups.

OLIN DOWNES, well known music critic, has been appointed Musical Director of the New York World's Fair.

HANDEL'S seldom heard secular oratorio, "Semele," containing the perennial *Where'er You Walk*, solo, had recently a large scale performance by the Glasgow (Scotland) Choral Union and Scottish Orchestra.

MRS. H. H. A. BEACH, eminent American composer, appeared on a late program of the MacDowell Club of New York City, when she presented a group of her own piano works, including *La Fee de la Fontaine, Young Birches*, and a *Nocturne;* to which was added *The Hermit Thrush at Eve*, as encore. She also accompanied Ruth Shaffner in some of the most famous of the Beach songs.

"THE MAN WITHOUT A COUNTRY," an American opera by Dr. Walter Damrosch, had its first hearing in the regular season of the Metropolitan Opera Company, when presented on February 17th. The work had its world première last spring in the popular season of the "Met" and was later produced by the Chicago City Opera Company; in both of which performances the composer conducted his own work.

THE VIOLONCELLO CLUB of London recently held its "one hundredth meeting" with their friend and patron, Pablo Casals, as guest of honor.

THE MUSIC EDUCATOR'S NATIONAL CONFERENCE, under the presidency of Joseph E. Maddy, held its annual session from March 27th to April 1st, at St. Louis. It featured a Festival Celebrating One Hundred Years of Music Teaching in the Schools of America. Also there were the usual many events with speakers of world reputation, with concerts by the National High School Band, National High School Orchestra, and National High School Chorus of fifteen hundred voices.

THE PHILHARMONIC ORCHESTRA OF ROTTERDAM recently devoted a program to compositions of nationals of the Netherlands, among those represented being Mmes. J. Bordewijk and Dina Apeldorn.

OTTORINO RESPIGHI'S "Concerto for Piano and Orchestra in the Mixolydian Mode" was heard for the first time in Portland, Oregon, when given there on the program of February 17th of the Portland Symphony Orchestra, with Olga Steeb as soloist and Willem van Hoogstraten conducting. As a tribute to the memory of the late Maurice Ravel, his suite, "Le Tombeau de Couperin," was offered.

THE AMERICAN GUILD OF BANJOISTS, MANDOLINISTS AND GUITARISTS announces its thirty-seventh annual convention to be held from June 26th to 29th in St. Louis.

PROFESSOR WILLIBALD LEO FREIHERR VON LUTGENDORFF-LEINBERG of Weimar died on December 31st at the age of eighty-two. He was a man of rare talents; and his stupendous work, "The Violin and Lutemakers from the Middle Ages to the Present," published in 1904 and now in its fourth edition, is an invaluable contribution to literature about the stringed instruments.

MUSIC LIBRARY ADMINISTRATION is a new course to be offered for the first time in the summer school of Columbia University. It will be under the direction of Richard S. Angell, librarian of music in the University Library.

"L'ENFANT PRODIGUE (The Prodigal Son)" by Claude Achille Debussy has been presented in Amsterdam, Holland, by the Concertgebouw.



IRENE JESSNER

THE PHILADELPHIA SEASON of the Metropolitan Opera Company closed with a gala performance of Mozart's "Don Giovanni" before a gala audience which tested the capacity of the historic and acoustically perfect Academy of Music. Irene Jessner from the little National Theater of Prague where "Don Giovanni" was first heard on any stage, was the new and very capable *Donna Elvira;* Dusalina Giannini sang voluptuously the impassioned music of *Donna Anna,* for her "home folks;" and Ezio Pinza was a dashing *Don Giovanni.*

NICHOLAS ORLOFF has won recent a brilliant success as soloist in the "Concerto in B-flat minor for Piano and Orchestra" of Tschaikowsky, on a program of the Concerts-Colonne of Paris.

THE SAN FRANCISCO OPERA ASSOCIATION already announces its plans for next season, which include eleven performances in San Francisco and six in Los Angeles. Beniamino Gigli will be the *Faust* in the "Mefistofele" of Boito for the opening night; the cast for Mozart's "Don Giovanni" will include Mme. Rethberg and Ezio Pinza; there will be Mme. Rose Pauly in the title rôle of the "Elektra" of Richard Strauss; and Fritz Reiner will conduct.

DR. JOHN McE. WARD has finished half century as organist of St. Mark's Lutheran Church of Philadelphia, in honor of which event he has been honored by special service in the church and by programs and social functions under the direction of his fellow musicians.

ARTURO TOSCANINI has resigned his post as one of the chief conductors of the Salzburg Festival, giving as his reason "the unsettled conditions in Austria as reported in the American press." (And this even before the debacle of March 13th.)

THE WOMEN'S BAND of the University of Wisconsin, with forty-one members, claims the distinction of being the first organization of its kind in any university.



ARNOLD EIDUS

ARNOLD EIDUS, thirteen and another Louis Persinger discovery, made his début in Town Hall, New York City, on March 1st, with a brilliant success. He already had appeared with the National Symphony Orchestra, the Naumburg Symphony Orchestra, the Long Island Symphony Orchestra, and on important radio programs. Query:—Has Persinger started another prodigy on his way to the violinist's Parnassus?

(*Continued on Page* 346)

Liszt's Green Gloves

BALLYHOO is circus lot jargon for the lurid perorations of the side show barker as he goes through the operation of separating the sucker from his nickels for the opportunity of passing behind the canvas wall and peering at a pathetic collection of nature's merciless jokes upon the human race. Hear his leather throated strident tones as he chants, "Come on, ladies and gents, see the rabbit-faced girl, see Rajah Rien, King of fire-eaters, Gertie Glands the human elephant, all for a dime, two nickels." In we go, with the rest of the public to gaze on the freaks who sit back with tragic complacency as the river of bulging eyes passes daily at their feet.

Ballyhoo men are a fraternity in themselves and are very proud of their technic; and we even have seen serious articles in which they had interjected two, three, four and even ten dollar words to stress the dignity of their calling. Some even like to refer to themselves as "psychologists," "publicity specialists" or "midway orators." They explain that even John D. Rockefeller, J. Pierpont Morgan, and the great industries, all had to have ballyhoo artists to command and direct public attention. They are partly right, but largely wrong. In these days ballyhoo and the business of advertising have very little in common, save that both are designed to command attention and to induce the public to hunt for its pocketbook.

To the ballyhoo man, all pocketbooks have the lockjaw. Advertising, in the higher sense, is now regarded largely as a process of education. The advertising man must guard his clients' interests, not merely for the present but with the idea of building up permanent patronage. That means that all of his statements in print, paint, exhibition, display, pageant, sky writing or on the air, must be based upon truth, if they are to be regularly profitable year after year. When the public is deceived it does not easily forget. Millions have been spent upon advertising music, musical products and musicians. Those who advertise these things have long since found out that a Hollywood vocabulary of superlatives, does little to convince the public. More than this, the employment of music in advertising over the air now runs into many millions monthly.

The problem of advertising is a very serious and highly important matter to all who are professionally in music, as well as to the musical industry. Anyone with experience in the musical field realizes how very easy it is, for a personality or a business may seemingly drop so badly out of sight that it is very difficult to restore it to attention. "Keep your name up" might be a good motto for all music workers. Every time your name appears in connection with commendable achievements, whether at concerts, recitals, church services, or through the appearance of your pupils, it is distinctly to your advantage. Look upon any exaggeration of your accomplishments, no matter how flattering it may be to your vanity, as unfortunate; because, if you cannot "make good" when called upon, you may find yourself in an unfortunate position.

The value of an advertising medium, as a business asset, depends, of course, not merely upon the circulation, but also, among other things, upon the confidence that the readers have in that medium. If they know that the publication's policy absolutely prohibits any financial or other collusion between the advertiser and the reading columns, it is put down by the readers as an honest and trustworthy publication and this reader confidence is reflected upon the advertisements that appear.



FRANZ LISZT

The old days when an artist was ballyhooed with cheap fables is now happily past. Of course, in building up a personality any matter of genuine interest to the public is legitimate news. However, when such incidents are obviously contrived and invented merely to capture public attention, they become very little better than the cheap patter of the circus barker.

From a newspaper standpoint, some people are so original and distinctive in their behavior that they become what the journalist looks upon as heaven sent "good copy." The Duke of Windsor, George Bernard Shaw, Theodore Roosevelt, Charles Lindbergh, Mussolini, Paderewski, and some others, seem to have been born as answers to a journalist's prayer. Franz Liszt was always such a figure. Apart from his magnificent musicianship and big souled personality, he was so distinctive in his behavior and habits that he always attracted attention. His dress, his walk and his "platform manner" were the talk of every city where he appeared. He is said to have had three hundred and sixty-five neckties and to have worn a different one on each day of the year. At a concert he always wore green gloves, which he removed, upon sitting, and tossed into the audience as souvenirs. Thereupon, there was a scramble that certainly could not have contributed to the poetic atmosphere of the occasion. Time was when most artists wore gloves. Comm. John Philip Sousa almost always did, when conducting, a habit he had held over from his military and naval service. The fantastic conductor, Louis Antoine Jullien (1812-1860), who was more merchant and showman than musician, always had his baton brought to him on a silver salver, whereupon he removed his white kid gloves and exchanged them for the baton, a striking piece of stage claptrap.

The world owes a debt to Dr. Josef Hofmann for establishing the tradition of highly dignified publicity. Moreover, Dr. Hofmann has discouraged cheap or misleading advertising throughout his entire career. Without the least suggestion of ballyhoo, he rose in his youth, to the highest ranks; and every year has seen him going higher and higher. Without long hair, monkey pranks, or fantastic dress, he set an example to a new generation of pianists which is now very carefully followed by all artists desiring to command the respect of the art loving public. All honor to this noted musician, virtuoso and educator.

A Song of Praise
for
Grace Before Meals



Fa-ther we thank Thee for the food we eat. We thank Thee for this

fel-low-ship sweet.. We thank Thee for mem'-ries here that

poco a poco cresc.. an.. do

cling..... We thank Thee, Lord, for ev'ry-thing. A-men.

mf poco a poco dim. e rit. pp

Words by
Ethel Morris

Music by
Doris Hoff



Your Editor, during a Western trip, saw the above on the walls of the dining room of Dr. D. W. Morehouse, the eminent American astronomer and President of the progressive Drake University at Des Moines, Iowa; and he obtained permission to reprint it. The work is the result of an idea of the late Dean Cowper, and it was produced by members of the staff and the faculty of the University. The music is, however, by a Drake student, Doris Hoff.

The Goal is Always Music

A Conference with the young genius of the violin

YEHUDI MENUHIN

Secured Expressly for The Etude *Music Magazine*

By R. H. WOLLSTEIN



YEHUDI AND HEPHZIBAH MENUHIN

This highly gifted brother and sister have given numerous violin and piano recitals during the past year.

THE MEANING of violin playing, as I see it, is to effect the most perfect realization humanly possible one's own conception of the composer's essage. It is a simple enough goal to put o words, but requires a life of devotion carry it out. All the parts of the defini- n must be in first class order, like the rts of a picture puzzle one might put gether. One must strive always for the st realization; there must be a search- g of one's self for a personal conception meaning; and the ultimate result must flect the composer more than it does the rformer. Nobody knows with any degree accuracy what the composer really ant when he wrote this or that work; d the student of music can accept other ople's statement of such meaning only a limited degree. Therefore, the search r one's own conception of the composer's aning remains the purpose of all playing. Such a search grows, with years, to an a great deal more than interpretation. becomes a life philosophy, by which the erpretation of any music stands not as goal in its own right, but as the result one's general habits of musical thought. s the performer grows and develops, his bits of thought change, and his musical eech, or interpretation, changes also. us, music study is constantly develop- g, constantly growing. To learn a piece d to play it perfectly means that the ung artist has arrived at a certain step his journey forward. It does not mean at such a piece, once learned, is a bit finished business, to be left behind for future time, and never to be altered cause it was once learned in one way. n the contrary, the more it is played, e greater the changes that will be made the interpretation of the student's reper- ire. In my own work, I find myself mak- g the most tremendous alterations in the ay I play music with which I have been miliar ten or fifteen years. Each time I over a piece of music I try to penetrate eper into its meaning than I did the last ne, and to bring up some new shade of ntiment, of color, of emphasis—or even fingering—which never had occurred to e before.

Well Rounded Study

HUS, THE TWO great elements of which l music consists—technic and meaning— ust be developed side by side, but always ith a perfect realization of the relative portance of each. The technical or me- anical aspects of violin playing are im- ensely vital; indeed, without them one uld not make himself understood at all. et they must always remain a means to end. The end in itself is musical mean- g. The technical part looks the more dif- ult. That is to say, it does not come turally to the student; it must be de- loped, from the outside in; it requires methods of perfection which may be even artificial in approach; and it may be used for purposes of display. The ability to read a significant meaning into a piece of music does not look hard at all. Therefore, perhaps, many students tend to shift the proper balance between these two parts of music making. Technic is important only as it opens the way towards more fluent and more perfect musical utterance. Aside from that, it is meaningless. The important, the really thoughtful part of violin study, is the personal approach to musical meaning.

I cannot, however, offer any of these points in the nature of advice. What has proved good for me might be actually harmful to another student. Let me speak strictly of my own work, then, without encouraging anyone to follow what I have done.

The most necessary thing to carry into the practice studio—as necessary as the violin itself—is patience, not in the technical work, but for the maturing of the conception. It is a mistake to fly at some new conception and expect to perform it perfectly at the first trial. That never happens; or it happens so very seldom as to be out of the picture as a goal in study and practice. I have been very fortunate, thus far, in that I have always been able to realize, on the violin, my imagined conception of a composition; but it has taken years of devoted work.

The next requisites are calmness, serenity, and a sense of freshness in one's approach to his study. During the working week I always retire early and get plenty of sleep. I am always calm. The busy concert season brings, of course, its own schedule of living; but during the annual vacation periods, which usually amount to five or six months (not to speak of the two years of retirement that I had at home recently), I have no hard and fast rules. Everything must be flexible, whether it is for working, practicing, swimming, hiking, or just sheer happy relaxation in the sunshine and open air. I manage to practice a number of hours every day from Monday to Friday; but I do not go anywhere near my instrument, not so much as touching it, over Saturday and Sunday, as far as this is possible. Those two days of the week are reserved for complete relaxation, outdoor exercise, and rest. Then, when I return to my work on Monday morning, I not only am refreshed in body, but I also experience a high sense of anticipation, in getting back to the problems that have been left to themselves two days. For me, this system brings fine results.

As a Superlative Talent Studies

IN MY ACTUAL PRACTICING, I study my music away from the violin as much as, if not more than, I work it out on the instrument itself. I never draw a tone of a new piece without having looked it over most carefully for a general conception of its style, its peculiar technical problems and a general conception of its musical meanings. I like to take a score with me when I retire for the night, to read it through, and to indicate in the margins, with a pencil, such technical or interpretative ideas as the various passages suggest to me. I prefer to play a new work only when I have a firm grasp on it. I study the technical part by a note by note analysis of the score. And I build up my idea of the meaning by a thematic analysis, sometimes singing the themes, making up my mind about the different qualities of tone I shall use, and about the give and take of the phrasing. Then, at last, I take up my bow and begin to practice.

What do I practice? Well, I have never practiced scales. The fleet and even scale value—which must be firmly lodged in the fingers—can be gotten by selecting individual technical passages from the various violin works, and then by practicing them. At least I have always done it that way.

As to the deeper musical meaning of what I play, I live with my music until it becomes a part of myself. I try not to give an "interpretation," but a carefully thought out statement of the music's deepest meaning. I can give a more graphic example of what I mean, from the field of dramatic acting. All of us have seen performers who appear to go through the motions of their parts perfectly, but who always leave one with the feeling that they are doing this or that simply because the coach has told them to do so. They are giving what I call an interpretation. And then we have seen other actors—never too many—who seem not to be acting at all. Never is one conscious of their having been told anything. And, indeed, what they do and say seems less a series of individual words and motions than a single, well knit expression of the character they are playing. This is what I mean by penetrating to the deepest significance of the author or composer. And this, to come back to our starting point, is what the music student should strive to do. A piece is never a series of notes. It is a single, coherent bit of musical thought—of musical philosophy, if you like that term.

The Discovering of a Soul

LET ME GIVE YOU a very personal example of what I mean by developing a musical conception of my own. For the past year my keenest interest has been directed towards the "lost Concerto for Violin" of Robert Schumann—the last thing he wrote before falling a victim to the cruel illness which obscured his great mental powers. Fate seems to have been against this work. Joachim, for whom it was written, did not think highly of it, expressed himself to this effect, and sent it forth into the world with a stigma upon it. To me, however, the composition is beautiful; and it was a source of great pleasure to find that at each concert where I played it, the audience itself gave every evidence of sharing my views. I brought the piece before them in an honest belief that it is a great work. They accepted it as such and showed me that they approved of it.

The concerto, by the fated Schumann, represents a human being at grips with

(*Continued on Page* 340)

Yehudi Menuhin was last represented in THE ETUDE *when, as a phenomenal boy prodigy, he discussed his methods of work and of furthering his general education. Now, a young man of twenty-one, Mr. Menuhin has, by his steadily developing artistic progress, amply justified the promise of the little prodigy; and in this conference he brings to readers of* THE ETUDE *his more mature opinion of the meaning of violin playing.*



Operatic Spectacles Two Centuries Ago

KEY TO THE ILLUSTRATIONS:

The Austrian Hall of Fame: ***a scene from The Prologue of "Il Pomo d'Oro (The Golden Apple)"***

A War Camp of the Athenians: ***a scene from Act II of "Il Pomo d'Oro (The Golden Apple)"***

The Feast of Mars: ***a scene from Act V of "Il Pomo d'Oro (The Golden Apple)"***

Entrance to Hell: ***a scene from Act II of "Il Pomo d'Oro (The Golden Apple)"***

The Kingdom of Pluto: ***a scene from Act III of "Il Pomo d'Oro (The Golden Apple)"***

Heaven, Earth and Sea: ***a scene from Act V of "Il Pomo d'Oro (The Golden Apple)"***

Gorgeous stage spectacles did not originate in Hollywood, as the reproductions of the rare engravings on this page indicate. They are the stage pictures for Cesti's "The Golden Apple (Il Pomo d'Oro)," which dates from 1668. Marcantonio Cesti was born at Arezzo in 1620 (some authorities give 1618) and died in Venice in 1669. He was a pupil of Carissimi. In 1646 he became maestro di cappella of Ferdinand II de Medici; he entered the Papal Choir in 1660; and in 1666 he began service as Vice Kapellmeister of Emperor Leopold I at Vienna.

Although he was a Franciscan monk, he was best known by his works for the theater. Spectacular presentations were particularly successful in those days. Repre sentations of heaven and hell were prevalent, and the candle footlights blazed with brilliance that would probably now be excelled by a dozen incandescent lights. "Gree fire," or colored fire, was used, however, at climaxes; and the audience was awed an thrilled by these lurid effects. Real trees were sometimes brought in huge boxes fo stage decoration, and troops of soldiers were marched over the stage to produce mas effects. The casts of some of the lavish performances would be considered large eve in these days of the cinema.

Musical Memory: Why, When and Where

By the Eminent French Lecturer, Conductor, Author and Virtuoso Pianist

MAURICE DUMESNIL

How They Memorize at the Paris Conservatoire

OF ALL QUESTIONS pertaining to the world of music, memory and memorizing are among the most widely discussed. The matter is, in fact, of such interest that since several years here have been invented many systems, or methods, whereby those who show but little natural disposition can hold their own next to others who are lucky enough to have been better endowed by nature.

Quite recently, such distinguished critics as Olin Downes of the *New York Times* and Luigi Vaiani of the *Kansas City Journal Post*, have devoted important chronicles to memory—attempting to demonstrate the advantages, or the disadvantages, of using it, particularly in the field of orchestral conducting. They seem to have come to the conclusion that it is desirable only in some exceptional cases.

There are, however, many other phases to be considered; and the problems, in this respect, of either vocalists or instrumentalists, are very distinct from those of the orchestra or band leaders. Personally, I have often been questioned by American teachers and students, upon how the matter of memory, its development, and the methods of teaching it, if any, stand in European countries and particularly in France and Paris. A review of the entire subject seems, therefore, to be in order.

Which is the best and quickest way to memorize? This is the point that always comes up first; and to this point, a considerable number of answers can be given. There are so many different plans, or ways, by which music can be committed to memory. Yet, generally speaking, there is no best way; or rather, there is one for each individual; so that it is up to him to discover this. Nobody can help him much in this quest, and it is very largely a matter of self observation and analysis.

One person, for example, will actually visualize the printed text as he plays. He will remember what is at the top left, or the bottom right of the page. The music has literally made a sort of imprint upon his brain, and he can at will draw a mental picture of it, such as it stands and looks in the engraved score. Another student prefers memorizing by ear. Instinctively he reproduces the music, as it unfolds itself and sings within him. Still another musician will use a more elaborate process; that, for instance, of memorizing both hands separately, before attempting to play them together. There is also the system of assimilating two or three measures at a time, until the end is reached and the entire piece can be assembled much in the same manner as a puzzle game.

Sometimes, a little trick may prove useful, especially in the early grades; the recitation of words, along with the musical text, is one of them. This accounts for the large number of easy pieces with words which have been and are being published year after year. The method is commendable and offers the added advantage of developing the poetic imagination of the student, at least when the words are intelligent and refined, which is not always the case.

Much help can be derived from the study of eurythmics; and it is natural that it should be so, because rhythm is at the basis of everything musical; it existed in nature before music itself began. By learning to express rhythms through motions of the body, one promotes the assimilation by the brain as well, since all organs are linked together in some way and, as it were, interdependent. For the same reason a thorough study of solfeggio (ear training), previous to taking up an instrument, helps strongly in the matter of memorizing. Thus the ground is prepared and a sound foundation is established; then, when the study of the instrument itself starts, the difficulties are mostly of a technical order and are conquered more rapidly. In America, however, there has been but slight adoption of the use of solfeggio (ear training as pursued in Europe), which for two centuries has been found so practical and beneficial in France. Consequently at least ninety-five per cent of American music students will have to work for their goal without this aid.

This leads us to perhaps the most widely accepted process of memorizing, at the same time that it is the most simple one; repetition. May I risk the comparison that here the instrumentalist acts more or less in the same manner as a trained animal learning to do his tricks. Mind you, what can be achieved by the latter is properly uncanny; and I remember a dog picture I once saw, in which the animal performed his part so extraordinarily that one could hardly believe it was not a real human being in disguise. How many hundred or thousand times this clever "Fido" had rehearsed his part, it would be impossible to tell; but it must have been many months, or even years.

Likewise, the pianist who uses the repetition process must be ready to have much patience, if necessary. How much time will be needed is once more an entirely personal question. No two memories are alike. In the same class and by the same process, John may need two hours to learn by heart his Cramer *Etude*, whereas Frank will require two days, and Sam, two weeks. It must be emphasized, however, that with patience one will always reach the goal. The worst thing that can befall the prospective memorizer is to throw up his hands in despair, shake his head, and cry, "I'll never be able to do it!" In which case he proves to be his own worst enemy; and, if he quits, of course it will be just as he said.

Once I heard an astonishing remark from Camille Saint-Saëns. "There is nothing that cannot be read correctly," he said, "not even the most transcendental works of Liszt, if one will only take the tempo slowly enough."

This struck me as one of the most illuminating things I ever heard, and, although it regards the deciphering of a composition, its meaning may well be extended to the memorizing that follows. Because (here I refer to students, not to musicians or pianists of the Saint-Saëns' caliber) reading too fast means, in most cases, reading incorrectly. If incorrections are repeated, they begin to record themselves in the fingers; when the rectification takes place, it means a change, and this change momentarily creates a confusion; this confusion, then too, must be eliminated before the repetition, or any other process, can work efficiently. From this it is quite clear that memory is much favored by an all around observance of law and order, of which one most important phase lies in the matter of fingerings.

What teacher has not had this experience: despite the fingerings marked by him or by the student himself, if not printed by the editor, this student does not observe them. He does not stick to them, rather, and from one lesson to the next he alters them, as if improvising them constantly. Here again there is bad confusion and much unnecessary trouble which could be easily avoided with a little concentration; and without getting into the discussion of the fingerings themselves, why not listen to Claude Debussy's advice, printed at the head of his first book of "Etudes": "Let us find our own fingerings." This being done, let us observe them scrupulously and never depart from them; memorizing, then, will become much easier.

All concert pianists play from memory nowadays, because it allows more freedom. Still, only a century ago it was different, and in the correspondence between musicians of that time there are persons mentioned as "having turned the pages for Kalkbrenner, Mendelssohn, or Chopin himself." This was especially true in the case of large works such as concertos with orchestral accompaniment.

In our days Arturo Toscanini is often quoted as an example of phenomenal memory. It is generally known that, apart from the gift itself, he was compelled to develop it on account of a deficient eyesight. The capacity of his brain is colossal. He not only conducts but rehearses (here is the real test) without notes, more than sixty operas and several hundred symphonic scores. It is undeniable, however, that his influence in this respect has not been altogether good, since it started an epidemic among conductors less genially endowed than the Italian *macstro*.

At this point, and in the eyes of the public at large, it is necessary to debunk this fact of conducting from memory when, as often happens, it is done only as a "stunt." In reality it is much easier to direct a symphony without the score, than to play, let us say, a piano sonata where everything, melody, harmony, counterpoint and all the other elements of musical writing must be conjured up by the pianist's own fingers and without any help. Watch certain conductors, whose purpose is obviously showmanship. Often they are more concerned with the lines of their evening coat than with the music they are directing. But this word is inadequate. They do not direct; they are being directed, or rather trailed along by their men, whom they follow as best they can, clinging here to a melody, there to a rhythm. It is the



ARTURO TOSCANINI

***This splendid portrait of the internationally famed Maestro, who is credited with having one of the greatest musical memories of all time, appeared in* Fortune *magazine of January, 1938, in connection with an excellent article relating to his broadcast with the National Broadcasting Company Symphony Orchestra. It is reprinted here with the kind permission of* Fortune.**

men who do the playing. Often, too, those would be Toscaninis become insecure; they lose their poise, or pose; and their fear and anguish permeate the audience. Once I saw a Midwest conductor absolutely at sea, calling the orchestra one measure after the piece was concluded; he was completely lost and had reached the end only through his musicians' good will.

Summing up, conducting from memory is no feat in itself. It shows no greatness. Bad conductors may do it; fine conductors may use the score; and *vice versa*.

Coming back to the piano, it is evident that a sound knowledge of harmony is a considerable help to memorizing. Let us take, as an example, the *Berceuse* of Chopin. The left hand formula which repeats itself throughout, with an occasional change of C to E-flat, is in itself a serious difficulty, but not for one who is familiar with the technic and rules of chord formation.

Some of the so-called systems rely upon a sort of suggestion. Once, in New York City, I met an English gentleman who claimed to have discovered a relationship between tone and color. To each degree of the scale he assigned a different shading. Upon one of my remarks, he said, "You must not form the idea that the pianist sees a multitude of colors dancing before his eyes like the little bulbs on a Christmas tree. The idea works quite differently and in a subconscious way only." He assured me that after a short time of study one could memorize any piece merely by reading it away from the piano; and it must have been true, since he had received enthusiastic endorsements from several well known musicians.

When appraising the value of the various processes of memorizing mentioned earlier, it is well to consider the amount of safety which they afford. Which of these processes will stand best under such a severe test as, for instance, stage fright?

Here also there is a great variance of opinions. Which "goes" first in case of extreme nervousness; the brain or the fingers? Some people contend that it is undoubtedly the fingers. Still I have observed cases where it was exactly the opposite. Once I heard a student play Bach's *Fugue, No. 1, in C major,* followed by Chopin's *Etude in F minor, Op. 25, No. 2.* I remarked that, after breaking down repeatedly, in the *Fugue* (where the brain has most to do), he, or rather his fingers, went through the running *Etude*—hurriedly and nervously, to be sure—without a single stop. Another personal observation which supports the preceding statement: when trying a piece which I have not played for years, I may stumble on a certain passage, especially if I know it is arduous from the memory standpoint. This creates a sort of self suggestion through fear. It invariably results in a breakdown. Then, I place a book on the music rack and start reading some exciting chapter so that my mind is absorbed and distracted from the thought of the passage. My fingers do the work, and they go through it without any trouble.

As a matter of fact, consciousness is liable to act as a very disturbing element. Therefore, teachers should be most careful in their approach of the question. Otherwise a complex may develop in the pupil. The possibilities of each student should be gauged and the amount of memorizing work assigned accordingly, without ever forcing in the least. When I was at the Paris Conservatory, memory was not considered as an issue. It just came. The slow practice, the use of rhythmic patterns and transposition, all the devices which modern technic has brought about, gradually did the work. One good day the music on the stand remained closed, and still the piece went off without a hitch.

Raoul Pugno, the great French pianist whose fame was international in the first decade of this century, always used his notes. Once as he played Beethoven's "Concerto in C minor" at the Concerts Colonne, he had forgotten badly in the slow movement. The passage happened to be precisely where the melody is so strikingly reminiscent of a certain passage in Gounod's "Faust"; so Colonne tried to come to the rescue by humming *Salut, demeure chaste et pure.* It was in vain. The orchestra stopped. Thereafter Pugno never played from memory.

Hans von Bülow, once in the same hall, gave as an encore the *Scherzo in E-flat minor* of Brahms, an exacting number. His brain got entangled and he was unable to find the *Coda.* Five times he went *da Capo,* laboring, panting for breath, suffering mental and physical agony, until somehow or other he struck the ending.

A similar thing happened once to Edouard Risler, the first pianist who ever played in a series the thirty-two sonatas by Beethoven. He repeated four times the first part of the *Presto* from the "Moonlight Sonata." Seemingly, he was unable to conjure up the harmony of the second ending which leads to the development. Of course, as in the case of von Bülow, the audience suffered for him and with him. Finally some one shouted discreetly "E-sharp!" and it was Risler's salvation.

Another experience deals with Saint-Saëns. He was rehearsing Mozart's "Concerto in D minor," at the Concerts du Conservatoire, before an audience of invited students. This work contains many runs whose texture is dangerously similar. In the *finale* he began to make mistakes and suddenly found himself back somewhere in the first movement. He stopped, turned to Conductor Taffanel, and, with his characteristic nasal voice, sniffed, "How tricky this is. Send next door for a copy, please." Needless to say, at the public concert also he used the notes.

The preceding examples show us how careful one must be and how advisable it is to equip one's self as perfectly as possible and in more ways than one. For instance, although I use and recommend the repetition process, because of the good results it has given me, it is also necessary to establish a few mental landmarks here and there, which will act as milestones along the road. Had Risler's brain simply thought of *E-sharp* at the approach of that dangerous passage, he would have had no trouble at all.

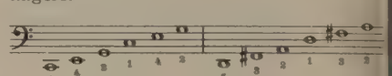
Chamber music, of course, should be always played with the notes. It is more intimate and in keeping with the true character of the music.

And, as a conclusion, something quite comforting: If you forget once, and break down, please do not worry. It acts as a wonderful cure and will never happen again. At least, in the same passage.

Arpeggio Fingerings

By **Gladys M. Stein**

In teaching the root position of triad arpeggios beginning on *white* keys on the piano, the teacher will find it helpful to give the following rule. In the left hand when there is one white key between the first two notes of the arpeggio, use the fifth and fourth fingers. When there are two white keys, use the fifth and third fingers.



In the right hand the same rule can be used for the third and fourth fingers. With these fingers properly placed, little need be said of the others, as they fall in position of themselves.



THE NEW NATIONAL BROADCASTING COMPANY SYMPHONY ORCHESTRA IN RADIO CITY

This magnificent new organization has already attracted international attention and the highest praise. The picture is printed with the permission of* Fortune *magazine. The Studio at Radio City is considered the most perfect large auditorium in the world, judged from an acoustical standpoint.

How to Start a Prosperous Summer School

By JOSEPHINE HOVEY PERRY
Author of "Pleasure Paths," "Busy Work for Beginners," and "Early Adventures in Music Land"

How a Teacher in a Small Vermont City Built a Prosperous Summer School Despite the Depression



JOSEPHINE HOVEY PERRY

THIS IS AN ACCOUNT of a local adventure which, like *Topsy*, "just growed."

In the heart of Vermont, six miles dis-nt from its capital city is another, slightly -rger, community with a population of -out twelve thousand inhabitants. This is -e city of Barre, which claims the dis-nction of being "The Granite Center of -e World"; and its inhabitants include -otch, French, Italians, Swedes, Assyrians, -reeks and Yankees. Barre is an unusually -ogressive little city and a very musical -ace for its size, considering its remote--ss from larger musical centers. Possibly -e of the reasons for both its progressive--ss and its love of music is its cosmopoli-n population. It boasts of a fine public -hool system, with its choruses, glee clubs, -rchestras and band; a parochial school -stem; and a very old private school -lled Goddard Seminary and Junior Col-ge, for young ladies. The Seminary has -any buildings on a beautiful campus on a -ill in the center of Barre and commands gorgeous view of the Green Mountains the distance; while in the foreground -es the town itself. For ten or twelve years -arre has had a Junior Symphony Or-hestra of nearly one hundred members, a -ne Kiltie Band, an excellent drum corps, -side its city band. Literally hundreds of -ildren study piano, violin and other in--truments, privately or in groups.

In such a setting the Perry School of -usic began about ten years ago, in the -ving room of my home," with a per--nnel of five little pre-schoolers. The rea--n for its beginning was that one of its -harter members was my own little five -ar old daughter who already had shown marked interest in music, manifested a -od ear and sense of rhythm, and also -me creative ability. From previous ex-erience as a piano teacher of private -upils, as a grade teacher in the public -hools, and still later as a supervisor of -usic, I had become firmly convinced that, -r beginners at least, where two or three of the same age) are gathered together in -utual endeavor, there is the happiest ap-roach to learning. Ten years previous to -y marriage to a Barre man I had come -o Barre in the capacity of supervisor of -usic in its city schools, with specialized -aining in piano and pedagogy. Since my -arriage, however, I had rather com-letely given myself up to the cares of -omestic life, and in what spare time I did -ave I continued to write music, mostly for -hildren, some of which had seen the light -f publication and was used in this part of Vermont. It was, therefore, doubtless eas-ier for me to start a musical project in this locality than had I been an utter stranger. At any rate, anyone who knew me at all knew that I was exceedingly fond of children as well as music; so, when I made known to some of my acquaintances that I was about to initiate a small group of youngsters to the delights of music, I had more applications than I could then accommodate in my living room, with the necessary accompanying paraphernalia of piano, blackboard, small chairs, tables and rhythm band instruments, and a clear floor space for dramatic action. Then too, although I believed (and still do) in group instruction, I have never believed in large groups for piano instruction.

And So We Began

ACCORDINGLY, MY LITTLE "SCHOOL" opened with four formal entrants, and one very informal one in the person of my three and a half year old youngest, who, up to that time had never shown any special precocity in music, but just simply had to be in on everything that went on. I had no intention of having her in my class, but she thought otherwise! After both my maid and I had exhausted all our wiles to lure her to other scenes of activity, and all in vain, I succumbed. I realized that it was easier to let her enter the class than to try to keep her out; and, lo, I found by so doing that I had gained another enthusiastic and really very good little pupil. I was never afraid, after this, to teach three and a halfs or four year olds.

This class met with me for two periods of an hour and a half each week, for diversified activity in music, such as singing, dancing, musical games in ear training and rhythm, stories for interpretation and appreciation of music, listening to music, playing the rhythm band, and finally learning to read and write music and to play the piano; and apparently "a good time was had by all."

More applications came, so I decided to run two classes; and I took on also a few private pupils. So almost before I knew it I had two full days a week engaged. The following year the little kindergarten classes graduated into full grown piano classes; and some had even outgrown the class and were having private piano lessons. Then, as this increasing demand for music instruction grew, I opened a studio down town and soon was teaching more than half the time.

The idea of class instruction in piano, and the materials which I was using (much of which were my own books), attracted the attention of other piano teachers, and of some would be ones, who had just finished their music studies in various places and were anxious to try their wings at teaching. Consequently I ran a small class of piano pedagogy in my home and began turning over the prospective pupils, who wished to enroll with me, to these piano teachers.

My part time enterprise bid fair to become a full time job; and I began to realize that one can not be a mother, a home maker, a writer, a teacher, and an advisor, without a most careful budgeting of time.

The idea of a daily summer school of music began to take shape in my mind, in which I should continue to start groups of beginners of all ages in their music, and at the same time I would run a normal class for teachers. At the conclusion of the session the pupils, who so desired, could continue their studies with these same normal teachers or with anyone they wished. I would then withdraw from the teaching profession for the remainder of the year, teaching only a few periods a week those classes which included my own children, or age groups for which I should, at the time, be writing.

From Little Acorns Mighty Oaks

THE IDEA GREW as I began to realize the advantages to parents, pupils and other teachers beside myself, namely:

Advantages to Parents:

1. A chance to introduce their children to the universal language of music, as well as to a social group of the same age, and to receive a diagnosis at the end of the session as to their child's reaction to the subject of music and his general response as a member of the group.

2. The reduced rate of class instruction under private instruction would make it possible for more parents to take advantage of the opportunity, for summer school rates were to be lowered to even one half of the regular rates for class instruction.

3. Children would cover ground faster and better by seeing their teacher every day instead of once a week. They would not forget so much between daily lessons as between weekly lessons; they would not incur so many faults in practicing; they would not lose interest; and, last but not least, at the expiration of two weeks of daily lessons they would undoubtedly be farther along in music study than if they had taken but one private lesson a week for ten weeks. The saving in time and money surely would be an advantage to parents.

Advantages to Children:

It would be a happy and worth while experience, which should promote a love for music rather than a distaste for it. A daily school would raise the standard of music for all youngsters.

Advantages to Town Teachers and Others in the Normal Class:

1. The methods, grading of instructions, problems and materials, all would be discussed daily.

2. A laboratory of children would be available wherein teachers would be able to visit classes and see their theories proved or disproved.

3. Last but not least, it would hold a great advantage to all local teachers. These same children would undoubtedly go on with some teacher, and here was a chance to study their near-future prospects. It was a fine chance for all nearby teachers to recruit their classes.

The Wheels Begin to Move

THE RESULT WAS that, nine years ago, in the summer of 1929, I did a little advertising in the local papers, sent out about one hundred circulars explaining the course, hired a small hall with a good grand piano, and, one July morning, opened the Perry Summer School of Music, with an enrollment of thirty beginners and a normal class of eight students and teachers. At the end

(*Continued on Page 342*)

Making Pupils' Recitals Fascinating

By VIRGINIA B. HOBSON

VARIED AND INTERESTING departures from the old cut and dried forms of piano recitals are easy for the teacher to arrange and present, once a practical and entertaining repertoire has been chosen. These recitals can be made to include pupils from the very earliest ages to those near the end of their 'teens.

Of several species from which to choose, the recital in costume is the most colorful and is fast becoming popular, although as yet it remains uninitiated to many teachers. For the costume recital the selections chosen for the program must blend with the personalities of the young performers. For instance, one should scarcely expect a serene and willowy blond to interpret a Spanish dance which would be naturally associated with a dusky and vivacious *senorita*. No more could some dark eyed, black haired damsel typify Debussy's *Girl with the Flaxen Hair*. And here it is well to introduce the suggestion that the pieces chosen should be somewhat showy and well marked with the spirit they are meant to represent, although the wise teacher will always avoid the cheap and maudlin in preparing any such distinctive program.

Each pupil wears a costume to match the character of his or her selection to be played. This problem of costuming is more simple and inexpensive than the novice is apt to believe at first thought. The writer has found two ways that are both expedient and satisfactory. The first, and the way which is pleasing to many pupils, is the shifting of the responsibility to the mother's shoulders and letting her make the dress for her child. Patterns for costuming are issued by all large pattern printers, and the bright colored materials can be purchased reasonably. The advantage here is that the child owns the attire to wear and gloat over for months after the recital has become a memory. Another way, and just as simple (save that the burden of securing costumes is left to the teacher), is to hire the garments from a costumer. In nearly every large city there are costume houses which make a specialty of renting their goods to individuals and organizations in rural as well as urban sections of the country.

The pupils must be taught to preserve the character of the nationality they are representing. Characteristic bows are easily taught, and the children like to have the added individuality of differing stage deportments. Absorbed with the glamour of her garb, and concentrating on the rôle she has temporarily assumed, her stage fright dissolves, and the most timid child steps delightedly to the piano.

Another medium to cloak the monotony of the customary recital is that of presenting one's pupils in a Hallowe'en program. This is especially adaptable for purposes of introducing children of elementary and intermediate grades. The effectiveness is enhanced if the recital is given a day or two in advance of the night when witches ride brooms through the frosty air, and white clad spooks haunt deserted roadways. Young children are keyed to a most enthusiastic pitch at this eerie season, particularly if they have spent art periods at school cutting out black cats, pumpkin faces, and so on. The question of costuming is entirely optional with the teacher; it may or may not be done.

Mailing out invitation programs ahead of time is an attractive device for luring the reticent public to the recital. These ma be printed with black ink on smoot orange paper with envelopes to matc Each child is given a number of the printed programs, from five to ten, to ma to friends. Teachers who have never trie this will be surprised to find how much enlarges attendance at children's perform ances.

Then a diverting entertainment alon this line is the Program of the Season This style of recital does not depend upo costumes for its effectiveness, but upon th variety of music which it presents. An en tire program of the four seasons may b given at one time. Or one season at it respective time of year may be hailed wit music akin to its particular type and moo This latter plan is especially pleasing to th younger children, who are well acquainte with the characteristics of the changin periods of the year.

Such an abundance of material is avail able for an occasion of this sort that there is room here for only a small suggestiv list, which may be augmented to suit th teacher's needs:

Programs of the Nations

Title	Composer	Grade
AMERICAN COLONIAL		
Yankee Doodle	Rickaby	1
Don Juan Minuet	Mozart	1
Yankee Doodle	Greenwald	2
Musette in D	Bach	2½
Washington's March	Phile	3
Sarabande	Handel	3
Gavotte from Iphigenia in Aulis	Gluck	3
Minuet from Military Symphony	Haydn	3½
Gigue	Corelli	4
AMERICAN INDIAN		
Indian Medicine Man	Richter	1½
Little Indian Chief	Strickland	2
Indian Papoose (from "Dolls of Many Lands")	Mueller	2
An Indian Legend	O. P. Endres	3
By the Waters of Minnetonka (Easy Arrangement)	Lieurance	3
Legend of the Plains (from "Prairie Sketches")	Cadman	4
From an Indian Lodge (from "Woodland Sketches")	MacDowell	5
AUTUMN		
The Falling Leaves	Mana-Zucca	2
Autumn Days, March	Lindsay	3
Autumn Idyl	Renard	3
Flying Leaves Op. 147, No. 3	Koelling	3
Red Leaves	Ancliffe	3½
Twilight in Autumn	Felton	3½
Song of Autumn	F. A. Williams	4
Tangled Vines	Bliss	4
CHINESE		
Sing-ling, China-Boy	K. A. Lively	2
Wing-Foo	Burleigh	3
Chinese Jade	Keats	3
The Chinese Laundryman	Smith	3
Green Jade	Grey	4
Springtime in Chinatown	Renton	4
Orientale	Cui	4
Song from the East	Cyril Scott	4
DUTCH		
Dutch Stories	Bartlett	2
Tulips and Windmills	Humes	2
Dance of the Dutch Doll	Klemm	2½
By the Zuyder Zee	Rebe	2½
Wooden Shoe Dance	Wright	3
Piet Hein	Vollenhoven	4
Watch (Folk-song)	Vollenhoven	4
EGYPTIAN		
Traders from the Desert	Bixby	2
The Camel Train	Baines	2½
Ballet Egyptian No. 2	Luigini-Felton	4
A Bit of Cairo	Mrs. H. H. A. Beach	4
A Nubian Face on the Nile	Cadman	4
Egyptian Dance	Friml	5
FRENCH		
Air de Ballet	Deprêt	2
Fifi, the Little Ballet Girl	Altbayer	2½
The French Clock	Bornschein	3
Scarf Dance	Chaminade	3
The Swan	Saint-Saëns-Hodson	3
Idilio	Lack	4
Pomponnette	Durand	4
The Girl with the Flaxen Hair	Debussy	5
A la Jeunesse	Schütt	7
GYPSY		
Gypsy Dance	Behr	2
The Gypsy Child	Paldi	2
Gypsies	H. Smith	2
Gypsy Dance	Lichner	2
At the Campfire	Krentzlin	3
The Gypsy Boy (from "Seven Musical Pictures")	Schytte	3
Two Guitars	Arr. Peery	3½
Gypsy Rondo	Haydn	4
Dark Eyes	Arr. Peery	5
HALLOWE'EN		
Merry Pranks	Hyatt	1
The Ghost	Wright	1
Midnight on Hallowe'en	Bilbro	2
Hallowe'en	D. Blake	2
Mischief Makers	Rodgers	2
Spooks	Aaron	2
Ghosts	Kinscella	2
The Wicked Witch	Kern	2½
A Witch Goes Riding	Rebe	2½
A Ghost Came Creeping	Ketterer	2½
Spooks	Gallup	3
The Ghost of the Haunted Grange	Ewing	3
Hallowe'en	Burleigh	3
Witches	Rogers	3
Witches' Dance	Schytte	3
Moonlight Revels	Andre	3½
Shadow Dance	Wright	4
Ghosts	Schytte	4
March Grotesque	Sinding	5
Witches' Dance	MacDowell	6
ITALIAN		
'Neath Sunny Skies	Paldi	2
Petite Tarantella, Op. 46	Heller	3
Tarantella	Dennée	3
Gondolieri	Moszkowski	5
JAPANESE		
The Japanese Doll	Swift	1
Oriental Melody	Friml	2
Japanese Doll Dance	Volkart	2½
Japanese Doll	Peery	3
Chanson Orientale	Tellier	4
Japanese Study	Poldini	6
MEXICAN		
Mio Carita	Groton	3
La Golondrina	Serradell-Earle	3
Poinsettia	Overholt	3½
Ecstasy	Fernandez	4
Estrellita	Ponce	4
The Vaquera	Kern	4
Three Mexican Dances	Gariel	5
NORWEGIAN		
Skiing	Richter	2
Northern Lights	Lemont	3
Norwegian Minuet	Henriques	3
Norwegian Hunter's March	Mero	3
To the Rising Sun	Torjussen	3
Norwegian Bridal Procession	Grieg	3
Northern Lights	Torjussen	3
PIRATE		
A Pirate Bold	Stairs	1
Captain Kidd	Blake	2
Three and Twenty Pirates	Seuel-Holst	2
A Pirate Ship and a Pirate Crew	Mueller	2
Song of the Buccaneers	Kern	2½
A Pirate's Tale	Berwald	2½
RUSSIAN		
Ivan in Russia	Ryckoff	2
The Cossacks	Rebe	2
The Red Sarafan	Arr. Hodson	2½
Song of the Volga Boatmen	Arr. Felton	2½
Chanson Triste	Tschaikowsky	3
Melodie Russe	Beaudoux	4
Russian Romance	Friml	4
Valse in A	Rachmaninoff	6
SCOTCH		
A Hundred Pipers	Arr. Hodson	2½
A Highland Laddie	Morey	3
Scotch Lullaby	De Leone	3
Scottish Legend	Mrs. H. H. A. Beach	4
Scotch Poem	MacDowell	5
Fingal's Cave	Mendelssohn-Hodson	6
SPANISH		
Juanita	Bugbee	2
A Spanish Dancer	Adair	2
The Spanish Dancer	Rebe	3
In Sunny Spain	Krentzlin	3
La Ninita	Johnson	3½
Petit Bolero	Ravina	4
Spanish Dance	Moszkowski	4
Spanish Dance Op. 5, No. 5	Granados	5
SPRING		
Spring is Here	Cramm	1
Hello! Mr. Robin	Rea	2
Rain Pitter-Patter	Dutton	2

(Continued on Page 350)

The Threshold of Music

A Melodic Alphabet — The Major Scale

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the fourth in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter*

O FAR WE HAVE RECKONED in a general way the distances between tones, but our measurements have not been exact. We have not yet taken into consideration the existence of sharps and flats. We have decided that from D to E is a second, and from E to F is also a second; yet one glance at the piano keyboard will show us that D and E are far enough apart to be separated by a black key, while E and F are as close together as any two notes can be. Another point we failed to consider when we agreed that the interval from C to D is a second is that there are several D's: D-natural, D-sharp and D-flat. There are also several C's: C-natural, C-sharp and C-flat (which is the same key on the piano as B). How can the distance from C-sharp to D-natural be a second, and from C-natural to D-sharp also be a second? One is only a half-tone apart: the other a tone-and-a-half apart. The fact is: our definitions have been incomplete. We shall have to make further distinctions. For intervals come in not only various sizes, but each size has a number of styles, or subdivisions, or fractional parts. Certain intervals (fourths, fifths, octaves) have three different forms. They may be either *perfect, diminished* or *augmented*. Others (seconds, thirds, sixths, sevenths) have four different fractional parts or styles, known as *major, minor, augmented* or *diminished*.

With the first group, *perfect* is the normal form. A slightly smaller form is *diminished*. And a slightly larger form is *augmented*.

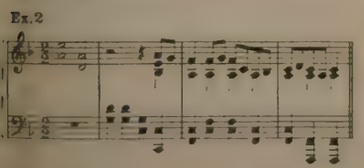
With the second group, *major* and *minor* are equally normal. *Diminished* is a compressed version of the minor; and *augmented* is an enlarged version of the major. On the white note scale (the major scale of C), the interval from C to F is called a perfect fourth, from C to G a perfect fifth, and from C to C a perfect octave.

Ex.1



Violins, violas and violoncellos are tuned in perfect fifths. When orchestras are tuning, the sound of this interval predominates. The transcription of "Turkey in the Straw," by David W. Guion, starts with an imitation of a country fiddler tuning his instrument. Hence the empty "perfect fifths" in the introduction:

Ex.2

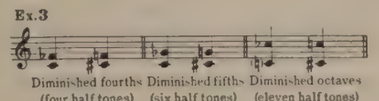


(This quotation from the transcription of *Turkey in the Straw*, by David W. Guion, is reproduced with the special permission of its publisher, G. Schirmer, Inc.)

Perfect fifths are the fifths found in the music of hunting horns, as in the illustration of a former one of these articles. Only the perfect intervals (fourths, fifths, octaves) found their way into the organum of the mediæval church music.

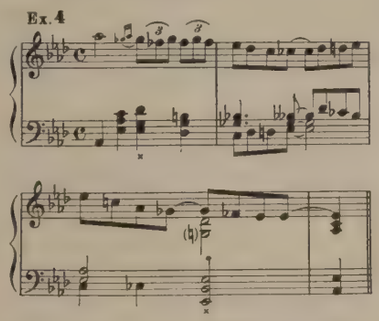
If we alter the perfect intervals by squeezing them together, so that they become a half tone smaller, they become diminished.

Ex.3



Diminished intervals occur almost constantly in music—especially the diminished fifth, which, to name but one example, is the dominating interval in Schubert's *Hark, Hark, the Lark*. The diminished octave occurs less often, but can be strikingly effective. Being just short of a perfect octave, it has the bite and pungency of the seventh. It occurs twice in the first theme of Gershwin's *Rhapsody in Blue,* from which we now quote.

Ex.4

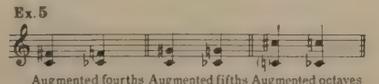


(This excerpt from *Rhapsody in Blue*, by George Gershwin, and the later one from *What is This Thing Called Love*, by Cole Porter, are reproduced with the permission of their publishers, Harms, Inc.)

The two x's show where the diminished octaves occur. In each case the interval is G-natural to G-flat. As it happens, these same x's also indicate the occurrence of diminished fifths—G to D-flat.

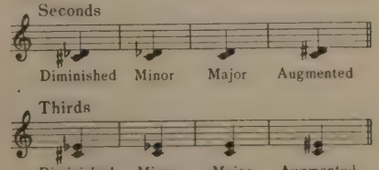
If, instead of squeezing together perfect intervals, we pry them open, making them a half tone further apart, they become *augmented*.

Ex.5



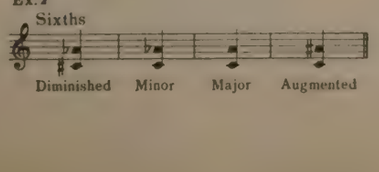
Seconds, thirds, sixths and sevenths have four positions. The major is most common; the minor, a little smaller, runs a close second. The minor can shrink further still and become diminished; while the major can let out another notch in its belt and become augmented. Here are the four styles of seconds and thirds:

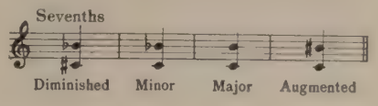
Ex.6



And here are the four varieties of sixths and sevenths:

Ex.7



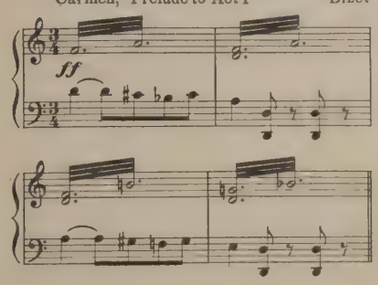


By turning back to Article three of this series, and glancing over the white note intervals of the key of C, it will be found that the fourths and fifths are all perfect, that the seconds, thirds, sixths and sevenths are half the time major and the other half minor, and that there are no diminished or augmented intervals at all. This brings us again to the point that the perfect, major and minor intervals are the most natural and normal, while the diminished and augmented intervals are exotic and less usual.

As fascinating as any of the less usual intervals is the augmented second. It occurs frequently in oriental music, and, as a result, has become an invaluable aid to composers who want to introduce the exotic flavor of the East. It makes its appearance in Rimsky-Korsakoff's *Hymn to the Sun,* occurs in the opening measures of Tschaikowsky's *Marche Slav,* pervades the temple scene in "Aida," and colors one of the most distinctive melodies in "Carmen":

Ex.8

"Carmen," Prelude to Act I — Bizet



In the first measure, the augmented second is between C-sharp and B-flat. In the third measure it is between G-sharp and F-natural.

In the realm of popular music we find an interesting use of the augmented second in the first three notes of the chorus of *The Moon Is Low.*

Certain of the intervals we have been mentioning appear to be duplicates. A diminished second (C-sharp to D-flat) has the same sound as a unison (C-sharp to C-sharp). An augmented fourth (C to F-sharp) sounds just like a diminished fifth (C to G-flat). A major seventh (C to B) is identical in sound to a diminished octave (C to C-flat). But in each case they are purposely written differently, and they have different meanings and uses in music—just as words which have similar sounds but different spellings (sale, sail — principle, principal) have different meanings and uses.

Later we shall have an opportunity to go into the reasons why a note is sometimes written E-flat and sometimes D-sharp. For the present, it will be sufficient to explain that a melody poised on D-sharp has a tendency to move to E-natural, whereas on E-flat its tendency would be towards D, or possibly F, but certainly not to E. So if you are a composer, and want to arrive at E, you will make sure that you spell the black note just below it D-sharp and not E-flat.

Two illustrations of this feeling of movement in notes we cite from two different fields of music. The first is from *What Is This Thing Called Love,* from "Wake Up and Dream" by Cole Porter.

Ex.9

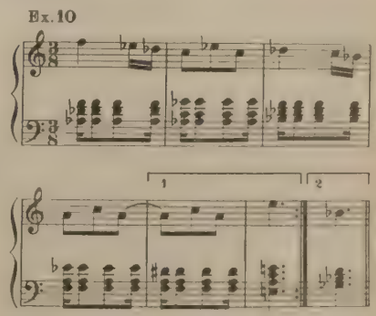


The note to which the word "called" is sung has an ambiguity which makes possible a sort of musical pun. Cole Porter's "blues" melody succeeds in persuading us that we are in the key of C Minor. Our ears jump to the conclusion that the note on the word "called" is E-flat, which would naturally lead to D or C. So it is a distinct surprise to have it followed by an E-natural. Cole Porter's musical pun is in the same vein as Beatrice Lillie's verbal pun in her famous marching song: "March, march, April, May and June!"

The second time the phrase appears, Mr. Porter surprises us again by refraining from the now expected pun.

The same device, in symphonic literature, will be found in the second movement of the "Unfinished Symphony" of Franz Schubert.

Ex.10



Here Schubert makes a breath taking jump into a distant key by indulging in a musical pun. You will find the ambiguous note which provides his golden opportunity in the fourth and fifth measures. Schubert writes it first E-flat, then, to forewarn the performer of his intended surprise, alters the notation in the next measure to D-sharp, thus changing the meaning of the music and diverting its course into a wholly new channel.

Only the first six measures, which include the section marked *first ending*, are from the "Unfinished Symphony." The seventh measure, marked *second ending,* has been added to show how Schubert might have written the phrase if he had not chosen to make a play upon notes.

Edvard Grieg's famous song, *A Dream,* the melody of which rises from A to A-sharp, to B, and then falls through B-flat to A, furnishes us another example of a change in spelling (musical notation) to indicate a change in harmonic meaning.

The Forgotten Fingers

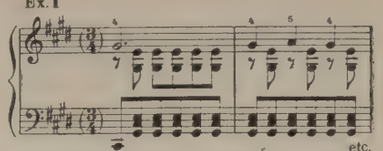
By JOHN BERGEN SKILLMAN

IT IS BEGINNING to be generally realized by piano teachers that the practice of the average technical studies and exercises fails to develop, even with the most conscientious effort on the part of the student, that equal independence and control of all the fingers which is desired. Let us consider the reason for this failure. With most students the fingers which are weakest, over which they have least control, and which (together with the thumbs) cause most of their errors, are the fourth and fifth. These fingers require special work and attention.

Now when we examine the studies of Czerny, Clementi, and others which are assigned to students, we find that instead of the weaker fingers being given the larger proportion of the playing, this is, in most cases, given to the stronger fingers. This is also true of scales and arpeggios. However useful they may be for other purposes they do not develop the fourth and fifth fingers. In playing a diatonic scale with the regular fingering we use the first, second and third fingers twice in each octave—the fourth finger only once. The fifth finger is rarely used in ordinary scale playing. In playing arpeggios the first, second and third fingers are used at least twice as often as the fourth. It is thus obvious that the more we practice studies and exercises of this kind the more unequal will be the development of the hand.

A moment's reflection will convince us of the importance of these weaker fingers. To the fourth and fifth fingers of the right hand are necessarily entrusted the top notes of all chords and octaves, many important melody notes and, in some cases, the melody itself—as in the following example from the middle section of Schubert's *Impromptu, Op. 90, No. 4.*

Ex. 1

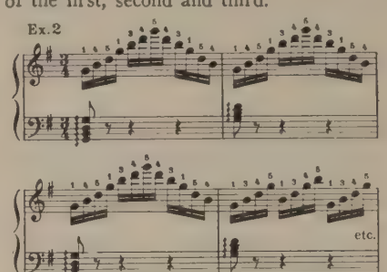


With the left hand these fingers must be depended upon to play the bass of the harmony which is next in importance to the melody. Especially is this true in such compositions as the Chopin waltzes and mazurkas. It is evident that the development and control of these fingers is of vital importance.

Special studies and exercises are the most efficient means of bringing about this development. Some are to be found in compositions already familiar. An excellent example being the *Etude, Op. 10, No. 2* of Chopin, which, for the advanced student, is splendid practice for the right hand and may be obtained in an interesting transcription for the left hand alone, by Leopold Godowsky.

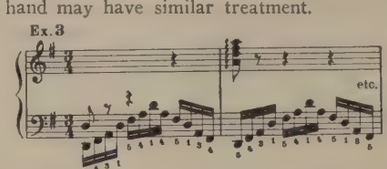
For organ students the *Toccata* from the "Symphony, Op. 42, No. 5," by Widor, will be found good practice for the right hand. The practice of scales in double sixths is also recommended. The writer, however, has derived the most benefit from refingering familiar studies and exercises. For example, the *Study, Op. 740, No. 2,* by Czerny, may be refingered in such a way that most of the notes are played by the first, fourth and fifth fingers instead of the first, second and third.

Ex. 2



The sixteenth note passages for the left hand may have similar treatment.

Ex. 3



In the same book, No. 31, may be practiced in like manner.

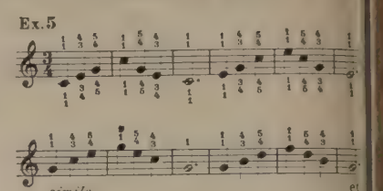
The study of scales with the fingering given in Ex. 4,

Ex. 4



and the arpeggios as offered in Ex.

Ex. 5



will be found most helpful. For the l hand these will be played with the finger marked below the notes; and they shou be transposed into all keys, major a minor. They should be studied slowly various rhythms, in contrary motion, thir sixths, and tenths; both *legato* and *stacca*

Of course exercises of this kind shou not be attempted until the student is w grounded in the normal fingerings. Th will seem awkward at first, even for a vanced students. If carefully practice however, they will bring gratifying resu in a short time. Obviously these fingerin are for technical practice only and not a substitute for the more usual fingering Other uses of this principle will no dou suggest themselves to the reader.

The importance of the fourth and fif fingers and the relation that their full d velopment bears to the independence of t other fingers is not always realized; a there is a curious lack of exercises f them alone. It is for this reason that t above studies are suggested as a mea toward the desired end.

Musicians of May Birth

By W. FRANCIS GATES

ALONG WITH ITS SWEET scented breezes, the month of May has brought to the world some of its most gifted of singers — including those who have poured out their talents through the voice, the musical instrument and the pen. Towering among these are the mighty Wagner, Brahms and Tschaikowsky; with Sir Arthur Sullivan inimitable in his field. Of composers less certain of permanency in the musical sun are such names as Stanislaw Moniusko, Giovanni Paisiello, Ciro Pinsuti, Sir George Smart, Jules Massenet, Raoul Laparra, Stephen Heller, Karl Goldmark, Giovanni Sgambati, and Karl Millöcker. Among singers are our own immortal Nordica and the equally supreme Melba of antipodal Australia, Alda of New Zealand, and the almost legendary brilliant Catalani. Conductors are represented by the great Anton Seidl, who made America Wagner conscious, and Eugene Goossens, as leaders. The piano may point with pride to Cristofori, its inventor, and to Silbermann, one of its most gifted of makers. Then to American musical art this month has contributed generously, including Amy Fay, Leo Sowerby, Hollis Dann, Louis Moreau Gottschalk, Clarence Dickinson, Alfred John Goodrich, W. S. B. Mathews, Walter Raymond Spalding, W. O. Perkins, and Wallace Goodrich.

A Natal Chronology

1st—Hollis Dann (1861), Leo Sowerby (1895), Florence Edith Sutro (1865)

2nd—Hans Christian Lumbye (1810)

3rd—Max Alvary (1858), Édouard Gregory Hesselberg (1870), Egon Pollok (1879), Auguste-Désiré-Bernard Wolff (1821)

4th—Bartolommeo Cristofori (1655), Emil Nikolaus Rezniček (1861)

5th—Johann Nepomuk Beck (1828), Pietro Floridia (1860), Johann Nepomuk Fuchs (1842), Homer Grunn (1880), Stanislaw Moniuszko (1819), Hans Erich Pfitzner (1869), Henry Playford (1657)

6th—Wilhelm Ernst (1814), Harry Farjeon (1878), Georges-Adolphe Hüe (1858), Paul Kalisch (1855), Alfred Humphries Pease (1838)

7th—Johannes Brahms (1833), Clarence Dickinson (1873), Karl Heinrich Graun (1701), Euphrosyne Parepa-Rosa (1836), Anton Seidl (1850), Karl Stamitz (1746), Peter Ilyitch Tschaikowsky (1840)

8th—Alfred John Goodrich (1848), Louis Moreau Gottschalk (1829), Francis Alexander Korbay (1846), William Smythe Babcock Mathews (1837)

9th—Giovanni Paisiello (1741), Ciro Pinsuti (1829)

10th—Angelica Catalani (1780), Amalie Joachim (1839), Sir George Smart (1776)

11th—Filippo Capocci (1840), Alma Gluck (1884), Anatole Liadov (1855), Alfred Wooler (1867)

12th—Adolph von Henselt (1814), Ginari Korganov (1858), Jules Massenet (1842), Lillian Nordica (1859), Johann Baptist Wanhal (1739)

13th—Henry Clough-Leighter (1874), Alphonse Daudet (1840), John Sullivan Dwight (1813), Henry Farmer (1819), Gabriel-Urbain Fauré (1845), Paolo Gallico (1868), Raoul Laparra (1876), Ottokar Nováček (1866), Sir Arthur Seymour Sullivan (1842)

14th—Alphons Czibulka (1842), May Mukle (1880), Sigismond Stojowski (1870)

15th—Michael William Balfe (1808), Isaac Van Vleck Flagler (1844), Stephen Heller (1813), Maria Theresia von Paradis (1759), Augustin Savard (1861)

16th—Frank Lynes (1858), Arthur Henry Mann (1850), Johann Georg Nägeli (1773), Andreas Silbermann (1678)

17th—Charlotte Helen Sainton-Dolby (1821), Erik Satie (1866), Antonio Scontrino (1850), Adolphe Vogel (1808)

18th—John Lewis Browne (1864), Karl Goldmark (1830), Giovanni Sgambati (1843), Marie (Mary) Wurm (1860)

19th—Dame Nellie Melba (1861), Karl Müller-Hartung (1834)

20th—Eaton Faning (1850), Jean-Henri Ravina (1818)

21st—Amy Fay (1844)

22nd—Joseph-Louis d'Ortigue (1802), Émile Sauret (1852), Walter Raymond Spalding (1865), Humphrey John Stewart (1856), Teresina Tua (1867), Wilhelm Richard Wagner (1813)

23rd—William Oscar Perkins (1831), Giovanni Battista Viotti (1753), Joseph Wieniawski (1837)

24th—Richard Hoffman (1831), Tito Mattei (1841), Henri Prunières (1886)

25th—Camille Erlanger (1863), Herman Laroche (1845), Mischa Levitzki (1898), Albert Augustus Stanley (1851), Gerard Tonning (1860)

26th—Pierre Gaviniés (1726), Eugene Goossens (1893), Willard Patton (1853), George Templeton Strong (1856)

27th—Wallace Goodrich (1871), Géza Horváth (1868), Julia Ward How (1819), Joseph Joachim Raff (1822), Freiherr Alfred von Wolzoge (1823)

28th—Edward J. de Coppet (1855), Josep Dessauer (1798), Thomas Moor (1779), Germaine Schnitzer (1888), Riccardo Zandonai (1883)

29th—Isaac Albeniz (1861), Baron Frédéri d'Erlanger (1868), Emilio Edoard de Gogorza (1874), Erich Korngol (1897), Karl Millöcker (1842), Émile-Louis-Fortuné Pessard (1843), Herman Weil (1877)

30th—Ignaz Moscheles (1794), Bryceso Treharne (1879)

31st—Frances Alda (1883), Mark Ham bourg (1879), Gustav Hille (1851), Gustav Saenger (1865)

* * * * *

"If opera is ever to become a genuine an vital art in this country, it must belong t the people; and that means that it mus cease to be regarded as a social pleasure. I must not be at the mercy of smart society Literature in the United States could neve have attained its commanding position i the fate of books depended upon the verdic of our aristocracy. A book gathers strengt and the power of longevity as it goes dow among the countless companies of thos whose names never appear among thos present."—W. J. Henderson.

"In Defense of Mendelssohn"

By JEROME BENGIS

"Criticism often takes from the tree caterpillars and blossoms together."
—Jean Paul Richter, in "Titan."



Mendelssohn in his Youth

GENERAL BELIEFS usually do injustice to the intelligence of those who adopt them, as well as to the putations of those whom they concern. is the general belief, for instance, that opin excelled only in short pieces, while e truth is that his pianoforte *concerti* are orks of rare greatness. It is also the neral belief that Schubert was greatest ly as a song writer; but comparatively w realize that his "Symphony in C ajor" and "Unfinished Symphony" are eat enough to rank with Beethoven's. kewise has it been the general custom underrate Mendelssohn and to say that, hile he had grace, finish, and an abunnce of melody, he lacked the profound pth which goes to make true greatness.

A Choral Monument of the Ages

ET US AT ONCE put an end to this so very neral opinion by turning to Mendelsohn's oratorio, "Elijah." A writer has cently classed this as "a second rate atorio." Nothing could be farther from e truth. True, as a whole it lacks the ry spontaneity of Handel's "Messiah" d the unadorned simplicity of Haydn's Creation"; but for sheer dramatic strength rates far above either of them. It is the ost intensely human oratorio ever written. et those who consider Mendelssohn only child of gaiety and polished grace, turn this work and they shall find worlds of ntold suffering; pathetic, if not heartnding, passages of inner agony; frusated hopes and even more frustrated ayers; all of which are finally redeemed the final chorus of triumphant victory. ndeed, only one who, in spite of his change f faith, yet had the true blood of a ebrew in him, could possibly have unolded such a drama of human suffering of ne Jewish race.

There may be passages in the first part f "Elijah" which are uninspired and unteresting. But let us recall, in this very ction, the outburst of the tormented ople in *Help, Lord!* Surely there are w places in all choral music that are ore breath taking and tumultuous. Then ere is the tender and comforting aria, *If ith all your hearts,* which is so meltingly vely that it must find its way into the eart of even an atheist. And what shall e say of that agonized entreaty of Elijah, *t is enough, O Lord now take away my fe?* This is, indeed, symbolic of the sufferng of all great geniuses and martyrs who ave bled for the eventual good of manind. It is the most subtle agony of which ne human soul is capable, and every note f it seems to cut one's very flesh. Its ying strains leave one infinitely tolerant, nd they are a heavenly lesson in abundant ity and goodness. To drink it in fully is lmost, for the moment, to become an lijah oneself. And for sheer grandeur, oes not the vibrant chorus of *Thanks be o God* measure up to the most magnificent horuses of Bach? What, except the *Hallelujah Chorus* from Handel's "Messiah" is more rapturous and carries the oul upward amid more fiery flames? And s it possible to describe the ethereal loveliness of the soothing aria, *O rest in the Lord?* Only the caressing mildness of Handel's *He shall feed his flock* is comparable to it.

A Voice Eternal

SURELY THERE ARE MOMENTS of sheer dramatic inspiration which are surpassed nowhere. Such moments occur in those passages written to the words, *Behold, God the Lord passeth by; and a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord.* And after the tempestuous suggestiveness of the music to this text, come the words, *But yet the Lord was not in the earthquake,* to strains suggesting awe and wonderment. Nor is Mendelssohn wholly satisfied with this; he repeats these superb effects to the text, *And after the earthquake there came a fire; but yet the Lord was not in the fire.* Then, as a gentle benediction, come the heavenly strains of *And after the fire came a still small voice; and in that still voice, onward came the Lord.* This prepares the appearance of the mighty climax, coming upon us slowly, almost imperceptibly, even like the "still small voice" which brings forth the Lord. Truly, this upheaval is the choral equivalent of the *finale* of Beethoven's "Ninth Symphony."

Let us note the all too human elements of doubt which Mendelssohn expresses so superbly before the final appearance of the "still small voice." Nowhere in the glowing pages of "Messiah," or in the childlike faithfulness of "The Creation." do we encounter such utterly human qualities. The "Messiah" declares the glory of all the certainties surrounding the life of the Savior, and likewise does "The Creation" declare with naïve sincerity the origin of the earth and of its first living inhabitants; but "Elijah," by using the passages in which the Bible itself seems to question the ultimate powers of God, is rendered more intensely human for the very uncertainties it expresses. The "still small voice" does not come at once, but only after long waiting and apparent disillusionment. This is the philosophy lurking behind the text of "Elijah"; and this is one of the many reasons why this oratorio is not second rate but rather a dramatic, musical, and psychological masterpiece.

But leaving Mendelssohn's choral achievements, what do we find? Those very beauties which his critics have continually condemned. There are mannerisms in his instrumental compositions; but in whom does one not find such occasional faults? He has been termed "too gay, too frivolous." Let us then remind the music critic that the great Haydn was also gay and frivolous, and that it was this very gaiety and frivolity which has made him immortal. Within its own sphere of droll humor, the *Allegretto scherzando* of Beethoven's "Eighth Symphony" is as complete a work of art as the magnificent first movement of the "Ninth Symphony." Mendelssohn's gaiety was his blessing, and one of the few blessings of the world. There are many who bemoan his happy and feted existence, and who say that if he had led the life of Schubert, he would have been a far greater composer; but if this had been so, Mendelssohn, with his native sentimentality, would easily have become an imitation of Schubert, and musical literature would have been robbed of many of its brightest pages. Among all his morbid contemporaries, Mendelssohn alone has captured the elusive spirit of gaiety. Essentially a classicist by nature, he both technically and psychologically balanced the subjective spirit of romanticism of his age.

No one has ever had a more perfect knowledge of orchestral lights and shades. He might aptly be called the musical Keats. He knew how to produce the most aerial effects with the intuition of a supreme artist. The four chords, for instance, which open and close his *A Midsummer Night's Dream Overture,* are hauntingly magical and at once produce the state of mind which the composer had intended. This marvelous overture, written by a youth of seventeen, is a work of the highest imaginative beauty. Everything in it combines to make a perfect whole. Even the braying of the donkey, which might, at first thought, seem out of place in such a delicately poetic work, is fitted into the music with a precision which is masterful. Or let us take the *"Fingal's Cave,"* or *"The Hebrides" Concert Overture,* which was written only two years after the one already mentioned. This alone entitles him to be known as the musical Winslow Homer. It is a work of the highest programmatic maturity, and is comparable with Beethoven's "Pastoral Symphony" and with some of Wagner's tonal landscapes. Here Mendelssohn has caught the mightiest, as well as the most delicate, utterances of Mother Nature: he has raised himself to the position of a tone poet who interprets the grandeur of the elements themselves. No one who ever has listened to it has failed to come under the spell of its swaying euphony, its bounding elasticity, its enchanting horn calls which rise above the waves and which seem to announce the coming of Neptune in his chariot, and its final climax of resounding fury which later dies away on the receding foam. This is the work not only of a great tone painter but also of one whose genius can reach the highest dramatic intensity.

Great in His Simple Individuality

AS A SYMPHONIST Mendelssohn does not measure up to Beethoven, Schubert, or Brahms; but he had sufficient originality and beauty of design to remain strictly himself, and not to imitate his symphonic predecessors or contemporaries. One cannot say of him justly, as of the mighty Brahms, that his greatness finds its source in another's soul. No sooner do we listen to the gay rhythms of the opening of the "Italian Symphony" than we realize that we are still in a world which is typically Mendelssohnian. We encounter none of the grandeur of Beethoven or Brahms, but an elfin delicacy of touch which both charms and refreshes us. In the "Scotch Symphony" Mendelssohn took a great stride forward, which, however, he was not to repeat in the "Reformation Symphony." The atmospheric coloring of the first movement, the Scottish brightness of the second, the fragrant loveliness of the third, alternating with lofty meditations on bygone glories, and the brilliant *finale* with its *coda* of hymnlike serenity, which reminds one of the song of thanksgiving of the *finale* of Beethoven's "Pastoral Symphony"—all of these movements raise Mendelssohn up to a place among the great symphonic masters.

His works for solo instruments are no less surpassing in beauty. Of these his "Violin Concerto in E minor" is the most famous, and justly so. It seems as inevitably suited to the violin as Schubert's songs are to the voice, and as Chopin's preludes are to the piano. Its wealth of melodic invention is rare; its finish and



THE MENDELSSOHN HOME IN BERLIN
Here the joyous Felix wrote his "A Midsummer Night's Dream" music.

refinement, utterly exquisite; its emotional range and colorful contrasts, the last word in harmonic beauty. It stands utterly apart from the violin concertos of Beethoven and Brahms, and it is to be wondered whether it has not, for all its comparatively sentimental passages, left a greater influence on composers and virtuosi of our day.

Mendelssohn's contribution to music was extensive. Aside from what his own genius means to us, he restored that of Bach to the world by bringing to light that sublime master's magnificent "Passions" and performing them for the first time in a century. To say that he is not great, because he is not a Beethoven, is like saying that the Victoria Falls are not glorious because they are not like Niagara. If Mendelssohn could not write an "Eroica," neither could Beethoven, for all his titanic instrumental genius, compose an "Elijah." Every planet has its own place in the heavens; some shine less brightly, but they all shine together—all piercing the curtains of the sublime firmament. And when all is said and done, and we take our last glance at Mendelssohn, we see one who was great as a genius, eternally lovely as a poet, and gracious and unselfish as a man. He spent his life pursuing only the highest and the most beautiful; and if he had the occasional fault of mannerisms, they are all the sweeter because they are his very own. So let us not bemoan his happy existence; but let us rather rejoice that the world was not so cruel to him as she was to some of her other geniuses.

Fifty Years Ago This Month

Dr. George Alexander Macfarren, eminent British musical scholar and composer, was thus quoted, from a late volume of "Addresses and Lectures":

"Let us remember that persons of gentle breeding and of highest culture give consideration to music, and let us fit ourselves to be their companions, by similar culture and by raising our minds and manners to a level with theirs."

"Consider that art is the bride of the artist. He woos her lovingly, tenderly, anxiously, has many and many a trial to pass through to win her favor. She may seem capricious, she may seem willful, she may seem spiteful, she may seem resentful; but she is to be won if a truly chivalric devotion chain the artist to the pursuit of her affections. She *is* won, she is his, she is his bride, she is his wife—and then it is his duty to control her; and in this control, in this moulding the resources of art to the particular manifestations of the artist's genius, true justice is done to the pursuit of the object of his aim."

"Success in a low cause is far less noble than failure in the highest. We witness the works and the performances of the greatest artists. We may be unable to equal them, but the endeavor is in itself an elevation. There is a story of a painter, who, when he saw the productions of the greatest masters, forgot his own inability, but felt the glory of the aptitude to appreciate what was before him, and in ecstasy exclaimed, 'I, too, am a painter!' You go to hear the works of a great musician—to hear *Israel in Egypt* of Handel, to hear in that the evidence of the utmost mastery to which human genius can attain—you are moved by its sublimity, and you exclaim, 'I, too, am a musician!' Think, again, of the Persian proverb, 'I am not the rose, but I have dwelt beside it;' and by the happiness of living in a garden of roses you are in a condition to catch the reflection of the rose's color, and to carry home much of its beautiful odor; and association with roses will, be assured, leave its impression of beauty on those who have that good fortune."

"The pianoforte player who delighted me more than any one has done, Mendelssohn, and who had a complete command of the keyboard, refused to play in public a piece which was offered him at a short notice, owning that he could play all the notes, and that he could perceive the meaning of the music, but that he regarded it as an impertinence to the author, as indecent to the audience, and as an injustice to himself, to appear before hearers with the execution of a musical work which he had not entirely assimilated to himself and appropriated to his own being and his own conscience.

"Let us never forget that these two authors (Handel and Bach) stand as a pyramid that will defy the ravages of time, and must ever be the monument of the musical powers of the eighteenth century; but if you will accept this fancy, let it be extended by the supposition that the pyramid is inverted, that its apex was in their own era, and that its constant expansion widens with the course of time, with the capability of men to perceive if not to appreciate its vastness, and that as the cultivation of musical intellect advances, so will its apparent extent. We expect in generations to come there will still be regard to what these men have done, a regard which I trust we all here entertain. In summing up the whole estimate of the characters of the two, one may apply a term, which has almost become a cant term, and say that the real 'music of the future' is that of Handel and Bach."

Some Be's for Your Studio Hive

By ELIZABETH SIMPSON

Be Efficient. Teach fast. Watch the child for the first symptom of flagging attention, and change the subject before he realizes that he is tired of it. It is better to be a spur than a bore.

Be Progressive. Improve upon your own teaching. Your educational equipment is simply a skeleton to be clothed and given life by your own vitality. No code of education will be final for you until it is made your own by putting yourself into it. Every really good teacher must become a creator, not an imitator.

Be Idealistic. The prime object of music teaching is to develop a love for music. We are, first and foremost, trying to make music lovers; then, because the child loves music, we must give him tools fit to produce it; so technic comes into the picture as a means to this end. Then he not only must love music, he also must understand it so as to be able to grasp what was in the composer's mind; so harmony and musical form must be thoroughly studied. Then he must be able to hear accurately, that he may enjoy music more keenly. This necessitates the training of the ear. Thus every phase of a child's musical education must have as its central aim the creation or appreciation of beauty, and the development of the power of self-expression through music. If we constantly strive to attain this ideal, despite all handicaps, we are on the way to becoming good teachers.

Records and Radio

By PETER HUGH REED

ONE OF THE MOST soul satisfying experiences in the concert hall is a well played performance of the "Symphony in G minor," by Mozart. Here, that graceful perfection of detail and outline, for which the composer was so famous, is mated to a cosmic breath of spirit. Beneath the simplicity of its utterance this symphony sounds a note of deep yearning, but not of tragedy. The "G minor" is not tragic, although some writers like to contend that it is; its import is a truly happy one, despite its underlying implication of pathos. We have never had a wholly satisfying interpretation of this work on records until Sir Thomas Beecham's performance with the London Philharmonic Orchestra (Columbia set 316) was issued. Beecham, one of the foremost living interpreters of the music of Mozart inevitably makes us realize that despite his beauty Mozart is powerful. And it is his realization of the power as well as the beauty, and his affirmation of the music's elation rather than its underlying note of gravity, that make his performance so gratifying. The recording here does justice to the conductor.

Beethoven, in his "First Symphony," did not depart from the eighteenth century. As Tovey says, the style of this work "is that of the Comedy of Manners, as translated by Mozart into the music of his operas and of his most light hearted works of symphonic and chamber music." Conductors err who interpret this work in the spirit of the nineteenth century Beethoven, the Beethoven of the "Third" and "Fifth" symphonies. For by so doing they destroy its youthful verve and buoyancy.

Two versions of this symphony, recently recorded, aptly illustrate this point. In the performance of Weingartner, for example, with the Vienna Philharmonic Orchestra (Columbia set 321), the genial, sprightly qualities of the music are rightly attested, while in the reading of Ormandy, with the Philadelphia Orchestra (Victor set M-409), these qualities are refuted by the misapplied power and strength which the conductor brings to his exposition. Both sets are admirably recorded.

With unswerving musical integrity, Joseph Szigeti and Carl Flesch perform the "Concerto in D minor," by Bach, for two violins (Columbia set X90). Their contrasting styles make for a vivifying and electric performance, the best so far on records. The exquisite beauty of the *Largo*, one of Bach's most persuasive and cherishable slow movements, is accomplished with a rare transparent purity of tone. Reproduction is excellent.

From the standpoint of tonal blending and reproduction, Musicraft's recording of the "Trio in A minor, Opus 114," for clarinet, violoncello and piano, by Brahms, is one of the best phonographic contributions of its kind ever made. The trio dates from Brahms last years, and is contemplative rather than dynamic in its import. It is excellently played by Ralph McLane, Sterling Hunkins, and Milton Kaye. (Musicraft set No. 15).

Brahms, on three occasions, expressed his homage to his adopted home town, Vienna, by writing a set of waltzes. One of these sets, the "Liebeslieder Waltzes, Opus 52," for four voices and two pianos, has been recorded by Musicraft (album No. 14). The performance is a delightful one, which will undoubtedly give a lot of pleasure to those who know and admire Brahms' music. The artists are Florence Vickland, Evelyn MacGregor, William Hain, Crané Calder (the singers), and Grace Castagnetta and Milton Kaye (pianists).

Bruno Walter, assuming the dual ro of pianist and conductor in Victor s M-420, gives a most ingratiating perfor ance of the "Concerto in D minor," K-4 by Mozart. Had Edwin Fischer, the no Swiss pianist, not played this in anoth fine recording, previously issued, t Walter set would have been most welcom The "Concerto in D minor" is one Mozart's finest works in its form—a wo intensified in its drama, harkening towa the romanticism of a later day.

Henry Purcell (1658-1695) has be acclaimed as the greatest English com poser. Until recently his music has re mained virtually unknown to the profe sional musician as well as the music love By way of acquainting the world wit Purcell's eminence and worth, Englis Columbia brought forth an album of re cordings of his music, which has be repressed here by domestic Columbia (s 315). In the four-part fantasias for string we encounter a musical genius anticipatin the chamber music of a later date. Th album contains, besides the composer's nin fantasias for strings, his "Golden Sonata for violin and continuo, three songs an two Catches. Dryden once said of Purcell "Sometimes a hero in an age appears, bu scarce a Purcell in a thousand years." Th tribute will be fully appreciated, we fe certain, if one lends an ear to the musi in this album.

Lotte Lehmann, in her "Second Recorde Song Cycle" for Victor (set M-419) bring us songs by Schubert, Schumann, Brahm Wolf, Franz, Jensen, Pfitzner, and Mar The program is well assorted and chose With true inwardness and tenderness, not always with vocal ease and the be of phrasing, the soprano interprets th more sentimental songs. The maturity the singer's voice in these recordings i marked, particularly in her renditions the quicker numbers.

Ernst Wolff, the baritone, sings to hi own piano accompaniments, in a highl commendable manner, Schubert's lovel song cycle, "The Maid of the Mill" (Co lumbia set 317). Lovers of lieder will fin this album a particularly worthwhile one

Among the Busoni transcriptions o Bach's music, the *Chaconne* from th "Partita in D minor," for solo violin, ha been always one of the most popula Busoni glorifies Bach's original intention building his transcription into a virtuos show piece. Ernst Victor Wolff, the pianis in his interpretation of this work (Colum bia set X91) fails to achieve the full brill liance with which Busoni endowed hi arrangement, preferring instead to give quietly musical exposition which is de cided a let down. Recording here is good but the record surfaces are only fair.

In his "Symphony for Voices," Ro Harris proves once again that he is on of the most vital and original of America composers. Using verses from Walt Whit man, he writes for unaccompanied choir treating the voices like instruments of th orchestra. The note of tragedy sounded i this work is a profound one. Sung by th Westminster Choir in recording (Victo set M-427) the work is hardly done notabl justice. It deserves better treatment.

Recommended: Kreisler's re-recording of his own compositions, *Caprice Viennois* and *Tambourin Chinois* (Victor dis 14690); Fiedler's stirring performance o Dvorak's brilliant *Carneval Overture* (Victor disc 12159); Paderewski's per formance of Haydn's "Theme and Varia tions in F minor" (Victor disc 14727) Marian Anderson's expressive singing o *Der Tod und das Maedchen* and *Di Forelle*, by Schubert (Victor disc 1862)

The School Accompanist

How the Piano Teacher May Enrich His Pupil's Experience

By KARL W. GEHRKENS
Eminent Musicologist and Teacher at Oberlin College



Karl W. Gehrkens

TO BE A GOOD ACCOMPANIST requires at least five things: (1) A good pianist, with adequate technic; A sensitive, intuitive personality, re-sive to the thoughts and feelings of rs; (3) Good all-round musicianship; Ability to read music fluently and at fairly correctly; (5) Willingness to rdinate one's ideas to those of another, is, amenability to suggestion.

The Accompanist as Pianist

ACCOMPANY WELL, one must have a in freedom in the use of one's me-—usually the piano. Therefore the essential is that the accompanist shall ible to play the piano. It frequently ens that a child in the grade schools s a special aptitude for music, and, ng already begun piano lessons, that lays the piano for school songs with able enjoyment and considerable unc-If the teacher feels that such a pupil sufficient ability along both general and ical lines, he will encourage him to study more intensively, will perhaps advise him with respect to a suitable teacher. He will keep an eye on such a pupil as he progresses through the grade schools, will perhaps see to it that he is given a chance to play a solo at an assembly in the junior high school, and will coach him a little as he plays accompaniments for the general music class or the glee club. And always he will encourage him to study piano; for, unless he develops a reasonably adequate piano technic during his earlier years, he never will become a satisfactory accompanist as a senior high school pupil.

But it is perfectly possible to have adequate playing technic and yet not to be a good accompanist. To accompany well one must be intuitive, must be able to feel how another person feels, to know without being told just what another's attitudes and desires are. This is a little like, and yet quite different from, two people who live together as husband and wife and who need to adjust each to the other if the marriage is to be happy and successful. But in the marriage relationship, or in any other situation in which two people have to live or work in "close quarters," the adjustment is mutual; while in the case of soloist (or conductor) and accompanist, it is the latter who must do all the adjusting.

Some people are by temperament utterly unfitted to accompany. They are perhaps highly endowed, so far as intellect is concerned, but they are not sensitive to the thoughts and feelings of other people: they are always saying and doing the wrong thing; they are not intuitive. The accompanist must be able to intuit the thoughts and feelings of another. He must "have the power of knowing without recourse to inference or reasoning." He must possess that elusive and indescribable thing called insight.

The Specially Talented Ones

CERTAIN PERSONS are highly endowed with this capacity. They sense how others think and feel, and they adjust their words and actions to these thoughts and feelings. They are thoughtful and imaginative in all their relationships with people. They are tolerant because they understand the motives that are behind the actions of others. They can anticipate and therefore control responses in other people. They quickly establish rapport with a person whom they meet for the first time. And when they act as accompanists they are so closely *en rapport* with soloist or conductor that it seems almost as though the two were one—and so they are so far as artistic intention is concerned; for the accompanist senses the interpretation that the soloist or conductor feels to be artistically correct and subordinates his own desires to the point where his responses are completely subject to the demands of the soloist. Thus soloist and accompanist are one because the latter merges himself in the former to the point where utter and absolute unity of interpretation is achieved. We are of course dealing here with the accompanist of long experience; but the ideal must be recognized and striven for, even during school days.

Some high school musicians show extraordinary aptitude in following the signals of their teacher-conductor, because they have been highly endowed at birth with the germ of intuitional power. This germ should be fostered and encouraged to develop for all sorts of personal reasons, but especially so if the pupil has aspirations to become an accompanist of even the high school glee club.

Intuition, as a method of learning, has not been sufficiently recognized anywhere in modern life; and in our educational system it has been completely ignored. This is a matter to be regretted, when considering the needs and the happiness of people at large; but in the case of the artist—or even of the near-artist—it is actually catastrophic in import. The artist must think, but he must also feel. He must be able to reason, but even more must he be able to intuit; else he is only half an artist—and in this case half an artist is not at any time "better than none"!

So the accompanist must develop whatever germ of intuitive insight he has in him to start with; he must try to feel how another thinks or feels, without explanation or reasoning; he must learn to phrase with the soloist, to feel subtleties of shading and nuance as the soloist or conductor feels them; he must literally live and breathe with the person whom he is accompanying. All this, of course, without much talking and without any scolding. The accompanist who has to be told how to do things is not a good accompanist; and he who has to be scolded for artistic lapses is no accompanist at all. (We are here assuming that the soloist or conductor is an impeccable artist; but sometimes it is the accompanist who has the artistry and the soloist who bungles—or even the high school conductor! For this difficulty we have no remedy—except higher musical standards for teachers of music.)

The Accompanist as Musician

ONE GREAT DIFFICULTY with amateur accompanists is that they are often good pianists without being good musicians. We do not mean this literally, of course; for a really good pianist is always a good musician. But many persons play the piano so that the effect is reasonably satisfactory to the undiscriminating listener, without really understanding the music.

To be a really good accompanist requires musicianship of the first order. This includes, among other things, an understanding of the structure and texture of the music, its harmony, its counterpoint, its form and design. It involves the power of evoking auditory imagery, so that one may be able to hear with one's inner ear while no tones are actually sounding. It necessitates broad knowledge of the various schools of composition, the different national styles, the peculiarities of the various individual composers, including both classical and modern. And it demands of the accompanist that he know a large number of standard compositions, their traditional *tempo*, their accepted styles of interpretation.

All this again presupposes the mature musician, the professional. But the high school accompanist must have the ideal put before him and must work toward this ideal, even though he does not expect to be a professional musician. It is only as the amateur comes to emulate the perfection of the artist that genuine appreciation develops in him; and in order to accompany even reasonably well the high school boy or girl must come to an appreciation of music such as a mere pianist often does not think it necessary to have



HISTORIC WARNER HALL

Home of the Oberlin Conservatory of Music. It contains two hundred practice rooms, a large Concert Hall, and studios for some forty or more teachers. Many of America's foremost musical experts have studied in this building.

So here again the high school teacher will encourage the promising child to strive to achieve at least a modicum of musicianship in addition to his growing ability to play the piano. He will advise him to take a course in harmony and to work especially hard at keyboard harmony. He will suggest that the pupil try his hand at transposing, beginning with a single melody, but persisting until he can play an entire song accompaniment a half or a whole step higher or lower, as occasion may demand; he will suggest that the boy or girl read books about music—its history, its structure; and he will encourage him to attend concerts as frequently as possible, perhaps studying some of the compositions with him in advance. Now that so much more good music is available on the radio, the ambitious student may well provide himself with pocket scores of string quartets, concertos, and symphonies. Even listening to piano pieces with the score before one is an exciting experience.

In all these ways music will come to be a living, pulsating, engrossing experience; a language that the pupil can both speak and understand; a delightful way of filling many hours with happiness, that might have otherwise been spent in reading trash, in silly conversation, or in adolescent brooding. Thus is the accompanist trained in the beginnings of musicianship.

The Accompanist as Reader

THE GOOD ACCOMPANIST must be a master of musical notation, able to read at sight quickly, accurately, and musically. This might seem to be implied in what is called musicianship, and the good musician is usually a good sight reader too. But in the case of the accompanist such ability is rightly considered to be an indispensable.

Most players and singers, who do not read well, have simply not bothered to learn. They have been able, by hook or by crook, to get by without learning to read fluently; and, because reading at sight is difficult for some, their friends have assured them that certain musicians could read music and others could not. This is nothing short of silly. To be a master of English one must be able to read and to write it as well as to understand the language when spoken; and to be considered a master of music without ability to read it fluently—unless there is some physical defect—is impossible.

What, then, shall be done in the case of the high school boy or girl who has all the earmarks of a budding accompanist but who cannot read fluently? The answer is, "Induce him to practice reading."

It is practice that makes perfect, to-day as always; but of course it must be intelligent practice or perfection will be too long delayed. The pupil, who is willing to work at learning to read for an hour every day during an entire year, will—if he works intelligently and has the proper background of piano playing ability together with some knowledge of harmony—improve unbelievably. Of course he must be able to play the piano, and he must have good general intelligence with at least reasonable quickness of perception. But, granting these things, almost any pianist can become at least a fairly good reader.

In advising the high school musician about this matter, the teacher will emphasize the following points:

1. The material used for practice must be easy enough so that the pupil is able to play it fairly well the first time and almost or quite perfectly the second. This may mean using children's songs with only one part at first.

2. A large quantity of material must be provided, the plan of practice being to go through each composition only once or twice or, at the most, three times. As the pieces become more difficult it may not be possible to play them perfectly the second or third time because they are technically too difficult, and of course many matters of interpretation will be left unfinished; but it is the reading of new music that we are practicing; so, after two or three times through, the composition will be abandoned and another one read. If, however, the pupil cannot play the piece reasonably well by the third attempt, the material is too difficult for reading purposes and something simpler should be found.

3. Hymnals, children's song books, volumes of community songs, children's piano music, easy solo songs—all these constitute excellent material for practicing reading.

4. Ensemble playing is good training, if one wishes to learn to read. The members of a string quartet are almost always good readers, the reason being that they spend so much time in reading the quartets of Haydn, Mozart, and Beethoven. The pianist in a trio consisting of violin, violoncello and piano, or other small ensemble, usually becomes a good reader. So do the members of a two piano team. And accompanying itself is excellent, because so much of the time the accompanist is required to read new material. Encourage your budding accompanist, therefore, to play hymn tunes in church or Sunday school, to spend a Sunday afternoon in going through a book of piano duets with his chum, or to become a regular member of some small ensemble.

5. Following a score while listening to the radio or a phonograph record is excellent and should be encouraged.

6. The secret of reading music is the same as the secret of reading language—one must read the notes in groups so as to apprehend the meaning of the individual units as parts of larger wholes. This implies that one must read ahead and take in the material by phrases; and here a knowledge of harmony stands one in good stead, for if one understands the texture of the music he is often able to "guess" at what some of the notes must be. This is not really guessing; it is knowing by context—a perfectly legitimate device which is constantly and efficiently being used in reading language. In reading English one sees only a part of each word; as a matter of fact one does not see some of the words at all. One sees certain "high spots" in the sentence—words and parts of words—and knows what the rest must be. The illiterate musician has to read every note of every chord; but the musicianly musician reads a large part of the material by knowing from the context what these unread notes must be. He reads by phrases, and his knowledge of harmony, counterpoint, and rhythmic structure enables him to skip half of the actual notes and still read accurately. *And he looks ahead constantly so that his musical mind may group the tones properly before his fingers play them.* For the high school musician all this may be summarized in the words, "Look ahead, and remember your harmony."

7. Encourage your accompanist to think of the form of the composition and especially to be on the lookout for repetition—exact or with variation. Encourage him to look for contrast too—contrast of key, contrast of mode, contrast of rhythmic structure, contrast of mood and style. All this will increase his grasp of musical meaning, and thus it will directly improve his ability to read.

8. Insist that your accompanist read the signs and terms pertaining to *tempo* and dynamics as well as the notes. The old idea of "putting in the expression after the piece has been learned" is now a matter for derision. The expression is a part of the music—it is the music itself; and it would be just as sensible to leave out an occasional note or even to omit a few measures here and there as to read new music without any reference to *tempo* and dynamics indications. Urge your pupil who is learning to read to see everything on the page—pedal signs, *tempo* and dynamics terms, fingerings; and not merely notes and rests, sharps and flats.

9. Urge your pupil never to begin playing a new piece until he has looked at it carefully for a minute or two, has carefully noted its key signature and whether this stands for major or minor; nor until he has gone through the first few measures in his mind, noting measure signs and general rhythmic structure, and has set the *tempo*. Now let him begin, and let him play the entire piece without stopping, at the correct *tempo*—or as nearly so as he can—and as perfectly and as artistically as possible.

The Accompanist Must Play Second Fiddle

FINALLY, THE ACCOMPANIST must be able to subordinate himself to another, must be willing to take suggestions, must be ready at all times to subdue his own ideas and feelings and to follow those of the soloist or conductor; he even must be willing to interpret music in ways that sometimes seem wrong to him. And he must be able to do all this wholesomely.

The egocentric person never makes a good accompanist. He may be an excellent pianist and a fine musician, but his interests center about himself and it is impossible for him to play second fiddle to another. Such a person is to be discouraged from becoming an accompanist. He should be a soloist or a conductor, for these require precisely such qualities. But the accompanist must be a follower, not a leader, and the combination of these two qualities is but seldom found in the same person. Occasionally it is, however, and the fact that one is a good leader does not necessarily mean that he is thus barred from being a good follower. The odds are against it, however, and in general one is either a leader or a follower, rarely both.

The high school pupil who plays the piano well should be given a chance to accompany as a part of an all-round musical experience. But if he shows himself to be stiff and unyielding in his playing, or, worse yet, if he proves to be belligerent in his attitude, prone to argue, unready to take suggestions, then it will be far better to encourage him to do solo playing rather than accompanying. You might in time be able to train him to be a good accompanist, but the odds are against it—and it would be a long, hard struggle.

Even though the accompanist must play second fiddle, however, the experience of playing accompaniments is nevertheless a thrilling one—just as participation in any ensemble performance is; and in the case of high school pupils it is only the hopelessly egocentric who are to be barred from its satisfactions.

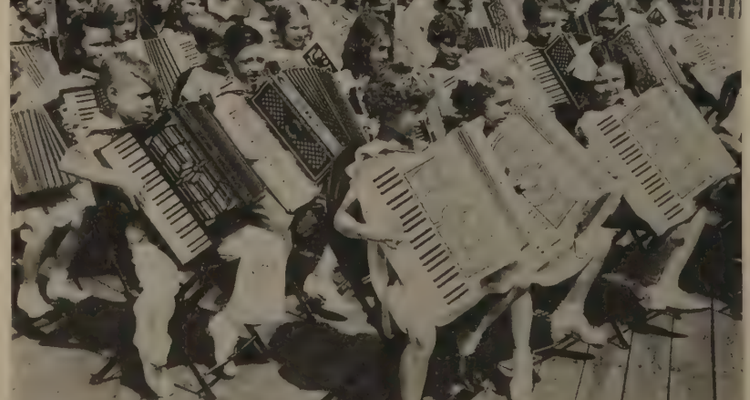
A Class in Accompanying

IN THE SMALL SCHOOL the teacher knows all the talented pupils, and here it will be easy to keep track of those who play the piano well and to provide opportunity for them to accompany. The teacher will then take the responsibility of coaching such pupils in the fine art of playing accompaniments, making pertinent suggestions concerning tone, legato, pedalling, phrasing, watching and following the conductor, and the like. But in the large school where there are a number of music teachers, a class in playing accompaniments may well be provided. The members of such a class will meet regularly, just as other classes do, and they will receive credit for their work. The teacher will plan each lesson carefully, providing varied experiences in sight playing, in ensemble, in accompanying soloists, in following a conductor's beat. The teacher of such a class should himself be a good accompanist, and often he will demonstrate by his own playing how a thing is to be done. The size of the group must be limited to about a dozen and only those who are reasonably good pianists and are recommended by the piano teachers should be admitted. Under these conditions such a course in accompanying will be a highly valuable offering and its effect upon the artistic performance of the various ensemble groups will be enormous.

But if such a course is not feasible the conductor of glee club, chorus, or assembly must expect to spend considerable time in coaching his accompanists. He will provide them with the music in advance, he will work with them on certain accompaniments before these compositions are sung by the vocal group at all; he will sometimes meet the accompanist after the first rehearsal of a composition and hear him play the music alone, making suggestions concerning *tempo*, dynamics, count, melodies, accents and the like.

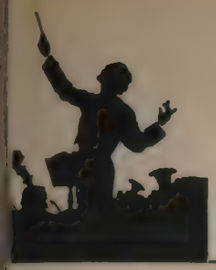
"But why," you may ask, "should I take so much trouble to have a mere accompaniment played well? After all it is the voice parts that constitute the really important thing." To which I reply, "No, to the conductor, the accompanist is the most important factor in bringing about the artistic performance of a choral work. And sometimes the accompanist is even more important at this point than the conductor. So the trouble you take to provide and train

(*Continued on Page 340*)



A CHICAGO ACCORDION BAND

This group of children, from four to seven years of age, has attracted much attention in Chicago, where it was organized by Albert Arnstam.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER

CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



Tone Production

The Most Important Factor in Band Contests

DURING THE LAST National High School Band Contest it was the writer's good fortune to be one of many spectators and listeners. For the t time in my National Contest experie, I was not a participant, and as a ttle-scarred veteran" of several competi-ns, I must admit that there was a certain ging to be taking part once again in great musical program.

Although the thrill of sharing directly he contest was missed, there was great sfaction in auditing these concerts with-the necessity of judging relative merits erformances and listening solely from a ical and comparative standpoint.

Yet, in observing the excellent work ac-plished by the various bands, I found self asking this question: "What are elements that constitute the differences the performances of these band groups, l what factors involved in these dif-nces will finally decide their rankings?"

After listening to the entire contest, I ld not help but feel that, in most in-nces, the performances left very little criticize in the elements of rhythm, nic, and *tempo*. Most of the groups e remarkably adept in handling the nical problems in the required and ctive numbers; and in many instances interpretation and general effect were y fine indeed. There was a time, not so g ago, when competing organizations e deficient in these points. Now, how-r, due very largely to the various state regional clinics, directors have an op-tunity to receive valuable instruction in correct interpretation of the contest nbers and to exchange ideas that lead to at improvement of our school bands. dio and the excellent phonograph record-s of the great symphony orchestras and ds have proven splendid means for dying the works from an interpretative ndpoint in arriving at the ratings of various bands.

At the Cleveland Contest one of the udicators said, "Most of the bands are hnically proficient—notes, dynamics, gics and precision have been given care-attention. Interpretation is good, yet onation and tone quality are not on a with the aforementioned elements." ithout a doubt, intonation and tone qual-played havoc with the ratings of many the organizations participating at Cleve-d. This was especially true of the Class and C bands, as well as several of the s matured Class A groups.

A backward glance, then, at the accom-shments in the school band field, shows t we have come far in technical and in-pretative achievement. We have yet to quer the vagaries of tonal perfection. nce no musical sound which lacks in od quality can be considered a true sical tone, perhaps it behooves us to give eater stress to this often neglected phase student musical training.

Most of the members of our high school nds have many times played every note thin the practical range of their respec-e instruments, yet have given scant attention to quality of tone. Seldom does it improve in proportion to technic.

Technic is primarily a mechanical reaction which, through constant repetition, becomes a subconscious action, whereas the problem of playing with good tone quality is an auditory, physical, and mental reaction which can never be mastered until the player can actually hear, see, and feel a tone before it is played. Good tone quality, we believe, is the result of a correct mental conception of beauty of tone, plus the ability to perceive and sense the color and image of the tone which is to be produced. Without the knowledge of how to secure this quality, tone cannot improve regardless of the number of repetitions.

Physical Factors Involved

WHAT ARE SOME of the physical factors to be considered in the development of a good tone which will enable us to produce the tone that we hear, see and feel?

The first factor necessary to the accomplishment of good tone quality is the certainty that the student has chosen, or has had selected for him, the instrument to which he is best adapted both physically and mentally. This problem deserves serious consideration, for in many cases we find students attempting to perform upon instruments to which they are entirely unsuited. Granting that a student has selected the wind instrument for which he is best adapted, our second concern, then, is the development of breath control.

Breath is the motive power of the wind instrument player, and good tone quality is largely dependent upon the player's ability to control properly the breath. Just as a violinist cannot adequately express himself without control of the violin bow, neither can the wind player produce and control a tone without accurate control of the breath stream.

Good posture and position are absolutely essential to the securing of breath control. A slouchy, careless position is usually the first obstacle in the production of a good tone. If the student stands or sits erect, both feet on the floor, chest high, and head up he is able to breathe freely and naturally.

Deep breathing or diaphragmatic breathing is merely natural breathing. The infant in its crib breathes naturally from the diaphragm. Although much has been written and said about diaphragmatic breathing, it is comparatively easy to teach and it is not the most difficult problem in the development of breath control. An exercise in correct breathing from the diaphragm follows:

Stand erect. Place the end of the thumb on the pit of the stomach. Exhale, gradually pressing the thumb in against the stomach while doing so. Now inhale slowly and deeply, expanding the waistline—you will notice the thumb being pressed outward. Keep the chest high at all times, and pay particular attention that it does not droop when exhaling.

This manner of breathing, in a short time will enable the student to breathe automatically from the diaphragm. The student must be taught to "breathe from the toes," as it were, instead of from the chest, for this latter method does not provide the necessary support or resistance necessary to the production of a good tone.

The next important factor in securing the desired end is the practice of sustained tones. Five minutes devoted every day to this sort of practice is extremely beneficial. Of course, this type of practice should not be overdone, for it tires the muscles and causes tension and stiffness. The procedure is this:

To Develop Sustained Tone

SELECT A TONE which can be produced easily and without strain upon the embouchure. Inhale deeply from the diaphragm. Attack each tone gently but firmly, making a gradual *crescendo* and then *diminuendo*, holding the tone only to the point where you can produce it with ease and perfect control. Make the loudest point at the middle. In making the *crescendo* or *diminuendo* avoid deviation from the true pitch of the tone, for usually the *crescendo* brings about a tendency to sharpness, the note being thin and strained, whereas the *diminuendo* causes a flat and "tubby" tone.

When making the *crescendo*, listen intently to the tone quality. It will be found that in a certain spot in the *crescendo* the note reaches its very best quality—when that point is regularly recognized, try to play with this quality at all times, and with varying degrees of volume. The fault of inability to maintain consistent tone quality is vividly demonstrated when we hear the average school band play a selection which calls for varied combinations of tonal volumes and color. In most cases the tone becomes increasingly sharp in pitch whenever there is a *crescendo*, and the band's tone becomes flat in the *diminuendo*. Naturally this change in pitch adversely affects tone quality.

A fourth factor of prime importance to development of good tone quality is embouchure. Too often the student is hurried and forced to play tones beyond his natural and normal range. This is injurious to his embouchure; it becomes taut, strained, and eventually weak. Embouchure, whether it be that of the brass or wood wind player, should never be forced out of its normal range, and extension of range should be made only with a gain in the strength of the embouchure to a point where the student can produce a tone as easily as he would hum or whistle it.

Tone quality and intonation, being closely related, should be developed together, with their relationship being understood. Faulty intonation reflects upon tone quality and *vice versa*. Let us consider an example: A young cornet student of limited experience is required to play beyond his normal range. In his anxiety to produce the tone, he develops, without realizing it, an incorrect method of producing that tone. Due to lack of breath support and resistance the tone fails to respond—the student invariably hardens the muscles of the chin, tightens the throat and larynx muscles or reduces the opening of the aperture, strains and squeezes until it seems he will burst; and he eventually produces a tone which is thin, harsh, dull, and sharp in pitch.

On the other hand, the same tone, as produced by a player whose methods of tone production have been carefully guided and correctly established, will sound quite different. Depending chiefly upon adequate and properly controlled breath support of the rib and diaphragm muscles, plus a properly developed embouchure, the tone is produced in a free and easy manner. The throat is relaxed, aperture is open, and a correct embouchure observed. The resulting tone is open, resonant, fine in quality and accurate of pitch.

This difference in the quality of tone is due chiefly to method of tone production. Insufficient breath, without support or intensity, causes a flat, nonresonant tone, whereas sufficient breath, under proper control, is a definite aid to the production of a good tone.

Thus, these factors which lead to true color and pitch can be achieved, but only through the ear, mind, and feeling of the student.

Mouthpieces

THE TYPE OF MOUTHPIECE used is significant in the problem of tone production. It is scarcely possible for any instructor to prescribe definitely the type of mouthpiece that a student should use, whether the instrument be reed or brass. It is usually best for the student to select from a number of mouthpieces the one most suited to him. In the case of brass it may be that a shallow cup is best, or again it may be necessary to recommend a deep cup. This depends upon the individual embouchure, and can be discovered only with experimentation.

In the case of clarinets and saxophones, the lay and facing of the mouthpiece have much to do with the quality of tone. The closed, short lay is usually good for producing the small refined tone, while a more open lay aids in the production of a large,

(*Continued on Page 339*)

Don't Blame the Instrument for Poor Tone

Even the best instruments do not give good tone, if improperly played. Read Mr. Revelli's very lucid article and learn how you may improve your tone through accepted methods therein presented.

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Mu appearing in the Music Section of this Issue

THE CLOWN AND HIS DONKEY

By R. H. PENDLETON

So descriptive is the title chosen for this piece that it should be kept in mind throughout by the player. The text reads, *Scherzando, but not too fast.* This should not detract from the playful mood of the music. The six-eight meter, if well marked, achieves a semigallop effect and should even be a bit clumsy sounding. Note that the descending accented notes in measures 6, 7, and 8 are evidently intended by the composer to depict the clown sliding and falling off the donkey. The *Sforzandi* in measure eight should obviously, therefore, be stressed.

The second theme, beginning with measure 17 is in C major, sub-dominant key, and in this theme the donkey has something to say. The "Hee-haws," in measures 21 to 24, are to be slurred exactly as marked, with a heavy accent on the first note and a sharp release on the second.

The same slurring effect is apparent again in measures 29 and 30—this time with the addition of a grace note which indicates the cracking of a whip.

After a repetition of the opening theme a new theme is introduced at measure 45, this time in E minor, the relative minor to G major.

The text reads *burlescamente,* "in a burlesque style." This section deals musically with the clumsy antics of both clown and donkey; and it will be noticed that the melody lies for the most part in the left hand. Do not overuse the pedal. Follow markings faithfully as given. A little left hand alone practice is advised for this number.

THE GRASSHOPPERS' PARADE

By CHESTER NORDMAN

Here is a true March Grotesque which begins *pianissimo,* with *staccato* notes deep in the bass. A plucking finger *staccato* will be used to good effect here. The right hand introduces the melody, also low on the keyboard, and it is important that the slurs in the right hand contrast sharply with the *staccati* in the left. Play the descending chromatic passage in measure 9 *senza rit.,* that is to say, without ritard. Flick off all grace notes with a dry, brittle tone as suggestive as possible of the sound made by grasshoppers in motion.

The second section, beginning measure 19, is in the relative major key. Here *tempo* picks up somewhat—*con moto.* Distinguish carefully here between *staccati* and sustained notes.

Note the words *pochissimo rit.* in measures 25 and 26. This indicates that the smallest possible ritard is to be made. The original *tempo* is resumed at measure 27 with the reëntrance of the first theme.

A new theme makes its appearance at measure 35. The *tempo* is somewhat slower and the melody is to be played *legato* and expressively against *staccato* chords as accompaniment. Pauses and pedal marks are of importance in this section.

A DAY IN MAY

By ROB ROY PEERY

Obviously written in lyric style, tonal values and the preservation of the melodic line are of the utmost importance in playing this music. Mr. Peery has written this composition in the form of a reverie and to its interpretation one should bring the best possible singing tone and close observance of all phrasing marks.

As injudicious use of the pedal can ruin a composition of this nature, great care must be exercised in this regard.

In measures such as 11 and 12 make sure that the melody tone in the upper voice is given enough resonance to be heard above moving parts in the accompaniment.

With the introduction of a new theme at measure 41 the *tempo* increases somewhat. Note also that here the melody passes from the soprano to the alto voice; and be careful to keep the melody line intact.

This piece, by a composer who has the gift of melody, should offer an interesting addition to the teaching repertoire. The composition also has the virtue of being decidedly pianistic, which of course is just another way of saying that it lies comfortably under the hands.

ELFIN BALLET

By FRANCES TERRY

Frances Terry has made many interesting contributions to the piano teaching literature and this number will no doubt be welcomed by many who know her work among readers of THE ETUDE.

Aside from its interest as a piece of music, this number has intrinsic teaching value. It offers practice in the playing of mordents; it develops crisp *staccato* in both hands; and, to boot, the groups of thirty-second notes in measures 28 to 32 call for a rolling attack which produces almost the effect of a *glissando.*

Play this composition with animation, remembering always to keep the tonal effects light in quality. Even the *forte* marks in this particular piece should be less robust than usual since the central idea of the music is to suggest the dancing footfalls of tiny elves.

The entire number is in the dance form, rhythm being uppermost. Be careful in the matters of *tempo,* accent, phrasing, and rhythmic effects generally.

Here is not only a valuable addition to the teaching repertoire but an effective novelty for pupils recitals.

MOON DAWN

By RUDOLPH FRIML

The works of Rudolph Friml have an enviable place in American music. His light operas have been phenomenally successful and have been introduced into the movie world during the past few seasons. With a style distinctly his own, Friml's melodies are spontaneous and refreshing and have the rare quality of "sticking" in the listener's memory once having been heard.

This example of Friml's music for piano solo is a fortunate selection and shows the composer at his best. It opens with the melody in the left hand and this should be made to sing with the tones of a violoncello against the chord accompaniment in the left hand.

In the second section, beginning measure 25, the theme is in the right hand in double notes.

Play the groups of sixteenths lightly so as not to obscure the melody. The pedal naturally is to be applied with discretion throughout.

A third section is introduced at measure 41 and is to be played with more animation *piu vivo.* Here the melody lies in the alto voice of the right hand. The trills in measures 55 and 56 will no doubt require a bit of separate hand practice and a good device for mastering trills is to practice them first rather slowly with well articulated finger action, followed by closer application of the fingers as speed develops, until finally the fingers fairly "ride" the keys.

After mechanical difficulties have been overcome, strive to play the piece reflectively, with due regard for tonal values, phrasing and rhythmical balance.

CARNIVAL DANCERS

By RUTH G. CHAUNCEY

Another contribution to this month's ETUDE with decided "teaching value." Here the player is required to apply a sudden expansion of the hand in order to toss off the final note in each of the groups of the first theme. Release the pedal on the second beat as indicated, since otherwise the rhythmic effect is ruined. Since this piece is in dance form, *tempo,* accents, and so on, are of the utmost importance.

The *staccato* sixths in measure 13 will be most effective if played with wrist *staccato,* without pedal of course.

The second section in A minor, the relative minor key, has the theme in double notes in the right hand.

Preserve the carnival spirit throughout and inject style into this somewhat short but effective number.

VALSETTE

By L. VAN BEETHOVEN

This transcription should be of very special interest to readers of THE ETUDE. One of the factors that contributes toward making the piano the unquestioned "King of Instruments," is its faculty for reproducing music of all sorts composed originally for the voice or for other instruments. Orchestral music, chamber music, songs, dances, opera—almost anything can be arranged within the compass of two hands and given a performance on the piano.

This interesting arrangement of the *Valsette* from Beethoven's "String Quartet Op. 18, No. 6," is quite pianistic; and it is an excellent piano solo version for lovers of chamber music, which by the way, is said to be the highest and purest form of music.

Be particularly careful to preserve phrasing marks, since in the original they indicated the bowing for the strings. Set a moderate pace, do not use too much pedal, and keep in mind the limited tone volume of the four instruments—two violins, viola and violoncello for which this music was originally composed. For Beethoven enthusiasts this arrangement will offer interesting diversion and change from the well known and well loved piano sonatas.

THE BROOKLET

By HENRY RYDER

The first section of this piece will be most effective if the left hand part is played with wrist *staccato* while the right employs finger *legato* for the single notes and either wrist or forearm for all double notes. Note the accents which appear on the second quarter of many of its measures and build up a swell and *diminuendo* as indicated in measures 11 to 18.

The second section is in C major—subdominant key—and is sustained in character. Use a slight "roll" in playing the right hand triplets and follow the dynamic marks as given. Pedal may be used in this section if applied with care, changing it as the bass progresses chromatically.

THEME AND VARIATION IN F MINOR

By F. J. HAYDN

"Old Papa Haydn" was so called, doubt, because he fostered and develo the *sonata* form in music and fathered t certain extent the cause of musicians general. The appellation certainly co have no reference to his lack of youth vitality. Born of hardy peasant stock, seemed to retain a vigorous and refresh enthusiasm to the day of his death. At t age of sixty-seven he wrote his orator "The Creation." Two years later he co posed "The Seasons." His work contin to improve as he grew older. In fact, once made the complaint that only after lifetime of study, when it was about ti to die, had he reached the point where felt he really knew how to score effectiv for woodwinds.

All his compositions reflect the m painstaking care and merit the same amou of care on the part of the performer. P strict attention, therefore, to phrasing a be sure to preserve the melodic line as passes from one hand to the other.

Keep in mind the tonal limitations of t keyboard instruments of Haydn's day; a while not depriving the composition of t benefits of the modern piano, try to ke within well defined tonal boundaries.

WALTZ

By JOHANNES BRAHMS

The works of Brahms, especially t symphonies, are considered by some represent the peak of absolute music.

Absolute (or abstract) music is mus which derives none of its interest from e ternal things—in other words, it is pu music. It does not attempt to paint or po tray anything tangible. It is assumed th the musical idea is sufficient inspiration itself and the treatment, the developmen the musical adventures, so to speak, of t theme are of primary importance.

A large part of the music of the gre masters is absolute.

Brahms created a style of writing th is distinctly individual. While he lived the romantic period, his style is distinct classic. He has often been referred to as t philosopher. This may be because of h Ph.D. degree, or because his works oft promote a philosophic trend of mind.

The Waltz here presented is one of th set of *Op. 39.* When playing the dances Brahms it is well to remember that the are related to the German *"ländler,"* peasant dance, rather than to the dance of the aristocracy. Therefore, let the sty be rugged simplicity and sincerity, avoidin extreme nicety of interpretation whic would tend to impart an air of overrefin ment and elegance. After all, the chi charm of these dances lies in their direc ness and artlessness.

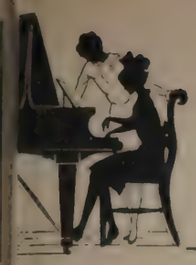
ROLLING STONES

By LEWELLYN LLOYD

This little tune in the first grade presen a melody divided between the hands. remains within the compass of five not and can be used as a rote piece if desire

The *tempo* indicates "moderately fa with motion." Fairly heavy accent on th first note of each measure should be give to keep the proper swing. Like many fir grade melodies, it can be made to soun much more "grown up" if the teacher sup plies simple chords as an accompanimen

(*Continued on Page 339*)



THE TEACHERS' ROUND TABLE



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Pupil Problems

1. I am puzzled what to do for a ten year old, ambitious and industrious girl under average musical ability. She cannot tell when she misses a very obvious flat or sharp. Also, although she knows exactly the correct time of each note she cannot play the piece in correct time unless she counts softly to herself or aloud.

2. Another problem is a talented boy who plays entirely by position, so much so that many times he has to stop and figure out the starting note of a piece. He also memorizes quickly and then plays and practices a great deal from memory even though he is warned not to do so. I make him play a great many very simple pieces until he can recognize the name of a note at sight.—Mrs. C. F., Minnesota.

Your question is easy; give me a er one! If you have been reading this for the last two years you must often seen answers to similar problems. s your girl move, swing, step, dance, "conduct" well? If not, you should d ten or fifteen minutes of the lesson loping such very necessary physical dinations. How does she sing? Give some very simple solfeggio assignments week, and fifteen minutes concentrated training at every lesson. Do you know "taa" system of rhythmical reading, so and successfully used by teachers in land and the U. S. A.? If you and rs who are not acquainted with this er method of musical "declamation", send requests to the Editor of THE DE, perhaps he will print an explanation he system in this magazine.

Give him a good dose of flash cards. you cannot buy ready made ones that imaginative enough, prepare a pack of ll cards yourself. Be sure to make them d and stimulating to force your boy to centrate. Give him a little prize for ed and accuracy. Reverse the game, that ave him flash the cards on you, trying atch you or "trip you up" whenever you e the wrong answer or play the wrong es (which, of course, you will often purely do). Or, let him play the first or tones, or measures of five to ten easy es, giving him several seconds for each, ding him on the result for a star or re substantial reward.

Are you acquainted with the little "Etude klet Library" pamphlet—"Sight Read-"? Its two chapters on "Some Secrets of ht Reading" and "How to become a od Sight Reader," will come to your cue with some very efficient first aid tips.

Half Pedal

Will you please tell me what is meant by "half pedal" which I find in a little "music box" piece.—M. M. A., California.

All good pianists constantly use one f, three quarters, one quarter or one hth pedal. Most persons are astounded find that an artist's right foot is so sensively developed that only rarely does he sh the damper pedal all the way down d hold it there. His foot touch is as licately adjusted as his arm and hand. ttle color effects almost always come m slight, quick releases of the strings, catching "ground" or other tones in ift flashes of the damper pedal. Through ig experimentation an infinite variety of quisite effects is thus obtainable.

Half pedal is one of the more familiar fects, and consists of catching just enough sic string vibration to produce a conued (*usually pianissimo*) humming qual-, but not enough to mix the dissonance too violently. I have heard artists play the entire *Etude in F minor, Op. 25, No. 2,* by Chopin, using the same half pedal throughout, creating an indescribably exquisite, evanescent shimmer.

You will have great fun experimenting not only with this piece, and your "music box," but with other compositions of Chopin. Debussy too, in the *Clair de Lune, Reflets dans L'Eau,* and, in fact, in all his pieces gives ideal opportunity for eighth, quarter and half pedals.

Inaccuracy

My worst fault is inaccuracy. It seems that no matter how long I practice a piece, nor how much I perfect each separate portion, when I play the complete composition my fingers "land" on wrong keys. It seems almost as though I were watching for a mistake. No matter how beautifully a piece is played, one wrong note can ruin everything. Consequently, I am never confident that I can play even a simple thing well.—J. G., Massachusetts

To judge from the number of appeals sent this department, the big bad bogey of inaccuracy seems hot on the trail of many readers of THE ETUDE. Numerous correspondents write that their worst fault is dropped, missed or "muffed" notes; and they (naturally!) want to know what to do about them.

It would obviously be foolish to tell them that such inaccuracy comes from careless, thoughtless practice, and to say firmly "Go home, concentrate, and if that does not do the trick, repeat the passage until you can play it impeccably." This is what music teachers have said for generations, but it is not enough. If students will give serious trial to the following points in daily practice, I guarantee not only that their playing will attain a much higher percentage of accuracy, but also that their relaxation, concentration, and general technical control will show improvement.

(1) Practice at least one-half hour daily (in five minute periods) without looking at the keyboard. Chords, scales, arpeggios (which are very difficult when you do not look!), studies or pieces—it makes no difference what you practice so long as you do not use notes. Always do such work slowly, without pedal—and only with easy, soft tone quality. In addition to a new born confidence in key location, you will soon sense the feeling of relaxed detachment so essential to pianistic control. And too, you will unconsciously put into practice the second point, (2) which is indispensable—touching or feeling each key with the tip of the finger before playing it. All persons who possess the natural coördinative ability necessary for piano playing do this without giving the slightest thought to it. The rest of us, alas, go through life without either thinking about it or doing it, missing notes by the handful, getting "inaccurater and inaccurater" with the years! But practicing without looking is a boon, since it compels covering each key before playing. You take the best possible aim before shooting, and you invariably get your man! (By the way, this G-Man stuff is good to use in persuading your young pupils to develop accuracy.)

(3) Practice each day some skipping preparation. This is one of the first pianistic principles and is shamefully neglected by most teachers. The habit of immediate release of a tone or chord, followed by a quick, relaxed leap to the next tones, should be learned from the first lessons. Chords must be practiced in parallel and contrary skips, taking care not to leap in the air but to "flip" the hand and arm swiftly and easily along the surface of the keys, resting for a second or two on the new tones (touching them!) before playing. In other words, the playing of the chord and the leap must be felt simultaneously as a single impulse. An instant's complete relaxation follows, then the next chord is played in the same manner. Count two *very* slowly in the following exercises—one is always "play-leap," two is "wait-relax." Do not use pedal. Play other diminished seventh chords in chromatic succession:



Many similar exercises can be devised—and should often be practiced without looking at the keyboard.

Gustav L. Becker's book, "Exercises for Developing Accuracy in Piano Playing," offers many interesting and sensible helps along these same lines.

There are other tips which students and teachers might well adopt. Only artists realize that accuracy can be greatly helped by practicing all rapid passage work without using the damper pedal. Wind your feet around the piano chair, and hold 'em there! If you let your right foot creep anywhere near the pedal it will not be able to resist temptation; in a moment you will *think* you are playing clearly and accurately, but your foot, pumping the old pedal up and down, is again keeping you from hearing how inaccurate and unclear your playing really is. I am convinced that the only solution would be a detachable pedal lyre which could be removed quickly when passage practice is required. Isn't it enough to know that *all* artists always work this way, light or brilliant, slow or fast, dry, *semistaccato* without pedal?

Superaccuracy is gained by much practicing with hands separately (even after pieces are thoroughly learned and often played) and by unremitting work on short motives or patterns, and longer combination of passages in the slow-fast way recently described on this page.

And now I hope correspondents will give that accuracy "stop" a much needed rest!

Three Interesting Cases

May I have your opinion on three pupils?

(1) The first is a little girl, eight years old, who has had one year of music, completed "Child's First Music Book" by Williams and Book 2 of his "First Year at the Piano." She is very poor in technic as she doesn't like to work (plays all the time) but knows time and notes but cannot play. What book would you recommend for her?

(2) The second is a girl, eleven, who has studied piano nearly three years, is now studying "Burgmüller, Op. 100" (about half through with it) plays all major scales in triplets at fair speed around 120, and has good knowledge of minor scales. Do you think I should start her with the easier classics? If so, what book do you recommend first?

(3) In this case are sisters, twelve and fourteen respectively, that I do not seem to be able to get to work. They have studied two years with me, one year before; and I can not get them interested. Their greatest trouble is time, but I have had them to write time, count aloud and give them sight reading at every lesson. What more can I do except to go to their home and see that they practice? I give them melodious duets. They seem to be fairly interested at their lessons, but their work doesn't sound one bit better at the lesson than it did when I went over it with them the previous lesson. The older girl is in Burgmüller and the younger girl is in "Streabbog, Op. 63." What can I do to get them to practice?—L. G., Texas.

(1) Try her on John Thompson's "First Studies in Style," give her very easy sight reading assignments, have her play duets or simple two piano pieces with you or with one of your pupils, and do not try to push her ahead too fast.

(2) Try Liftl's "Preparatory School to Bach," or Thompson's "Miniature Classics." Avoid teaching scales in triplets, since it makes for humpy, old-horse-galloping-in-the-pasture playing.

(3) If your adolescent girls cannot *feel* rhythm it is no wonder they do not like music! Take them off the piano bench every five minutes during the lesson and get them to dance, swing or conduct to phonograph records or to your own playing. Try assigning some popular "hits" for them to learn. Give more modern pieces—numbers which sound "grand" and colorful—splashy chord pieces, for instance. And of course you know how young people of fourteen despise anything that is "babyfied" or beneath their dignity. Perhaps the musical diet you have fed them has not been up to their age. Let them work at some sophisticated music, even if too difficult.

Pep in Popular Music

When I play popular music, my playing seems to be dull and lifeless. Is there any way I can remedy this, and put more enthusiasm into these pieces? I don't seem to have this trouble with my other music.—A. D., North Dakota.

Your guess is as good as mine! My advice (frowned upon by psychlogists) is, "Don't." Why on earth you should want to play popular music if you cannot work up enthusiasm for it is beyond my comprehension. Aren't Bach, Beethoven, Mozart, Chopin (and a few of the other lads who wrote the most enduringly popular music in the world) good enough for you? If you give them half a chance I'm sure they will make you forget the lesser fellows entirely.

What Is the Secret?

I have often wondered how two pianists, seated at keyboards so that they cannot see each other, seem to start together without any detectable symbol. What is the secret?—J. T., Canada.

All pianistic teams have signals—but experience and long practice together often make them unapparent. No "duo pianists" can get along without the leader slightly tilting his head backward, or raising his hands and arms as a signal to begin.

Important Steps in the Making of a Pianist

By the Eminent French Pianist and Pedagog

ISIDOR PHILIPP

Translated from the French

By FLORENCE LEONARD

ART IS ACTION. It makes use of known facts, basing its action upon these facts. The object of art is to create beauty. Science may be learned; art is inborn. Knowledge is the necessary foundation for action. Bacon said, "Knowledge is power." Art demands that mental and physical powers shall be under the control of the artist. A pianist must have complete knowledge of all the different aspects of sound — melody, harmony and orchestral color. The ear must be trained to perceive all the numberless combinations of these. The pianist must also possess absolute virtuosity. This mastery over the "materials" of the art, over the mind and the body, constitutes what we call "technic."

Virtuosity, music and expression, all are closely interrelated. One does not deserve to be called an artist merely because he possesses virtuosity. But to be an artist without having virtuosity is impossible. What is it worth to a virtuoso to possess energy, power, skill, precision, clarity, if he has not, in addition, the faculty of expression, feeling, and sincerity? On the other hand, what is the value of expressive playing if it is overlaid with errors and carelessness?

To virtuosity and expressive power must be added another quality, general culture. Such great artists as Mendelssohn, Liszt, Busoni, Saint-Saëns of the past; and, of today, our Paderewski, Godowsky, Rosenthal, Sauer, Josef Hofmann, Rudolf Ganz and others, had, or have magnificent, well stored minds, which cause them to rank far above the ordinary virtuoso.

The Student Fundamentals

TEACHING IMPLIES something more than merely giving instruction, and that is skill. Giving instruction is only enumerating facts. Skill it is which leads to the gradual and well planned acquisition of technic, the development of intellectual and emotional qualities in the student, the cultivation of the sense of beauty, of sincerity in expression, and the ability and will to criticise one's self.

Teaching, therefore, must be composed of knowledge and acts, of science and art. The ideal teacher ought to possess full knowledge of his subject, a good technic, knowledge of every detail of different methods of teaching, and the gift of explaining clearly the points which he wants to make.

The writer has often emphasized the fact that attention on the part of the student, and interest in his work, will help to shorten his period of study, economizing precious time and especially insuring uninterrupted progress as a result of his efforts.

Since a perfect, complete mechanism must be the basis of the equipment of every performer, evidently the first care of the teacher must be to see that this mechanism is acquired. For teacher as well as for pupil, concentration of mind and command of one's self are necessary. Much depends upon the personality of the teacher; but he must never impose this personality, that is to say, his individual style, upon the pupil. The emotional response of each person is individual, and the student must be free to express his own response. Naturally, if this feeling is exaggerated, affected, or insincere, the teacher must correct such faults.



M. ISIDOR PHILIPP

The period of work has a limit, and that is set by mental fatigue. A brain which is fatigued loses its elasticity, and therefore the possibilities of physical action are reduced. There are moments when a complete rest is demanded, and such a rest is not a waste of time. Indeed, it is surprising to note how, after a short rest period, the work has become easier, and consequently one perceives that he has made progress. The writer even advises that exercises should not be practiced steadily for hours at a time, even though the student is most careful and has no sensation of weariness. No; they should be practiced several times a day, in short periods. A difficulty cannot be overcome when it is first encountered. Frequent and wise repetition of the passage is the first factor in success.

But all depends on the gift, the ability, the temperament of the student. There are some privileged beings who have transcendent gifts. In these cases—which are rare —the teacher must give especial attention, must deliberate carefully, and must be modest, for lessons to such a pupil are the most difficult to give. He must, above all, guard against too much enthusiasm, too much praise.

Regular, daily work is absolutely necessary. Scales, arpeggios, sustained notes, double notes, exercises for stretching, wrist exercises, trills—all are equally important. But the writer believes that a pianist should be able to discover for himself which exercises give him the best results. Some players prefer double notes, some sustained notes, still others the trill, for equalizing the fingers. But all have need of scales and arpeggios, which contain the problem most interesting to solve passing the thumb under.

The practice of exercises should never be monotonous or dull. Changing rhythms, changing fingerings, varieties of tone, variants in the figures, all these add interest to the work. The continual change, the constant search for diverse features, these arouse the mind to thought, force it to concentrate, and lead to mastery.

A Method for Each Pupil

THE WRITER IS ALWAYS skeptical when he hears of particular methods applied to all pupils. The wise teacher is continually obliged to invent new ways and new schemes for studying, ideas which are adapted to the nature and the temperament of each pupil.

No two natures are alike; and if a method, or a certain manner of studying which is necessary for beginners, is applied indifferently to all advanced students of a teacher, it does not make sense.

Often a student imagines that good practice means repeating a given num of times certain movements of the fin which do not require so much trouble such an expenditure of strength as is plied in the repetitions. Economy strength is too often forgotten in sche of study. The objective is to produce maximum of progress with the minim of effort. Good work—and the cou should be emphasized—is, above all, exercise of the mind which must proc from the conscious to the unconscious (s conscious). That is, the student must f perceive with his mind, consciously, physical means of attaining his object, then he must unconsciously conform to The talent of a pianist cannot reach apogee until he is absolutely master the muscles of the arm, wrist and finge until he can make use, for musical a artistic ends, of all the resources that offered to him by that marvelous inst ment, the modern piano. One should d trust those teachers who ignore and dervalue the principles which govern mechanism; for these are as indispensa to the pianist as are the rudiments grammar to the writer or the elements drawing to the painter. Such teachers d guise their precepts in empty phrases a abstract comparisons, which contain atom of serious importance, but are, stead, a convenient cloak for the abse of all positive knowledge.

The Eternal Practice Problem

HOW SHALL a student practice?

This question can have many answ which vary to some extent according the personality of the student, the obj which he has in view, the circumstan in which he finds himself. Yet it must acknowledged that, although the stud must adapt himself to his work, still p haps one should also say, above all e that the work must be adapted to t student. The length of time that works, for instance, is a decidedly varia quantity, which must be determined accor ing to the ambition and the disposition the pupil. Likewise it is impossible determine absolutely the proportion of ti assigned for practice which should be served for exercises, strictly so-called. O might reckon on a third of the time a lotted for daily study.

At all events one must avoid, as has be stated previously, excessive labor, and t fatigue which will quickly result from The student should not practice too lo at a time, nor without interruption. After half hour, or three quarters of an hour real work—thoughtful, intelligent and co centrated— the fingers, and still more pe haps the brain, require some rest.

The period of practice should not nece sarily be distributed uniformly accordi to the subjects of exercises, études a pieces. It is important to avoid any hab which may degenerate into routine. Bef beginning to work, one should know ju what one wishes to accomplish. Think fir play afterwards. The work of the bra must precede that of the fingers and mu not cease, afterwards, from directing, i specting and controlling it. That sort mental activity will make sure that t student is economizing his time as far a possible. A problem of technic which worked out with ingenuity in variant

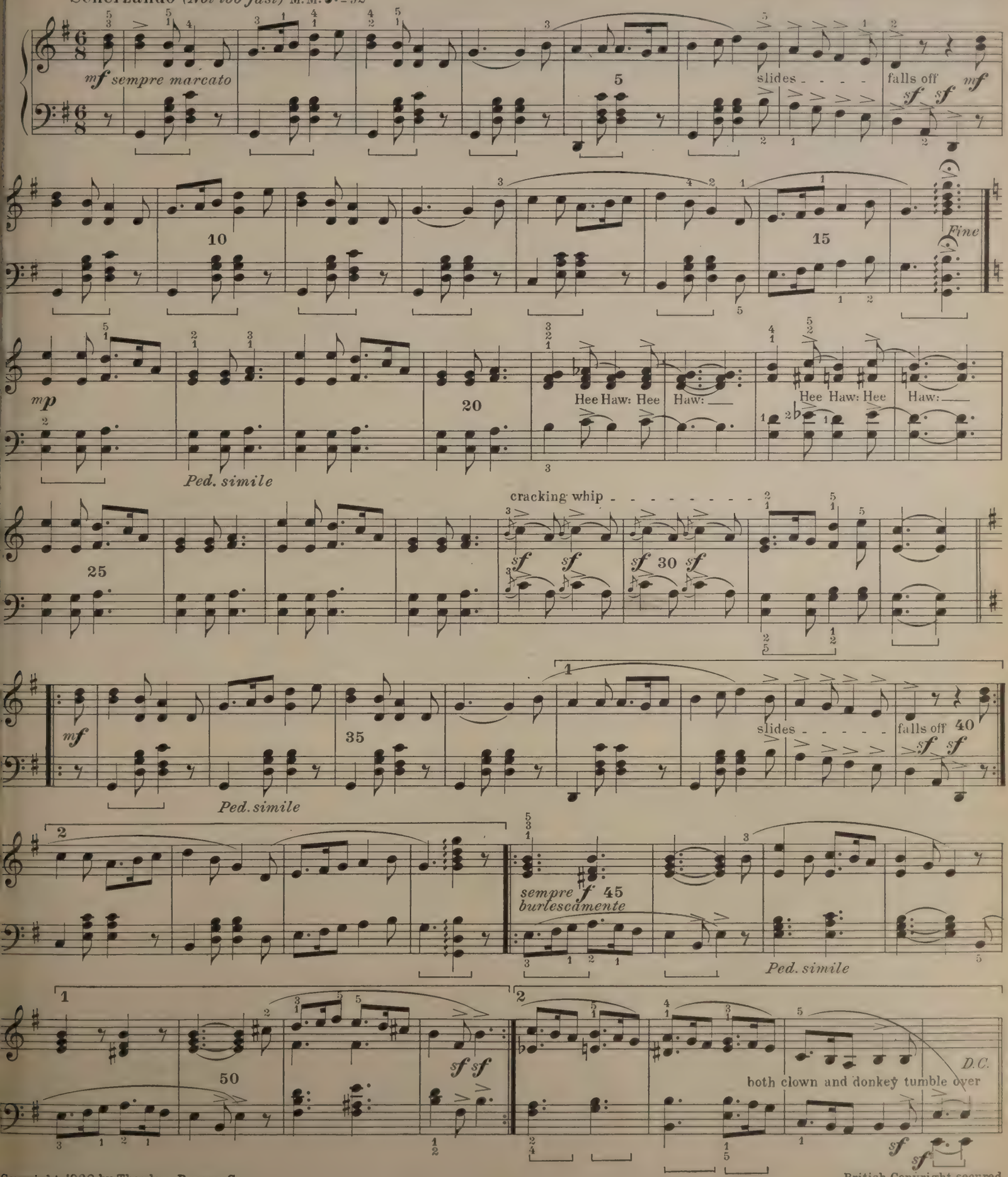
(*Continued on Page* 342)

THE CLOWN AND HIS DONKEY

rade 3.

Scherzando *(Not too fast)* M.M. ♩.=92

RALPH HOWARD PENDLETON



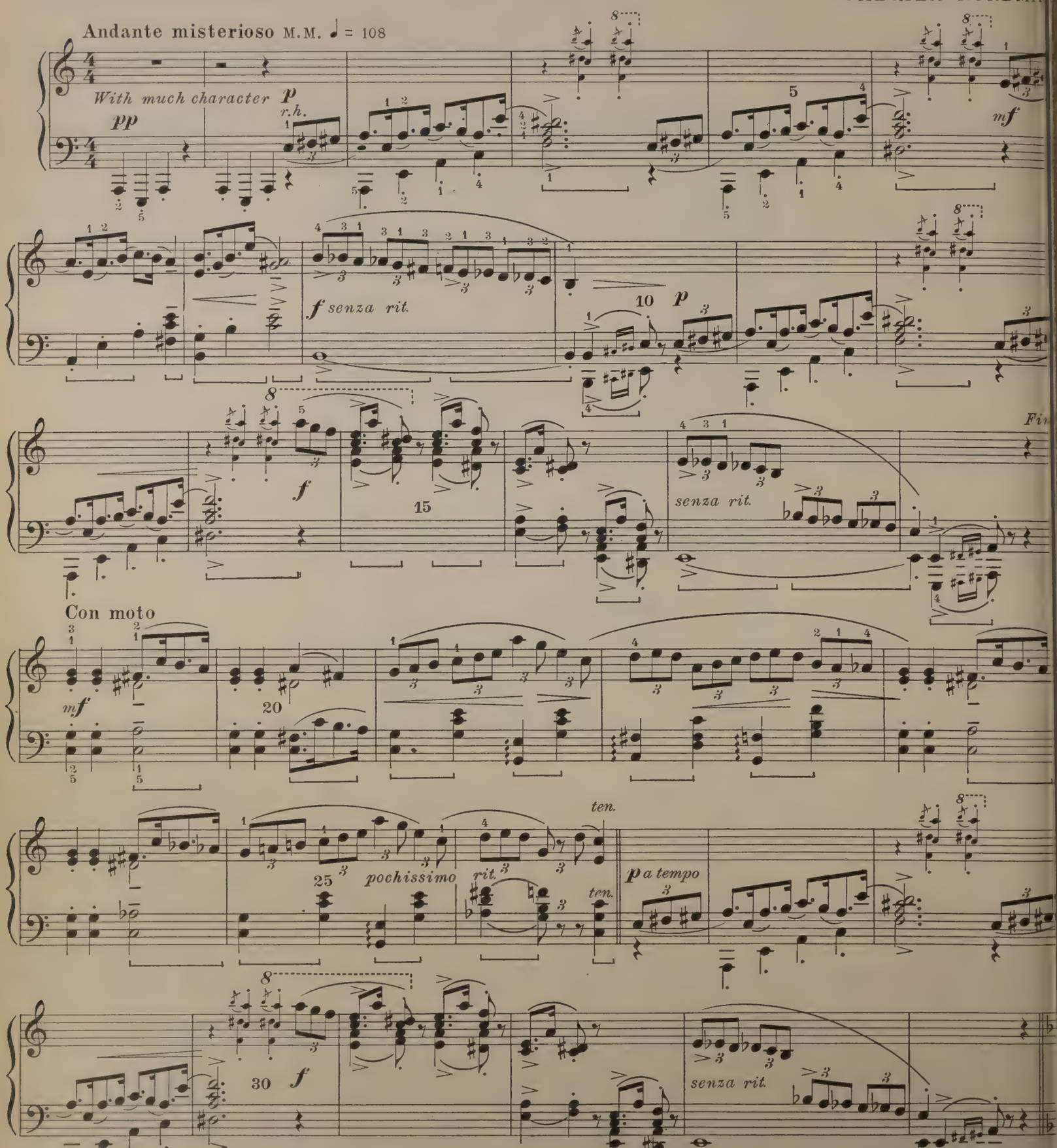
Copyright 1938 by Theodore Presser Co.
British Copyright secured

THE GRASSHOPPERS' PARADE

MARCHE GROTESQUE

This imaginative rhythmic composition is in the caprice style, so popular now with the "name" bands which play regularly over the air. must be played with deftness and surety and for the most part with a light wrist-action. Grade 4.

CHESTER NORDMA



Copyright 1937 by Theodore Presser Co.

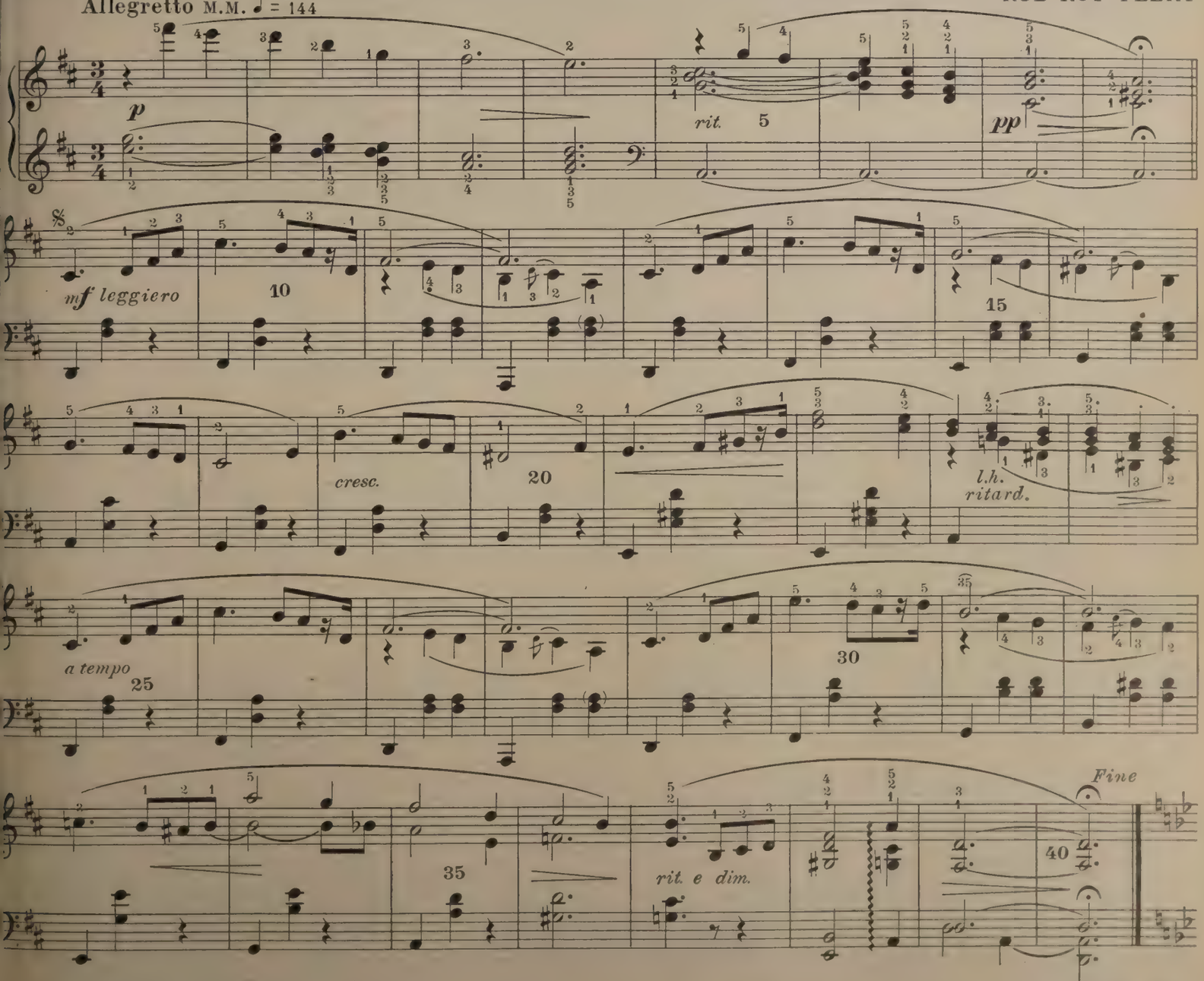
British Copyright secure



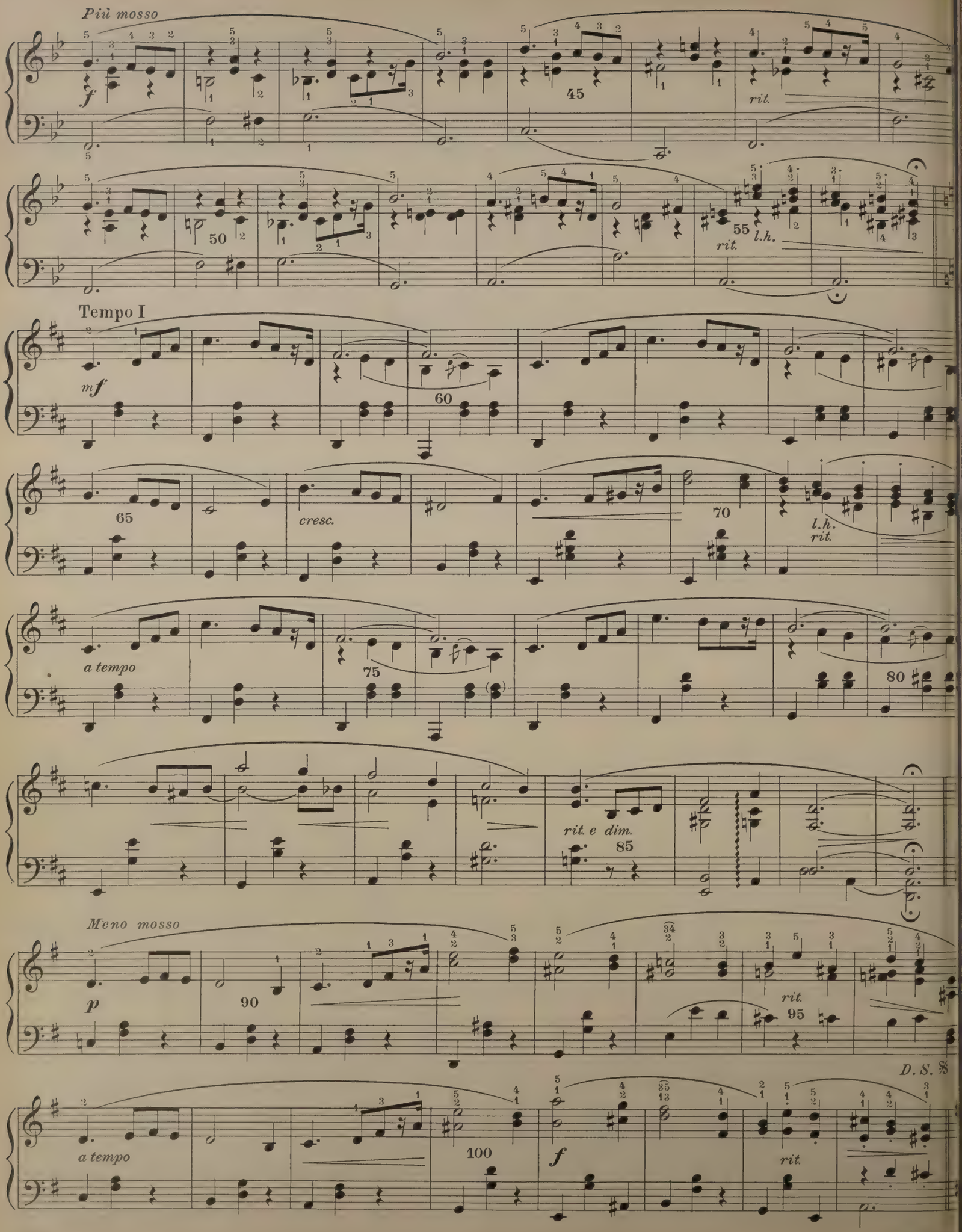
A DAY IN MAY

This graceful waltz, written by an experienced teacher and editor, is one of those skillfully written compositions that in addition to its musical and tistic value "fits the fingers" and therefore makes an ideal teaching piece. Watch the melodic line closely so that proper emphasis be placed up the "high-lights" or the peak notes in individual phrases. Grade 4.

ROB ROY PEERY

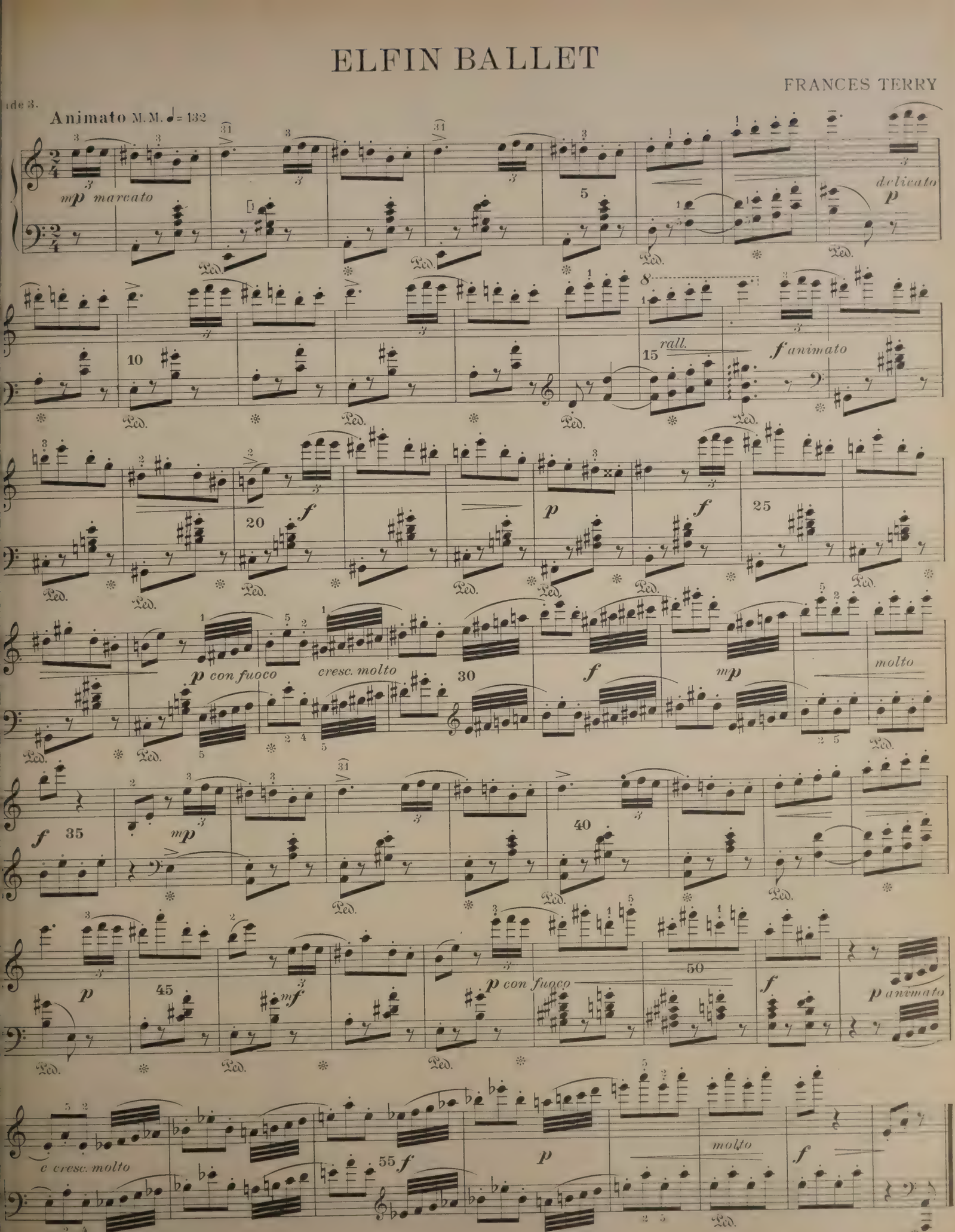


Copyright 1926 by Theodore Presser Co.
British Copyright secured


Più mosso
f
45
rit.
50
55
rit.
l.h.
Tempo I
mf
60
65
cresc.
70
l.h.
rit.
a tempo
75
80
rit. e dim.
85
Meno mosso
p
90
rit.
95
D. S. 𝄋
a tempo
100
f
rit.

ELFIN BALLET

FRANCES TERRY

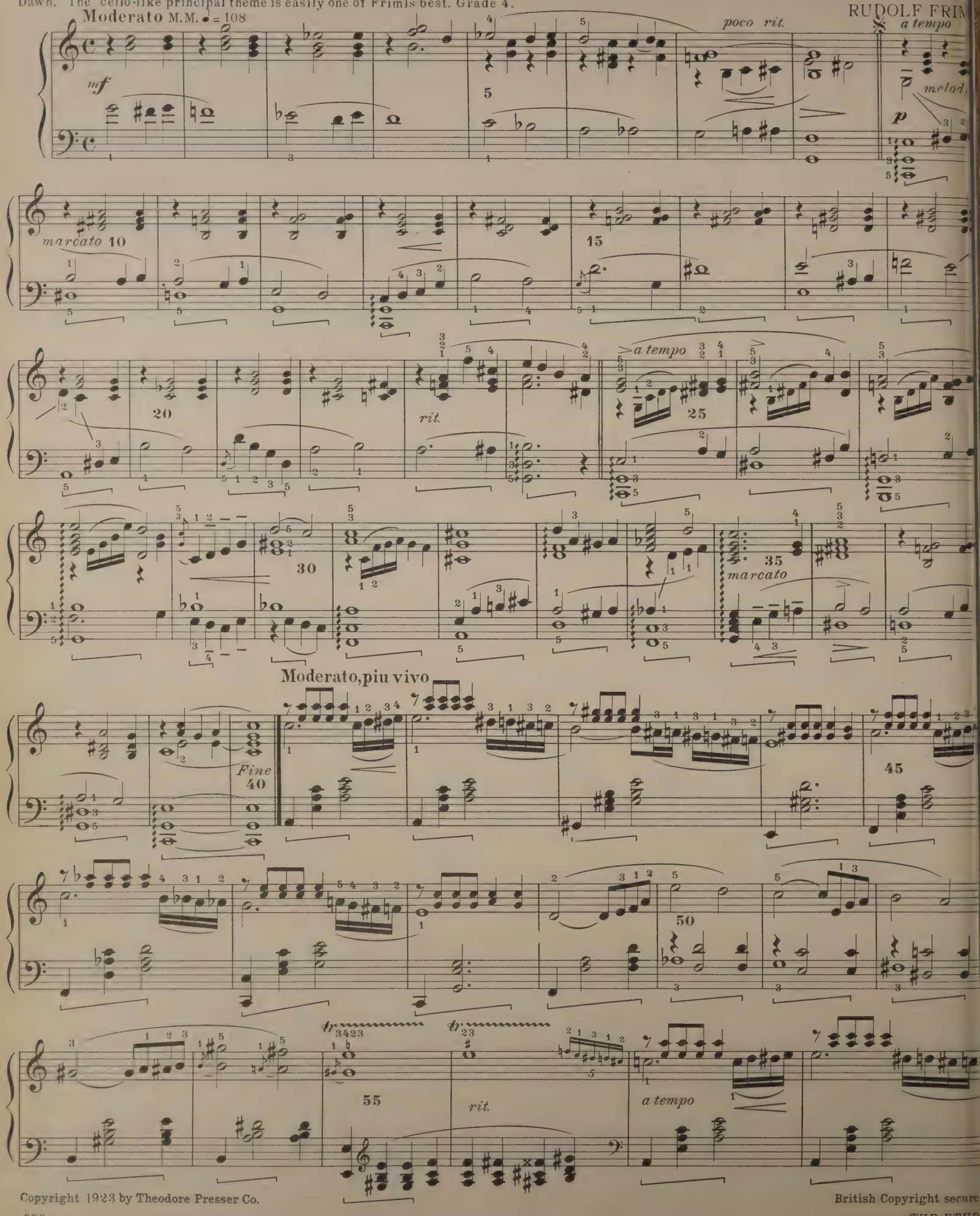


Copyright MCMXXXI by Oliver Ditson Company
International Copyright secured

MOON DAWN

Rudolf Friml, the brilliant Czechoslavak composer of sensational hits, was at the height of his most melodic fertility when he wrote his famous "M... Dawn." The 'cello-like principal theme is easily one of Friml's best. Grade 4.

RUDOLF FRI...



Copyright 1923 by Theodore Presser Co.

British Copyright secure...

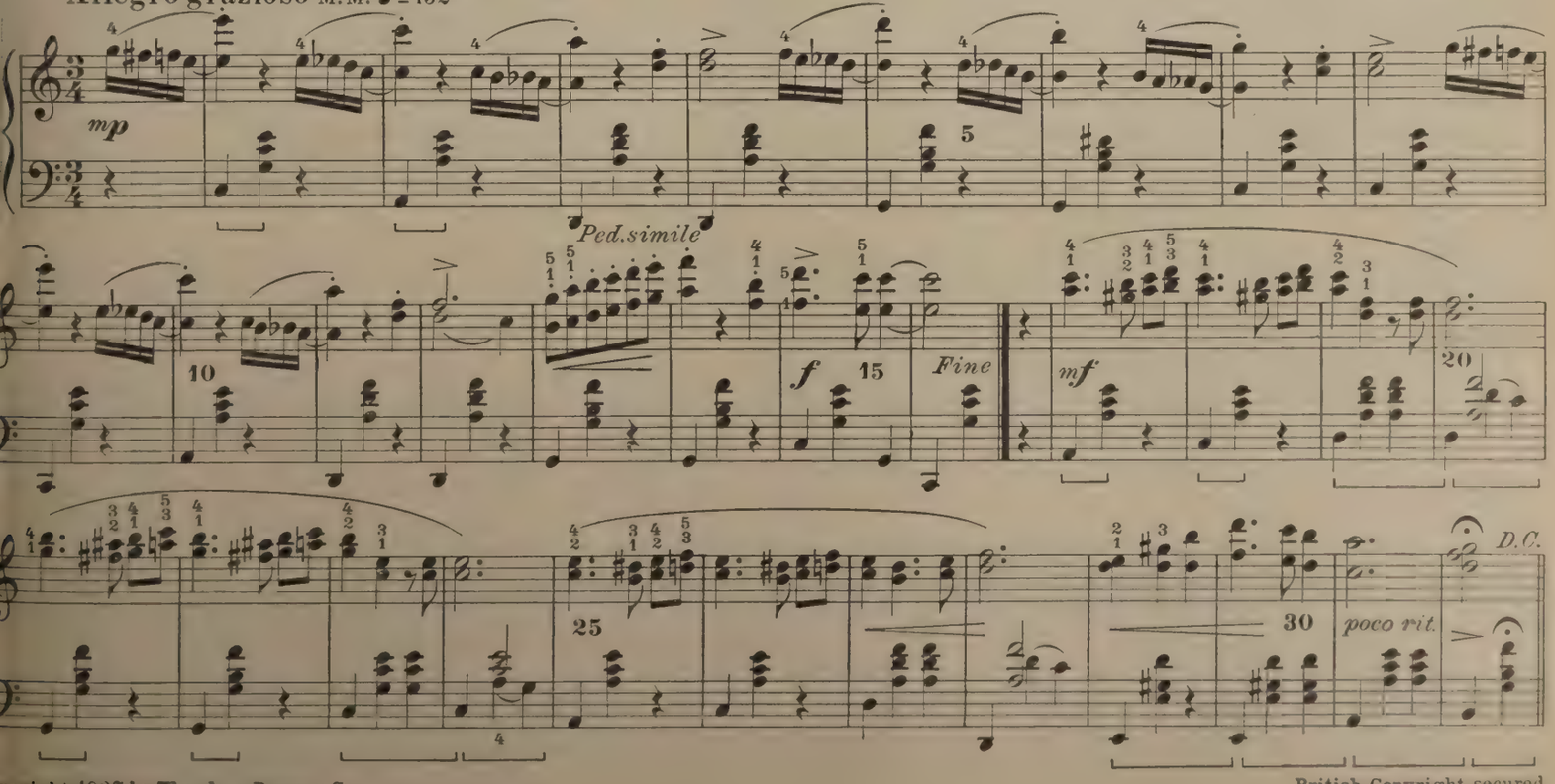


CARNIVAL DANCERS

his little composition captivates the fingers as well as the ear. In other words, it is fun to play. Toss off the sixteenth note phrase groups in the first tion as though they were lightly spoken words. Grade 3½.

RUTH G. CHAUNCEY

Allegro grazioso M.M. ♩ = 152



pyright 1937 by Theodore Presser Co.
British Copyright secured

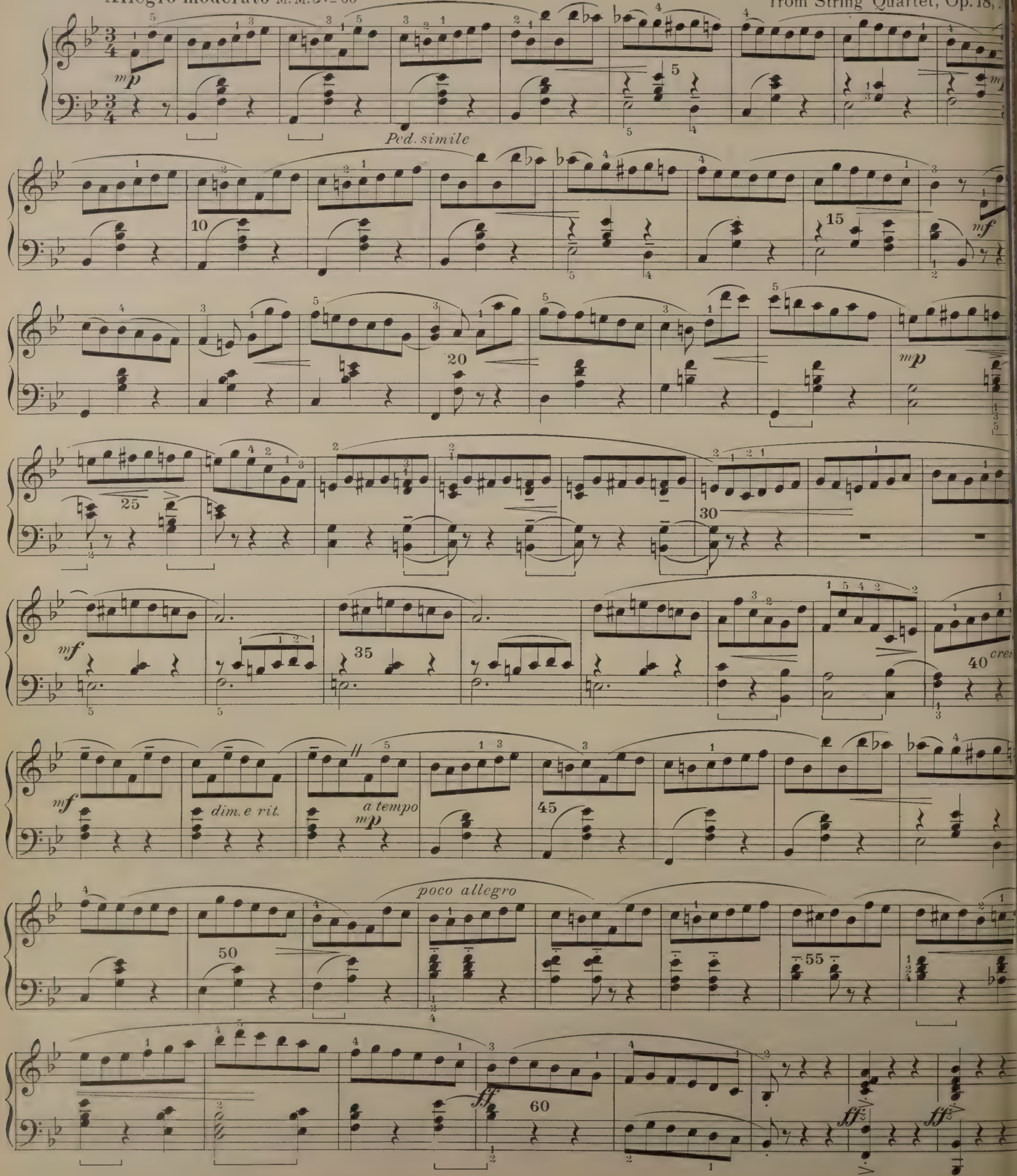
VALSETTE

Here is a real find in *Beethoveniana* for Etude readers. It is a delightful movement from the great master's string quartet, Opus 18, No. 6 an pears here for the first time in this piano arrangement. Beethoven wrote this quartet in Vienna during the year 1800 which was the culmination first period of composition. This piece, almost one hundred and forty years old, has all the freshness of a composition written yesterday.

Grade 3½.

Allegro moderato M. M. ♩ = 60

L. VAN BEETHO
from String Quartet, Op. 18,

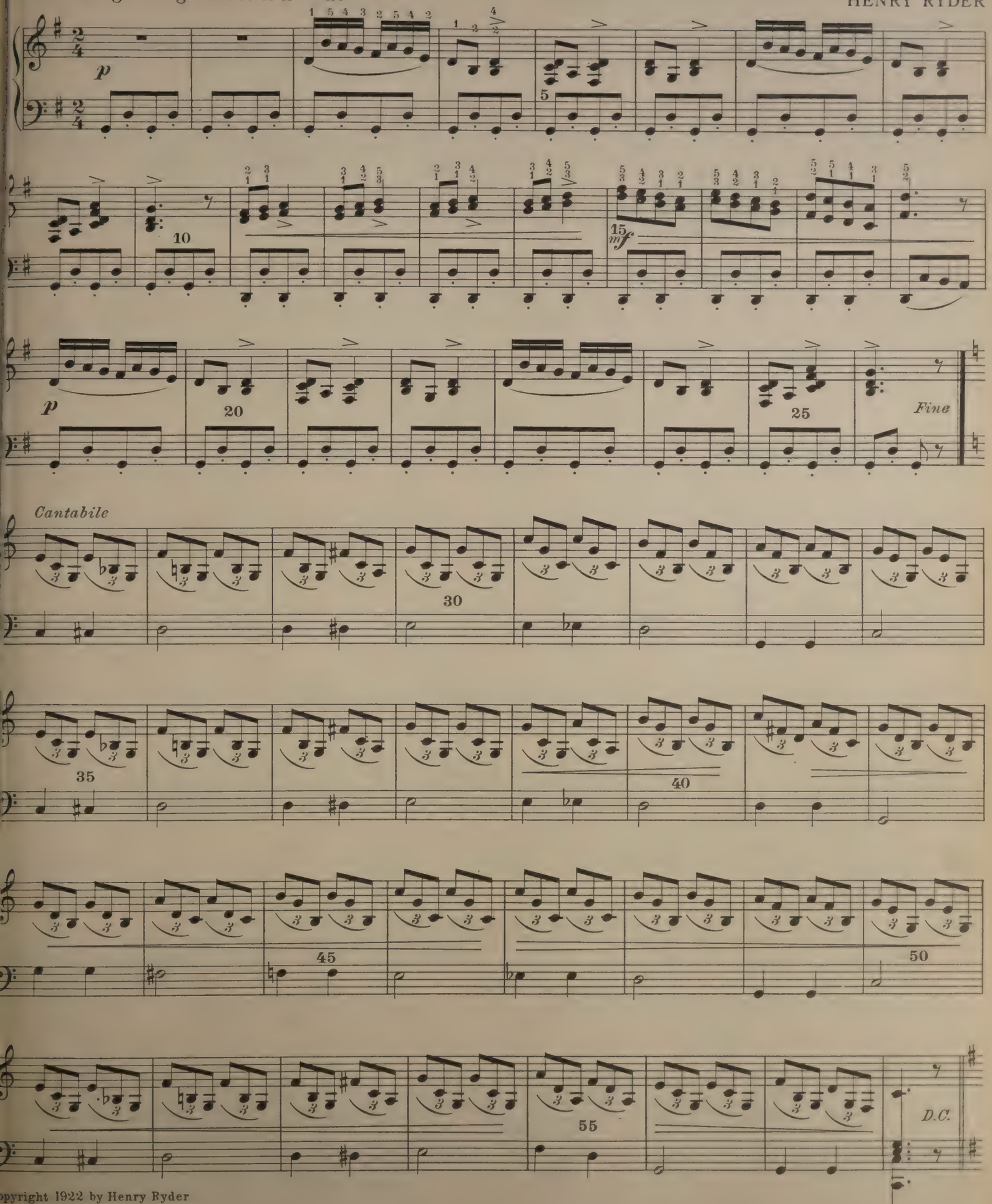


THE BROOKLET

de 2½.

Allegretto grazioso M. M. ♩ = 116

HENRY RYDER



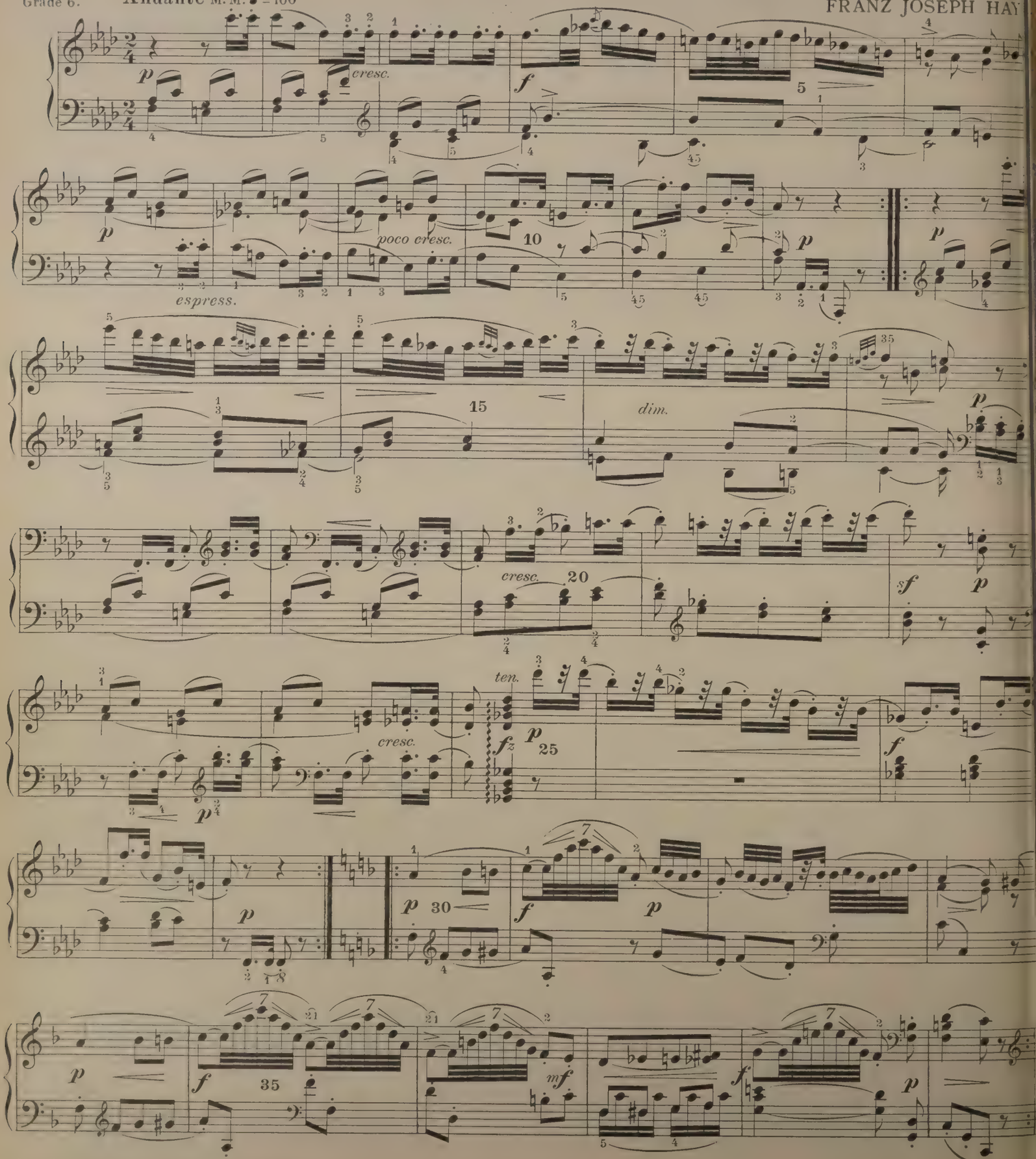
Copyright 1922 by Henry Ryder
Copyright 1894 by Theo. Presser

THEME AND VARIATION IN F MINOR

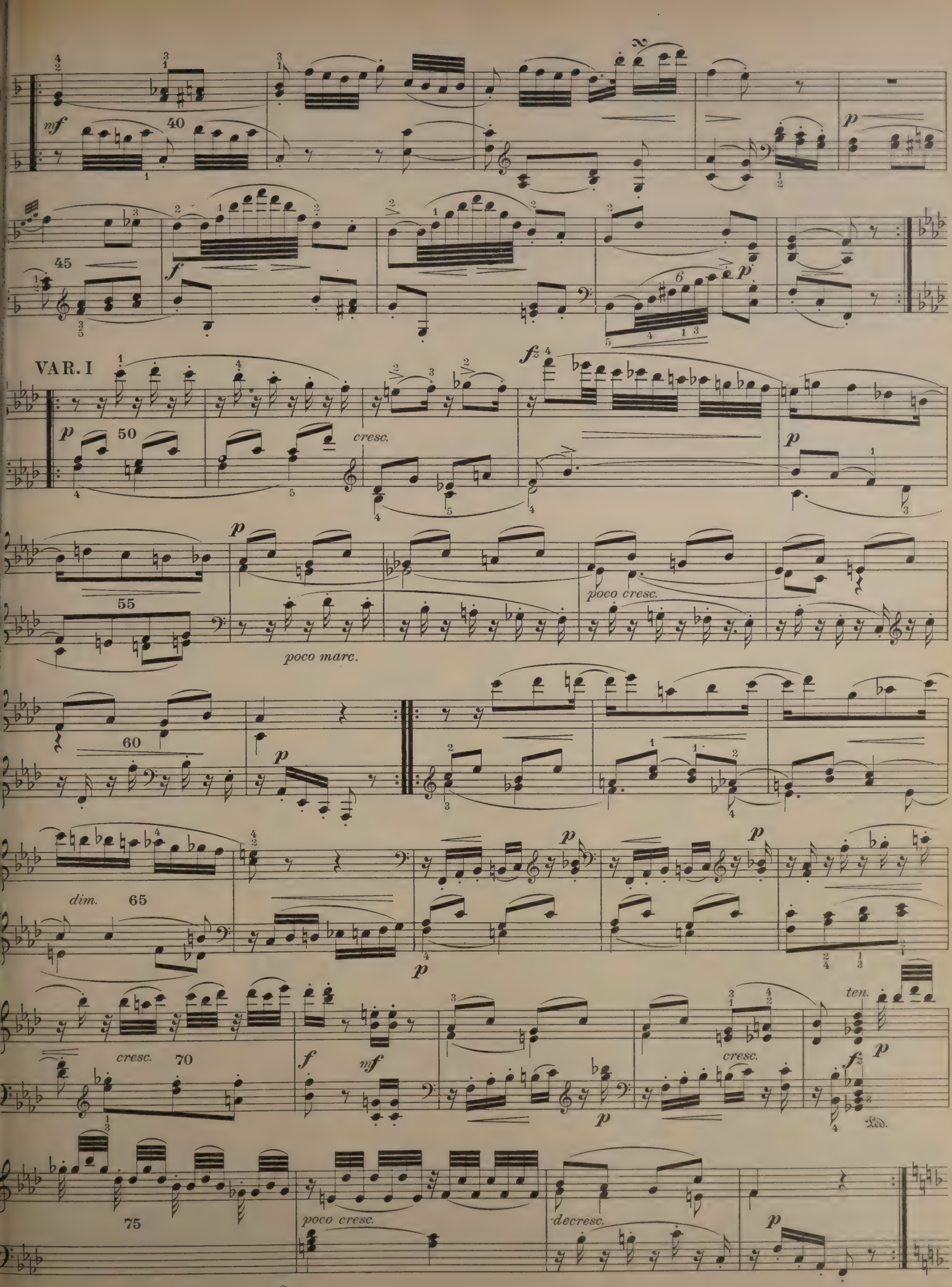
This theme, which is in all probability original with the ever-melodious Haydn, was brought into new popularity some years ago through its exq ite performances by Jan Ignace Paderewski. In the original there are two variations and an elaborate finale, giving the composition the effect of a tasia. Every phrase mark is of great importance in this work. The composition dates from the late nineties of the Eighteenth Century.

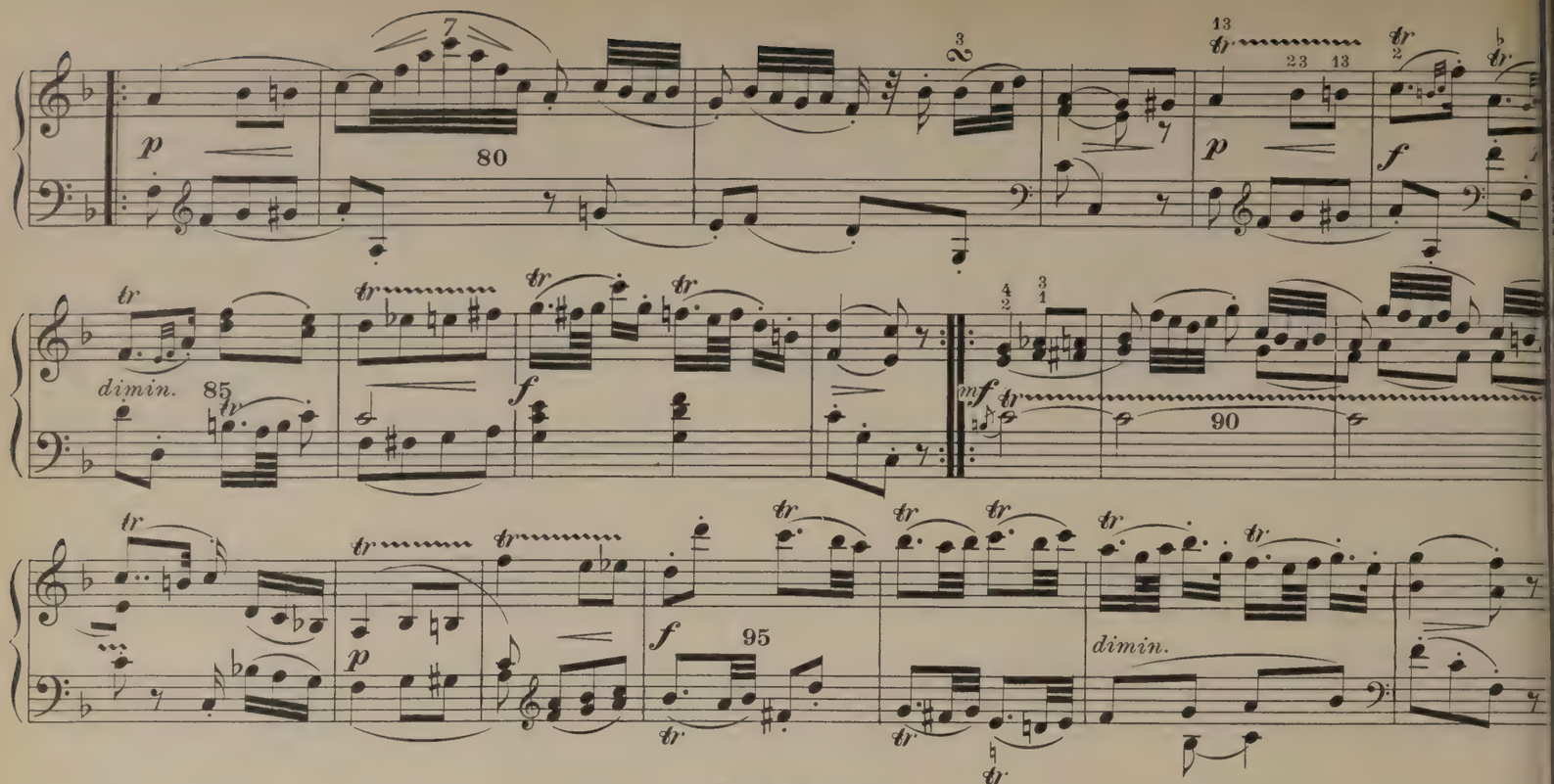
Grade 6. **Andante** M. M. ♪ = 100

FRANZ JOSEPH HAY



Copyright MCMVII by Oliver Ditson Company


mf
40
p
45
f
p
VAR. I
fz
p
50
cresc.
p
55
poco marc.
poco cresc.
p
60
p
dim.
65
p
p
cresc.
70
f
mf
p
cresc.
fz
p
ten.
Ped.
75
poco cresc.
decresc.
p

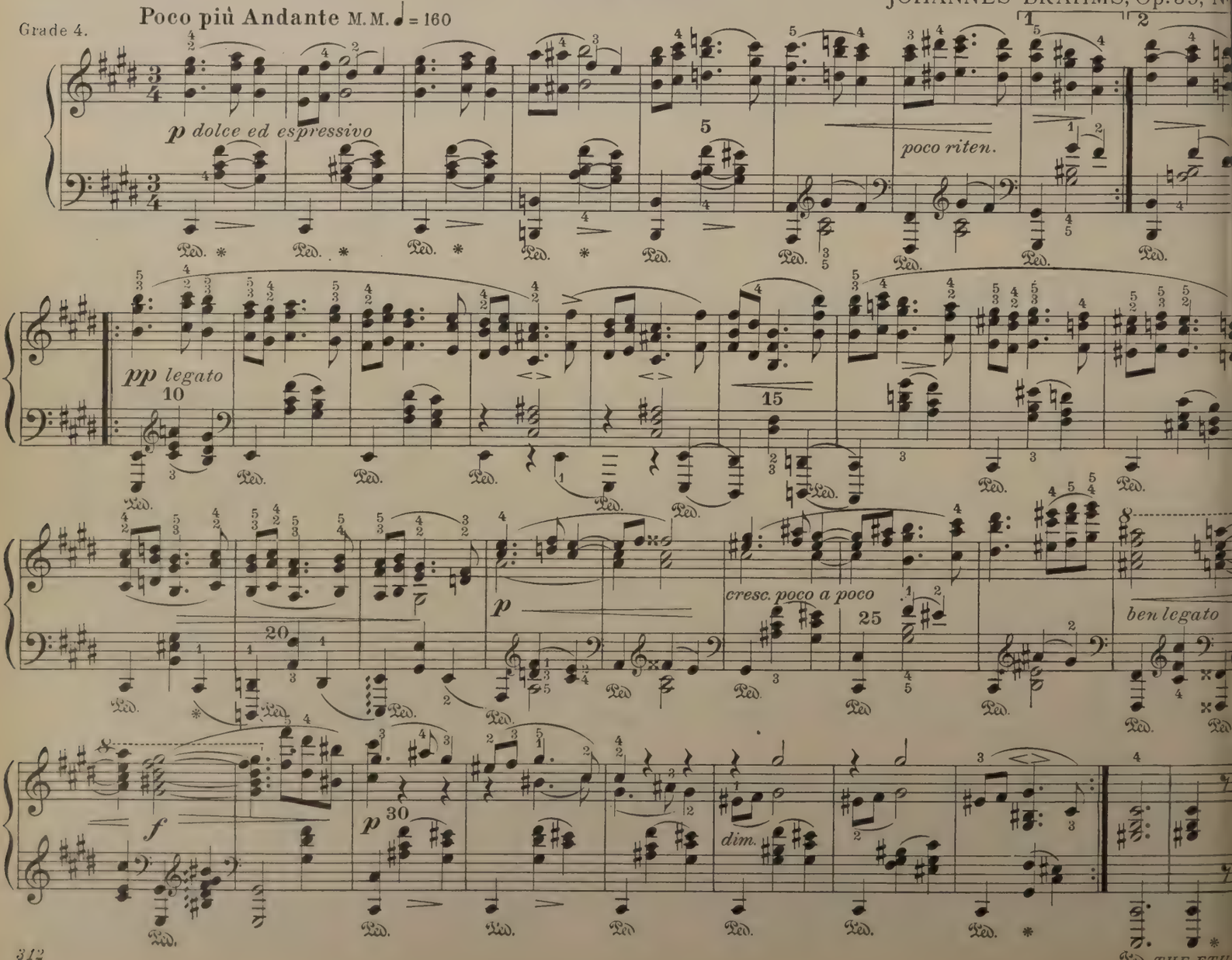


WALTZ

JOHANNES BRAHMS, Op. 39, N

Grade 4.

Poco più Andante M.M. ♩ = 160

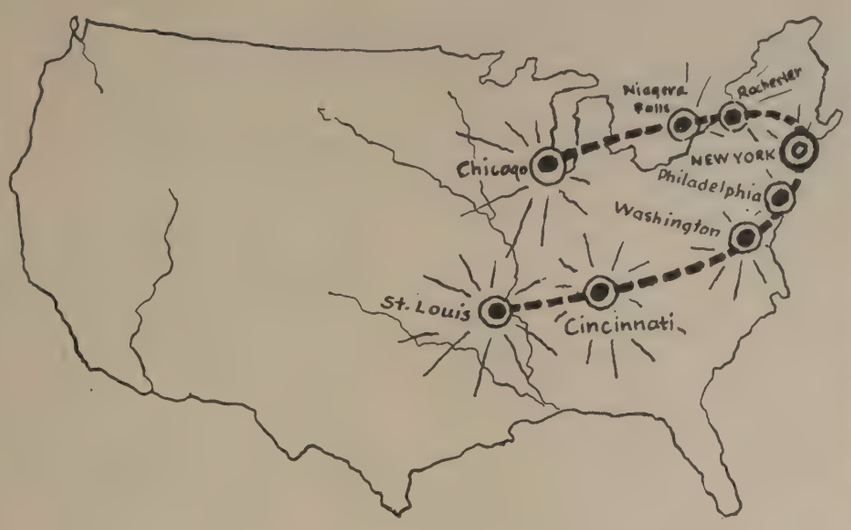


ETUDE'S MUSICAL VACATION TOUR

ETUDE is Collaborating with Thomas Cook and Sons in Creating the Most Exceptional Ten-Day Musical Tour in America's History

"The Etude Musical Vacation Tour will be welcomed by students and teachers everywhere as a stimulating and educational overture for the promising season of 1938-1939, which according to present indications should be a most active and profitable one. I am looking eagerly forward to greeting as many of our readers and friends as can arrange to grasp this opportunity to see the wonder city of the world under splendid auspices and at a very moderate rate."

—Dr. James Francis Cooke





Mark Byron, Junior, impresario, who is arranging musical and other entertainment in collaboration with Thomas Cook & Son.

Plan to Take Your Family on this Epoch-Making Tour

FOR months extensive plans have been developing to create what should prove to be one of the major holiday tours in the United States—

A ten-day musical entertainment trip to New York!

—A vacation so filled with musical interest that every musician, amateur or professional, beginner or advanced, young or old, will find it to be of inestimable benefit and pleasure in our ocean-side metropolis.

So varied are the scheduled entertainments that this trip will appeal to musicians, music-lovers and equally to anyone who enjoys a brief sojourn in Manhattan with cultured associates—the world's largest summer playground. The musical program will be generously interspersed with sightseeing, with good shows and with meals in exotic settings in New York's celebrated dining places. An exhilarating vacation for one and all; and the trip will be within reach of the average summer vacationist's purse!

The entertainment is being arranged by Mark Byron, Jr., who has worked out a tentative schedule for seven mornings, afternoons and evenings, from August 21st to 28th, which will satisfy the most exacting tastes. The character and quality of entertainment is assured by Mr. Byron's practical experience in the production of grand operas, the management of symphony orchestras and the presentation of foremost concert artists.

Dr. James Francis Cooke, President of the Presser Foundation and Editor of THE ETUDE Music Magazine, whose editorials and published works have had an international circulation for years, is himself a widely experienced traveler and author of travel works. He is an emphatic believer in the benefits of travel and has arranged to be present personally in New York on the opening day to greet the visiting Etudians and address them upon "Travel and Music." Dr. Cooke, a widely sought public speaker prior to his association with THE ETUDE, was a teacher in New York for years.

The proposed tour will be under the management of Thomas Cook & Son, world-renowned tourist agency. Their supervision will enable you to relax and enjoy yourself, confident that every detail has been thought of and planned in advance.

Every possible advantage that can be secured within a fair price for transportation, living and entertainment will be provided. Negotiations are under way for the best and most reasonable type of railroad travel. Leading hotels, convenient to most of the entertainments, that are within an acceptable price range are being selected. As now planned, the hotels chosen will provide lodgings and light breakfasts only. A group of famous taverns, restaurants, etc., will be recommended for dinners and luncheons, to be included in the total estimated cost of the tour. A planned daily budget will insure one's keeping within a previously determined spending limit.

As now arranged Etudians will spend one full week in (*Continued on Page 316*)

MR. MARK BYRON, JR.
350 Madison Avenue, New York
Dear Sir:

I would like to go on Etude's Musical Vacation Tour in August and will be pleased to receive descriptive literature of same, without obligation on my part.

My party might include ..... persons

Name .....

Address .....

City .....State .....

Musicians

MUSICIANS and music-lovers will find this tour to be the vacation of vaca- ns. Every musician would enjoy a pilgrim- to the greatest musical center on the stern Continent—New York City! With- its boundaries are found some of the ld's most famous musical artists, schools music, concert halls, theatres and opera ses. Such a visit is a real high spot in r musical appreciation.

n this atmosphere, the musician who ves additional inspiration, education or ural development may delve to his heart's tent in musical archives at the great ary, may see collections of rare musical ruments or original musical manuscripts the leading museums. Or he may browse ong the great music shops and find a long cted musical instrument. He can run the ut of musical adventure.

Ve realize however, that few people would oy a trip without seeing something of w York City itself and its environs. There- side-trips of superb scenic beauty are ng planned; such for instance as a trip by tor coach along the Hudson River past Palisades to West Point, where a band cert and a cadet dress parade may be en- ed before coming down the New Jersey of the river to view New York's famous line and crossing the famed George Wash- ton bridge. Another equally desirable trip ch may be included is a motor coach tour Long Island's beautiful parkways to Jones ach where thousands of New Yorkers go y for surf-bathing, boating or fishing in afternoon. In the evening they are ded by other thousands in listening to mer opera or operetta produced on a ting stage and orchestra pit under open s. Such colorful trips will be interspersed h concerts by artists of international as l as national fame, with specially organ- l jaunts into places of national interest, h as Radio City, Chinatown, etc. Such nts show the wide variety of entertain- nt possible in this musical metropolis. Re- ves and friends will also enjoy such ex- sions. Because New York City is a series islands surrounded by ocean currents, it he summer metropolis of America.

This advance notice of plans for The de Musical Vacation is made now so t readers who might be thinking of other s will be given the opportunity to include eastern trip in their considerations. We e and expect that hundreds of Etude ders will take advantage of this oppor- ity to visit the East late in August.

Teachers

THE trip offers unparalleled opportunities for inspiration and observation to all teachers. Just to see new places, gain new art viewpoints, and contact new musical acquaintances will give this trip many of the finest advantages of a convention, offering teachers who desire to keep abreast of their profession unusual cultural benefits.

The latter part of August has been chosen because there will be a minimum of interruption to the general teaching routine at that time. Those who have been in summer school or at summer camps will have had "their fill" and will doubtless welcome such a delightful change as a trip to New York. The plans are being made so that a maximum of two weeks will cover both the planned events and the time involved in getting from New England, the West or the South, to New York. Those who come by train will have a few extra days for stop-overs, for visiting briefly in other centers of musical learning, such as Chicago, St. Louis, Cincinnati, Ann Arbor, Cleveland, Pittsburgh, Philadelphia and Boston, or for short stops in other eastern places of scenic beauty. Those who come by motor car can arrive easily in the designated period, even if they live far West of the Mississippi.

Teachers will find it advantageous to organize local parties among their friends, their pupils and their families. The sharing of such an experience, as this trip will provide, really adds to its interest and benefit. Some teachers may be given the opportunity of accompanying some one of their pupils as chaperones. Teachers are invited to send for a special plan whereby they may chaperone a party and earn part of their expense on this Musical Vacation.

Those who have previously been to New York know that a trip of this kind stimulates, refreshes and revives your teaching ability. A trip supervised by Thomas Cook's Travel Service will free you of many details and allow you far greater freedom of action than a casual trip of your own. If you have never been to New York before and want to get the most out of every minute, you will discover that a semi-conducted tour of the kind we are planning with Cook's will give you much more for every day spent. Your own enjoyment will be immeasurably enhanced by the intimacy and friendliness of spirit which prevail on a jaunt of this kind.

Consult your schedule for the latter part of August, and begin to plan for this great entertainment treat, such as has never before been offered to music lovers and their friends.

Shopping  for Charm

BY THEODORA VAN DOORN

SEMPER PARATUS

A well known movie star was first "discovered" by a motoring talent scout while both were munching sandwiches at a roadside barbecue stand. Lucky girl—who could look her best while munching a sandwich of barbecued beef! Just suppose she had not been looking her physical best at that moment. Just suppose her skin had not been firm and clear! Would opportunity have knocked just as loudly?

Semper paratus—"always prepared"! The old Latin slogan still applies; especially to musicians. A musician, young or old, amateur or professional, is constantly facing her public. She is continually putting her best foot forward. Why should she not put her best *face* forward, with the same expectation of success?

A clean face is essential to a well groomed appearance. While any meticulous person would not knowingly appear with an unclean face, the casual cleanings sometimes given the face leave the skin still uncleansed. The complexion gradually loses its normal transparency. With the forcing open of the pores, deposits accumulate, until blackheads and other blemishes disfigure and coarsen the skin.

One of the best ways to rid the face of this subsurface accumulation is with *Hinze "Ambrosia"*, a clean, amber colored liquid which instantly dissolves the deposits. When attractiveness is so important to progress, no sane move to improve the appearance should be ignored. A musician never knows when she will meet someone who can lend a helping hand in her musical progress. The muddier the complexion, the more reluctant the hand. *Semper paratus!*

PIANISTS' NAILS



Although fashion has decreed brightly colored finger nails for evening functions, the more moderate shades will usually be chosen by musicians of good taste, for their public as well as their private appearances. A pianist's nails must be fairly short to insure perfect fingering, but they should be well shaped and protected with a polish that is pliant. A faint tint is preferable to the darker shades.

Gizella Fowler of *Barbara Bates* has created just such a polish for musicians. It is pliant and clings so closely to the nail that it is unaffected by pressure. Among the available shades, ranging from natural to a deep red, is one which she calls Pastel Rose. This is a warm, faintly rosy tint, translucent and unobtrusive. It has the advantage of being "right" for every occasion.

Barbara Bates also makes a polish remover with an oil base which lubricates the nail and cuticle as it removes the old polish. This is helpful in cases of brittle nails, ragged cuticle and the attendant discomforts. The polish is only fifty cents; and the remover is twenty-five cents for an extra large sized bottle. They hold almost a six months supply, depending, of course, on frequency of use.

Grateful for Mrs. Fowler's interest in musicians' manicuring problems, we pass this word on to interested readers of THE ETUDE and their friends. Teachers, particularly, should appreciate this new flexible polish, since their fingers take considerable punishment through constant use. This special nail treatment is now available for general distribution in the better department stores. If your dealer does not carry it, it may be secured in limited quantities by writing to Gizella Fowler, 565 Fifth Avenue, New York City.

HAIR APPEAL



"Through the ages, hair has always been regarded as a major attraction. When it is beautiful, it compensates for many other physical flaws. Like a colorful aura, it glorifies even a dull personality, making any woman alluring."

All women are not beautiful, but they all can have the magnetic appeal of well groomed, lustrous hair. Features are hard to alter, but a rearranging of the "hair-do" can soften hard lines and bring out unrecognized good ones. A large round face is made more oval by shortening the hair, while a long slender one is widened with curls.

To aid the hairdresser in bringing about such happy changes, the *Ogilvie Sisters* have a line of hair preparations that are easy to use at home. Or, if you prefer, for that very special occasion they can be applied by trained operators at shops using Ogilvie methods and products. We know this first hand, because our Beauty Editor tested these treatments. They are grand. A list of these shops is available on request. They also have a well planned booklet, "Beautiful Hair," from which we quoted above. It outlines treatments for many common conditions of the hair and scalp. At the ba of this booklet is a questionnaire. To anyone who answers these questions, they w gladly give advice on individual hair problems. If interested, write to Miss A Blaisdell, 604 Fifth Avenue, New York City.

CHARM



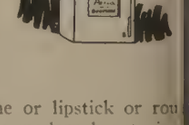
When a ripple of approval runs through a musician's audience, at her first appearance on the concert platform, that musician knows that her public intends to give gracious attention to her performance. It is not only her dress or her physical attraction that brings this preliminary moment of accolade, but also that elusive something called charm.

Margery Wilson says, "Have you ever watched a baby girl, laughing and cooing her crib? Even at six months she is expressing her inherent spark of charm, and delights everyone who sees her."

Since charm is inherent in all women, why do we not all express more of it? It because somewhere in our busy lives we have forgotten how to be charming. Yet, we are to progress in our musical careers, we must know how to handle ourselves well as how to stand, walk, dress and acknowledge the plaudits of the audience, w the ease of a perfectly self-possessed person who is sure of the beauty she has to g to the world. She must reflect the harmony she creates with her music. She must the charm that she radiates in her interpretation of the harmonies in her repertoir

This charm can be yours, if you follow closely the lessons given by Margery Wils in her correspondence course on "Charm." It can do much to advance you in y chosen profession of music. If interested in more detailed information, write Marg Wilson, 1148 Fifth Avenue, New York City.

PERFUME ENSEMBLE



We wear dresses with coats to match. We buy bags, shoes and gloves with an eye both to color and to texture harmony. A famous actress once owned three motor cars to match her varying moods. The instinct to match things to wear is as natural in a woman to-day, as her instinct to have beautiful clothes.

Many a woman has gone into ecstasies over a new perfume or lipstick or rou only to find that she could not match all of these accessories to modern beauty in same odor. The individuality of her favorite scent was lost in a melange of od which could be spoken of in kindly terms only, as "something sweet." The French an excitable people. We shudder to think of the amount of Gallic hair which m have been torn from the heads of French perfumers, when they encountered th carefully compounded essence of Gardenia offensively mixed on the person of a c tomer, with a competitor's Carnation. What horror!

Fortunately the trend is in the right direction. If you use Bourjois' "Evening Paris," you can start as you should by using the new bath salts in this odor. T you dust yourself with the new bath powder and follow this by lightly spraying y underthings with "Evening in Paris" eau de cologne. Finally you put the custom drop of perfume on your handkerchief and step forth, searching for worlds to conqu *Bourjois'* "Evening in Paris" ensemble is a breath from the boulevards of t romantic city.

TIME AND PLACE



According to a recent pronouncement from *Best & Company* in New York City, women's apparel becomes more "functional" every year. This means, as most people know, that there are certain types of clothing especially appropriate for certain types of activities or occasions. Obviously a spectator sports costume is as out of place at a formal afternoon tea as a chiffon afternoon dress would be at a hunt breakfast.

Taken in moderate doses, this same principle should apply to what we wear in musical activities. It all depends on the time and the character of the function. Fo large recital on a concert platform, the simplest, most formal of attire should course be worn, afternoon or evening. For large afternoon concerts, a formal afterno frock, with a small dressy hat of the same color or black, is correct. At night, an e

(*Continued on Page 316*)

he "Rumpus Room"

BY FLORENCE SMITH VINCENT

Every Harmonious Home Should Have One‹‹

. THE call of the world grows more insistent, the greater grows the need for a room in the house that will express the intimately individual side of family character—a "fun room" where, beneath the disturbed surface of modern life, racious humanities, love and laughter, remain serene and enduring.

there are young people, if you and your husband have hobbies you would like to p, if your guests are the informally gay sort who enjoy 'doing something,' then a room is a necessity," declares Dorothy Draper, America's celebrated decorating t.

s. Draper sets us to dreaming, but she does not leave us there. Practical person she is, she tells us how to make the dream come true. She says, "If you have a , the solution is easy. It means merely working a transformation in the basement some room at the top of the house, maybe the attic. If you live in a city apart- the problem is more complicated, but far from hopeless. You may have an extra om that is not much used. The foyer may be large enough. Or you might even the dining room or the dinette into a fun room and serve the meals in the living . You will not mind this slight inconvenience when you realize what enjoyment your family and friends are having together."

here is one place in the home where vivid and dashing color combinations are in , it is in the room where we forget the cares of the day to have a good time. leum makes the ideal floor," says Mrs. Draper. "Keep it bare in the center, for ng, if space permits; for young people have a way of getting around in even the est quarters. Wall paper is the oom's perfect background. Here is opportunity to pick patterns as s you wish—the giddier the better! s panels have made their début spring. You can purchase these s in sets of four, within your et. Or you can be thrifty and use ne panel framing it in a border. are stripes of every width and —jaunty figures or racy patterns sorts. Some of the smartest depict s from excitingly colorful places Mexico.

o not use makeshift fragile furniture other parts of the house in the oom," says Mrs. Draper, warning uch furniture will not stand the of merrymaking. "Dispense with ble furniture in favor of comfort- seats that may be built in or set st the walls. Be sure, too, that the ings for these are washable and to keep clean."

e practical phases disposed of, Mrs. er turns our attention to means of plishing the real purposes of the

ake arrangements for music," she -aplenty of music. Have a radio a phonograph if you want to. But important, is a piano. If the room all, an attractive "pigmy" piano erve both the musical and decora- nds. Or—here's an idea! If your oom is spacious enough, you might our old piano here and fill the dis- ished place in your living room a new baby grand or upright, in ut or mahogany in their most deco- grains. (*Continued on Page* 316)



When you move your old piano to the Fun Room—fill the prominent "hole" left in the living room with a new baby grand or upright piano of walnut or mahogany. Formal living room at right shows a modern Grand.





The amateur orchestra finds a "Rumpus Room" ideal for practice. The Spinet Grand at the right is a decorative asset to any Colonial living room.



Shopping for Charm

(*Continued from Page* 314)

ning dress with a minimum of ornamentation is required. For the more intimate affair, there is greater latitude. In any case, the color must be one that is becoming to the individual. Black or white, with small touches of color, is still in good taste. Bright garish colors should be avoided, since they tend to distract the attention of the audience from the music itself.

Sometimes one dress can be so carefully chosen that it performs a twofold or even a threefold function. For example, *Best and Company* shows a formal evening dress with a matching bolero, which is pictured herewith. It is of white, washable, carnation-printed linen, at $19.95. Without the bolero it is perfectly appropriate for the most formal summer musical performance, while with the jacket it is converted into the proper dress for informal evening musicales. At the same time it constitutes an equally good formal or informal dress for social occasions. If you would like to know more about this ensemble, address Mr. Cutler, Shopping Bureau, *Best & Co.*, New York City.

COLOR HARMONY



At this time of the year when nature is putting forth her fresh color harmonies, a woman's thoughts turn to new clothes as naturally as the newly opened bud seeks the sun. Then comes the perplexing problem of whether that new milky blue, which is so beautiful to look at, will be flattering in a dress, or will it bring out a slightly bleached winter pallor. Will the fashionable dusty pink accentuate those half faded freckles?

Women have answered these and many other cosmetic questions down through the ages, with varying degrees of success. Ancient Egyptians darkened their eyes with kohl and believed this helped. Ancient Greeks and Romans lightened their hair. Chinese and Japanese whitened their skins, so that new and perhaps more harmonizing features could be penciled in with cosmetics. These were abortive attempts at beauty; but it remained for the modern woman to achieve the perfect harmonies of natural cosmetic colors, colors that will enable her to wear any shade of gown her fancy dictates.

But since every woman is not adept at assembling a perfectly natural make-up harmony, *Elizabeth Arden* has produced her lovely Color Harmony Boxes which contain the complete and proper make-up accessories for any of the new apparel shades that are to be found on the standard American Color Code Cards for this year. If your dealer does not have the color cards, send a small sample of your dress material to *Elizabeth Arden*, 681 Fifth Avenue, New York City and she will advise you which of her color harmony boxes is correct.

ACCESSORY



Were you of those thousands of people who wrote limericks in the recent Kayser Limerick Contest? Your Beauty Editor was—and she did not get a prize. Irony of ironies—she helped someone else write some—and that someone else did win a half dozen pairs of the handsomest silk hose you ever saw. Kayser Hose are handsome, and they wear exceptionally well. So do Kayser Gloves. They make one's manual and pedal extremities feel equal to any occasion. Economical too—as good hose and good gloves go. Kayser hose can be had for as little as 79 cents a pair; gloves from $1.00; Kayser nightgowns and pajamas in beautiful flower printed rayon from $1.95 to $2.95, at leading stores everywhere. All of us are familiar with Kayser underwear. Our mothers, and some of our grandmothers, wore it because of its luxurious economy.

And now Kayser starts another competition; a Candid Camera Contest in which you must snap one of your friends in attractive but unconscious poses, in order to compete. But wait, there is a catch in it—a most enticing catch. The snapee must be wearing Kayser Spring gloves or hosiery. As in the previous contest, the prize is six pairs of *"Mir-o-Kleer"* hosiery for every accepted print. And such hosiery! If you would like to get into this fray—send your competitive offering to Miss Walton, c/o *Kayser*, 500 Fifth Avenue, New York City. And may the best "shots" win!

CRACKED LIPS



Cracked lips have an uncomfortable and exasperating habit of appearing at the most unfortunate times. A singer is just about to give a concert; a cornetist is scheduled to essay a most difficult aria. When one of these annoying cracks appears, no musician can do his best. Therefore, singers, brass or wood wind instrument players, and even orchestra conductors, all have inaugurated a very sensible habit; the using of some kind of a lip coating as a preventive. Before each performance, and often in between, they apply it to their lips.

Recognizing the need for an easily absorbed preventive, Roger & Gallet, famous French soapmakers, have provided a lip pomade which many musicians swear by. This is known as *Roger & Gallet's White Lip Pomade*, a colorless cream of the right consistency to stay on the lips, once applied. Although it comes in a container the size of a lipstick, for convenience in applying and carrying, it is not a lipstick in any sense of the word. This comforting thought is passed on to THE ETUDE'S male musicians who should find it just as much of a boon as do the feminine artists. To women there may be real comfort in the assurance by *Roger & Gallet* that a coating of this pomade underneath their preferred brand of lipstick will not interfere with the latter's shade. The product has been found for more than fifty years in the American market. It deserves investigation. Write *Roger & Gallet*, 500 Fifth Avenue, New York City.

THE "RUMPUS" ROOM

(*Continued from Page* 315)

The idea is sound. For people in general and young folks in particular are coming to realize that there is nothing like a piano in the home. It is fun to dash off, whenever the spirit moves them, a tune heard at the movies or over the radio—and fun to lead a group gathered about the piano to sing. Appreciation of the joy of real musicianship is deepening. In many of the forward looking schools, musical training is becoming a part of the curriculum. Amateur music groups are being formed all over the country. In short, for all these reasons, the piano is coming out of its temporary obscurity to become again a real part of family life.

What you do with your fun room, and in it, all depends upon your circumstances, of course. But, large or small, games will be in order. As the dimensions permit, make your choice among the following: a ping pong table, shuffle board, and tables for backgammon and bridge. More g have been introduced into the Am home this year than for a long, long

Americans are fairly conservative. Draper urges us to free ourselves of inhibitions, if we have any, at when it comes to planning the roo have fun in.

"If you feel like turning the dining into a play room, do it to-day. D worry about what the neighbors will Adapt your house to the needs of family, and you will find that the neigh soon will be imitating you."

We strongly suspect that Mrs. Drap right. Originality and imagination are first aids in becoming a gracious hos Fortunate the mother and housewife w birthright they are; for they are sur inspire her to ways and means of provi a richer and more contented life for t whom she loves.

ETUDE'S MUSICAL VACATION TOU

(*Continued from Page* 313)

New York City, with the privilege of stopping over in Washington and Niagara Falls, N. Y. It is estimated that the stay in New York, *including hotel accommodations and entertainment*, will be between sixty and seventy dollars for the seven days plus round trip travel expenses and stopovers from your home city—the total cost varying with your distance from New York.

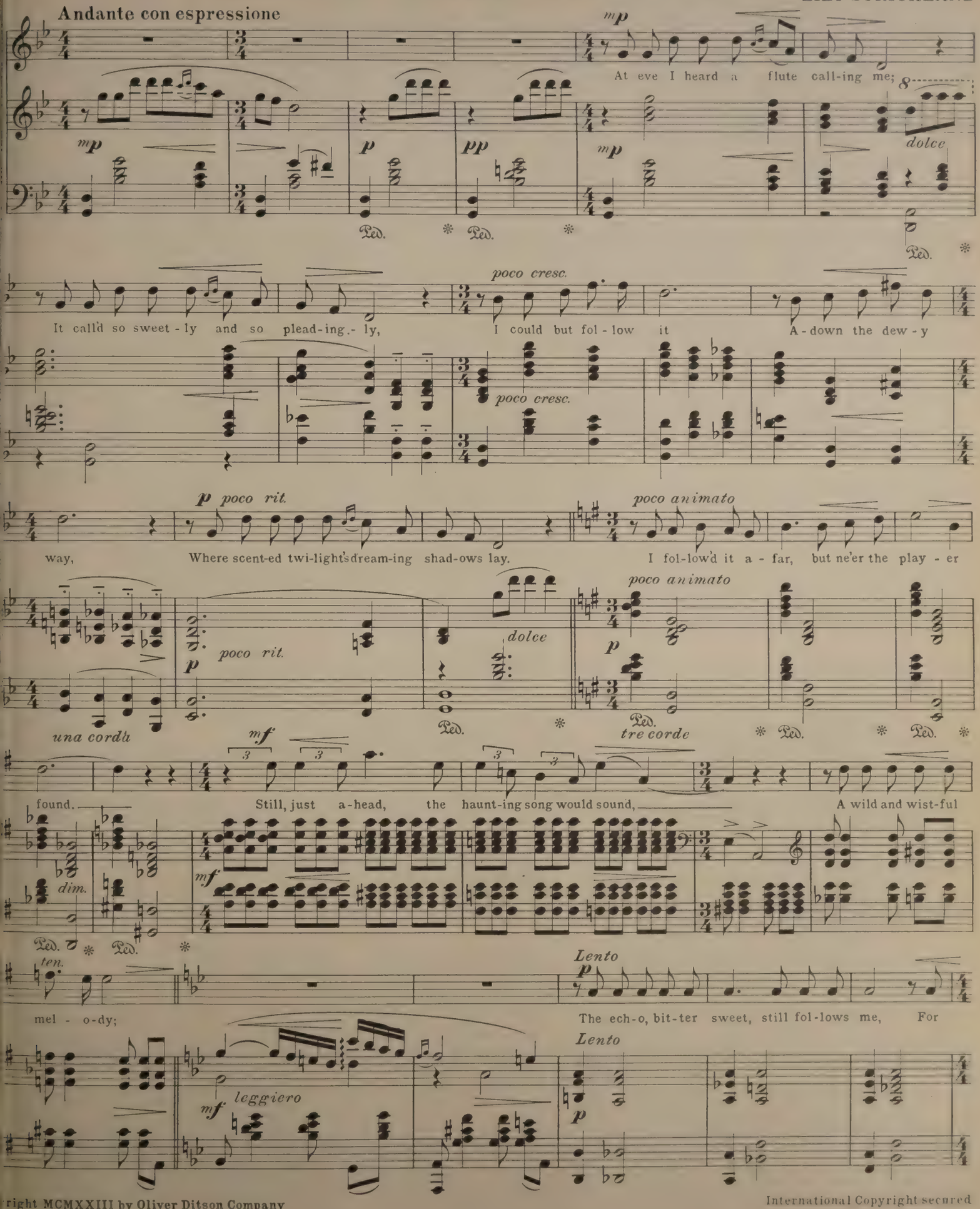
And now we need *your* cooperation. There are certain very interesting types of entertainment as well as certain types of eating places that can accommodate a limited number of guests. It is there necessary for us to know approxim how many people are really interest such a vacation before final arrange can be made for their entertainmen you are seriously considering such a and would like to be informed as to tional details as to the plans for the progress, we urge that you fill in coupon below, without obligation on part, and mail it to Mark Byron, J 350 Madison Avenue, New York City



"ISN'T THAT NUMBER FOUR ON THIS WEEK'S HIT PARADE?"

AT EVE I HEARD A FLUTE

LILY STRICKLAND



right MCMXXIII by Oliver Ditson Company
International Copyright secured

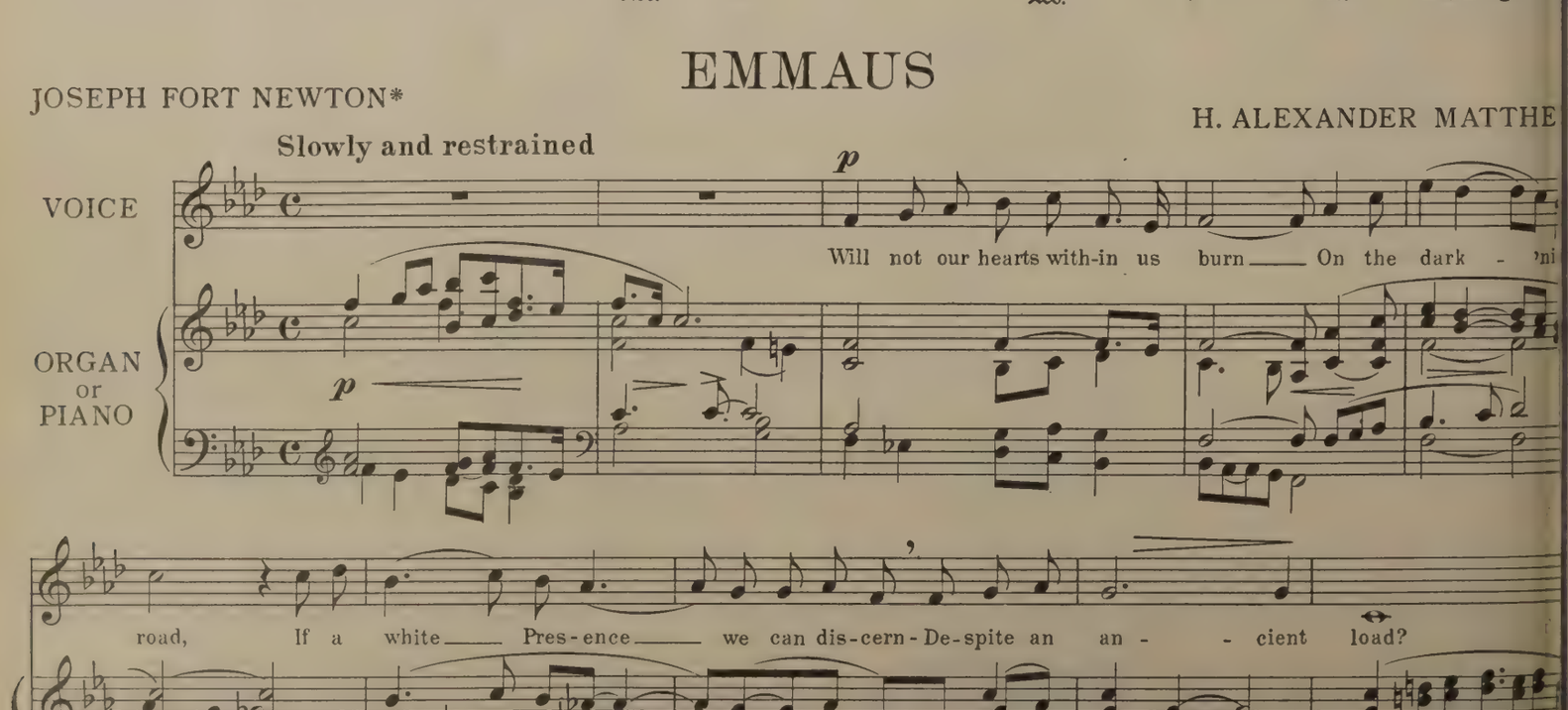


EMMAUS

JOSEPH FORT NEWTON*

H. ALEXANDER MATTHE

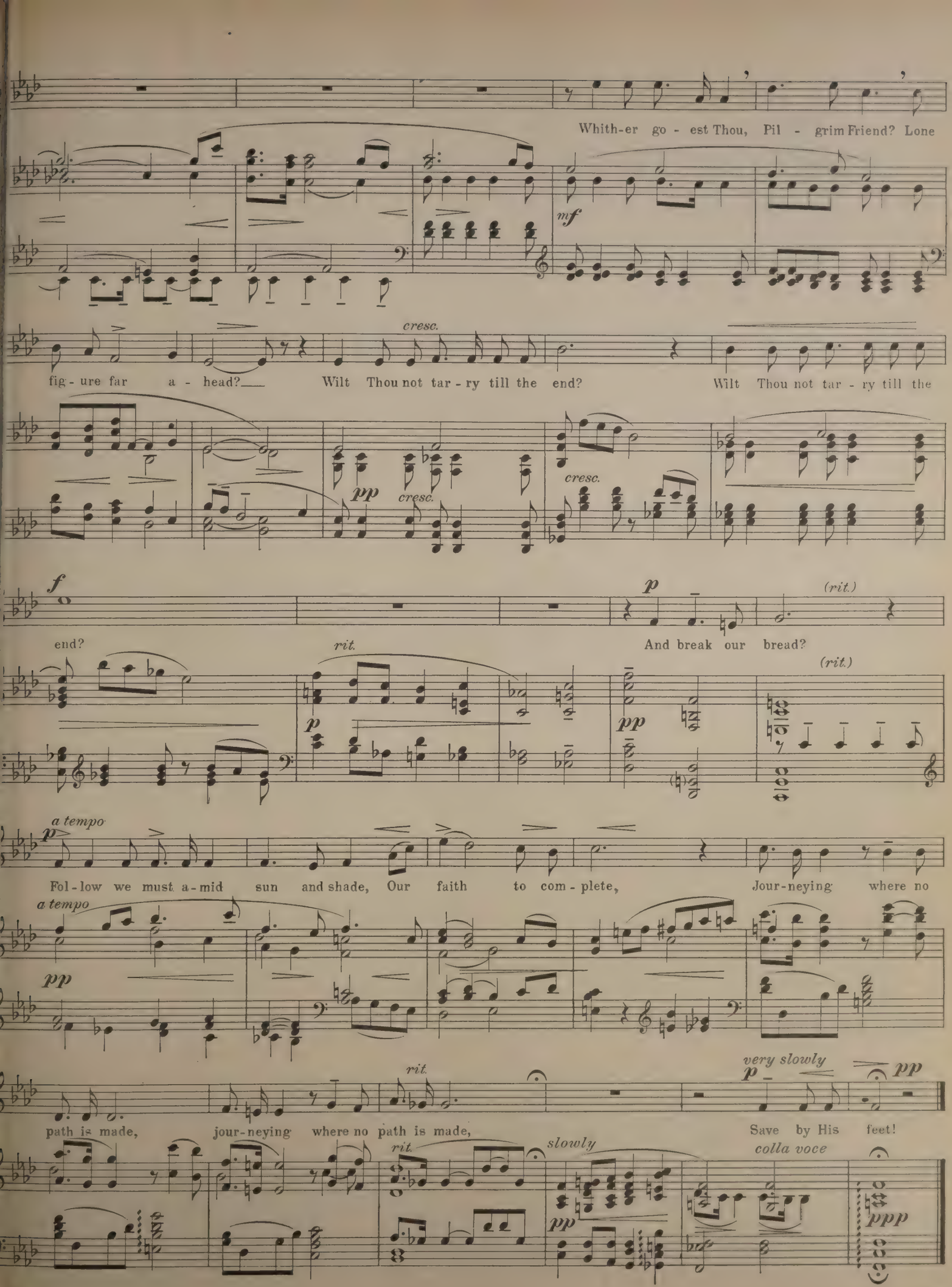
Slowly and restrained



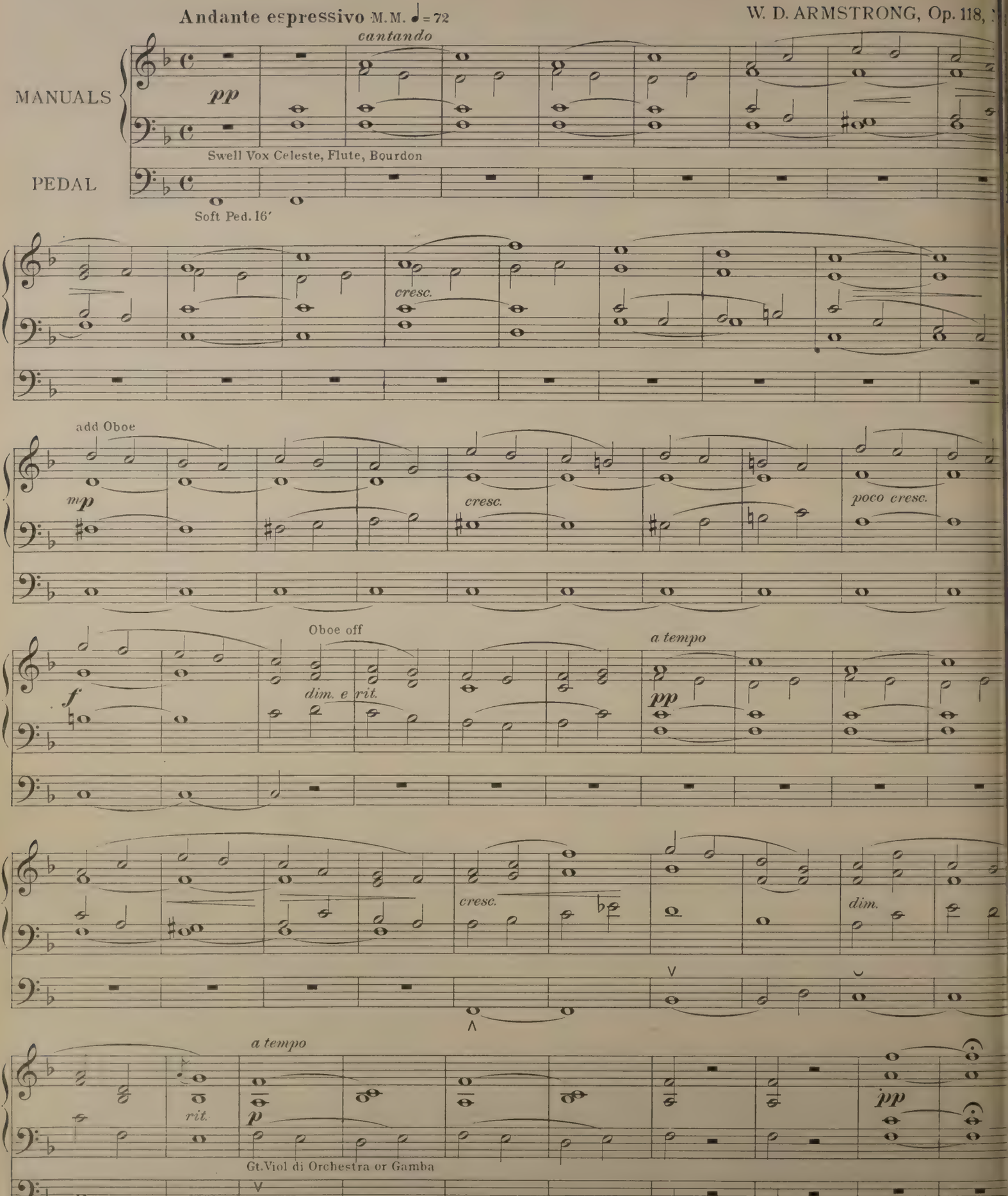
* *The poem is used with permission.*

Copyright MCMXXXVII by Oliver Ditson Company

International Copyright sec


Whith-er go - est Thou, Pil - grim Friend? Lone
mf
cresc.
fig - ure far a - head? Wilt Thou not tar - ry till the end? Wilt Thou not tar - ry till the
pp
cresc.
cresc.
f
p
(rit.)
end?
And break our bread?
rit.
p
pp
(rit.)
a tempo
p
Fol - low we must a - mid sun and shade, Our faith to com - plete, Jour - neying where no
a tempo
pp
rit.
very slowly
p
pp
path is made, jour - neying where no path is made,
Save by His feet!
rit.
slowly
colla voce
pp
ppp

PRAYER



Copyright 1929 by Theodore Presser Co.
British Copyright secu

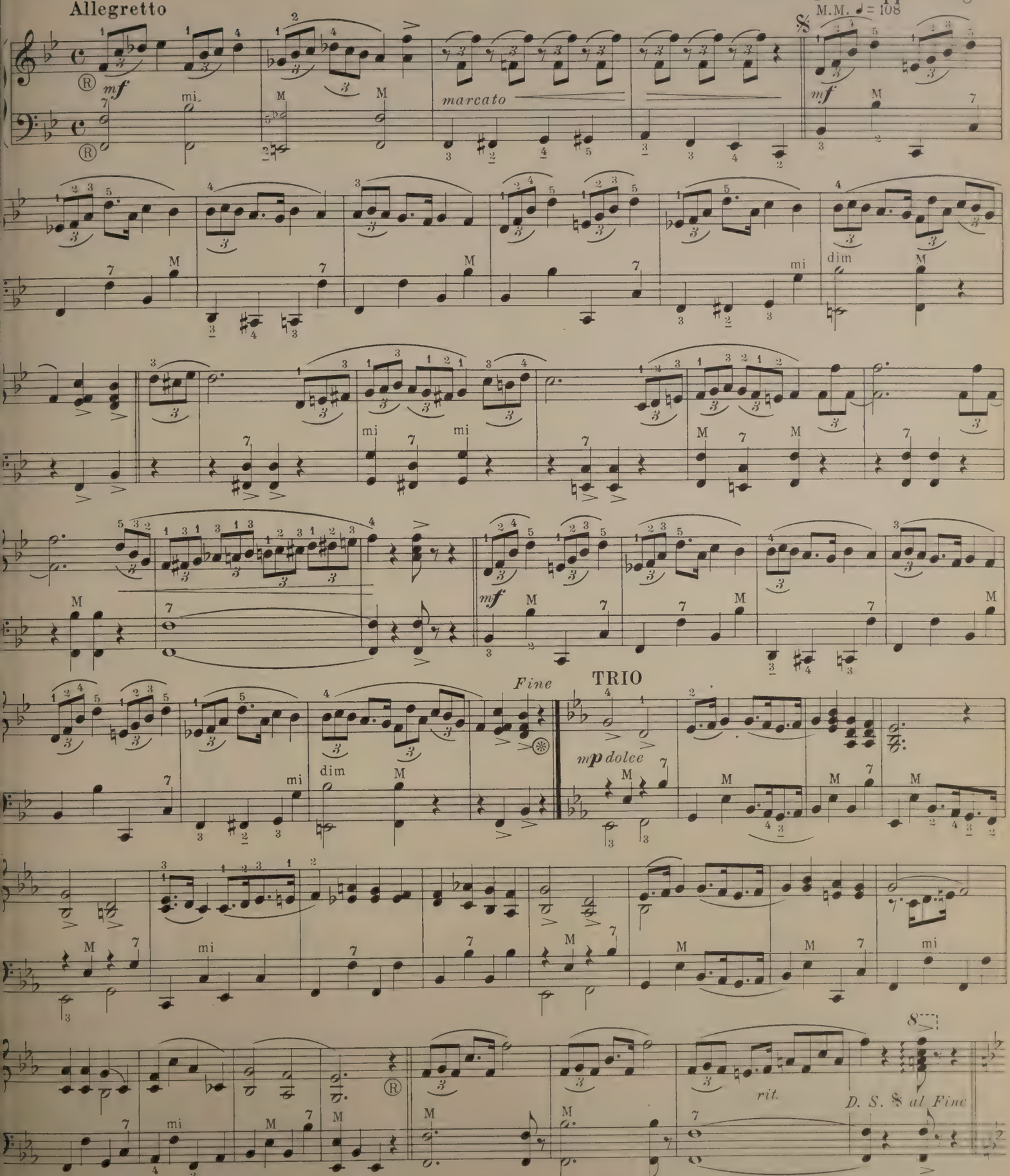
DANCE OF THE ROSEBUDS

PIANO ACCORDION

FREDERICK KEATS
Arr. by Pietro Deiro

Allegretto

Non troppo Allegro
M.M. ♩ = 108



STANDARD ACCORDION CHORD MARKINGS: (M) Major chord, (mi) Minor chord, (7) Dominant Seventh and (dim) Diminished chords. B.S. bass solo, thout chords. The sign Ⓡ means application of register switch and the sign ⊛ means removal of register switch.

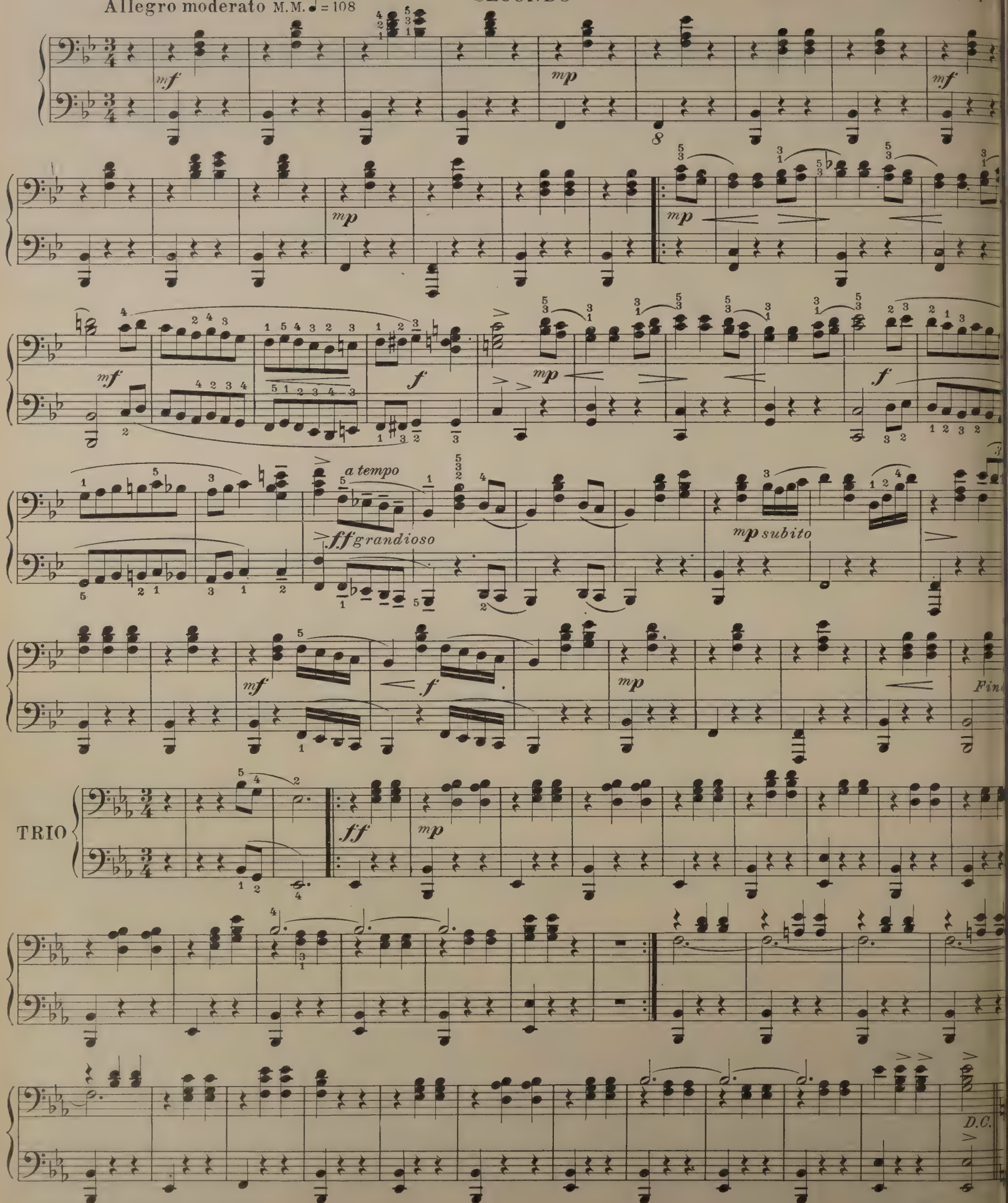
pyright 1938 by Theodore Presser Co.
AY 1938
British Copyright secured

WILHELMINE

2nd MINUET À L'ANTIQUE

SECONDO

ANTON STRELEZKI, Op.1



Copyright 1921 by Theodore Presser Co.

British Copyright secu

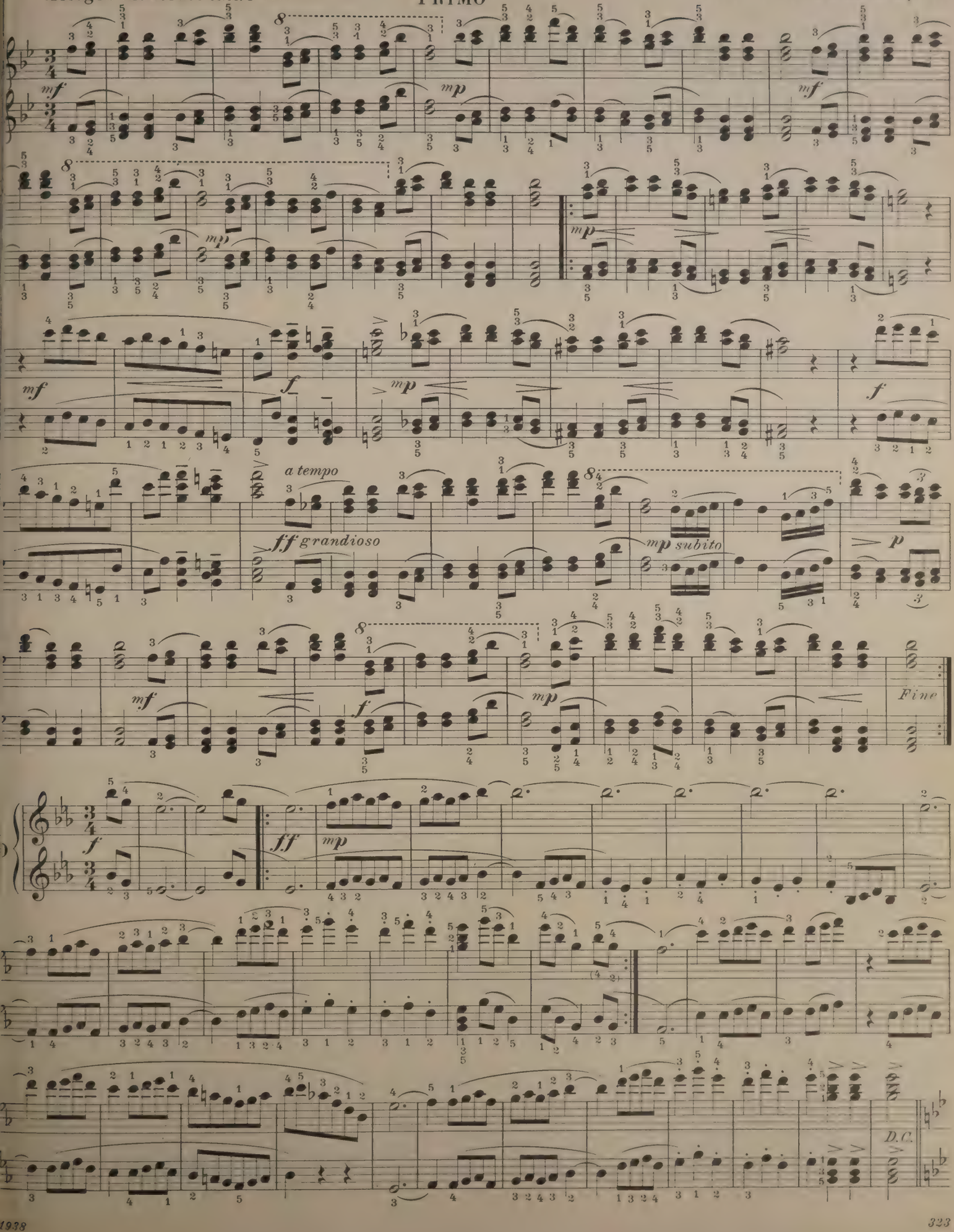
WILHELMINE

2nd MINUET À L'ANTIQUE

Allegro moderato M.M. ♩ = 108

PRIMO

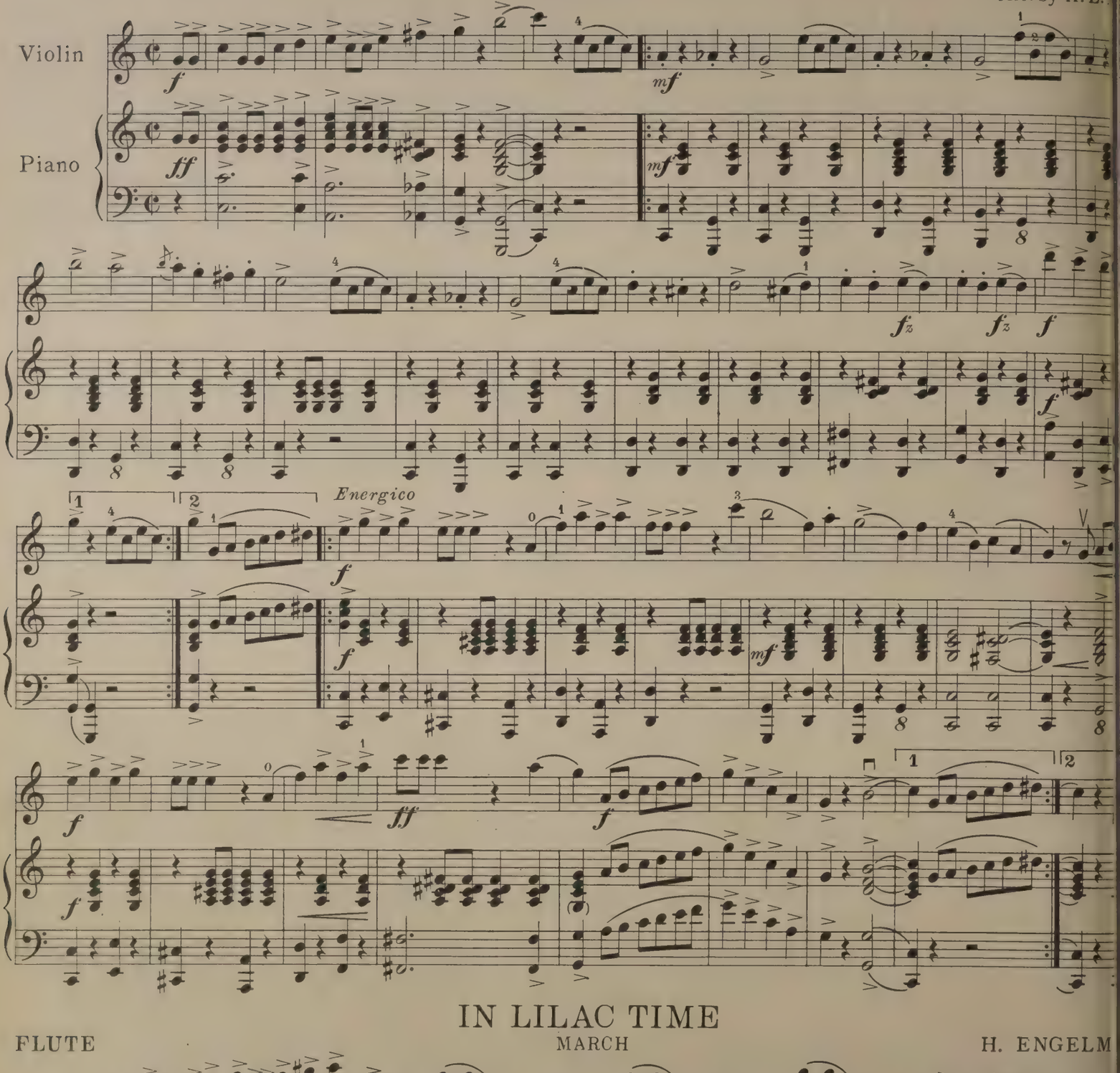
ANTON STRELEZKI, Op. 170



IN LILAC TIME

MARCH

H. ENGELM
Arr. by K. L.

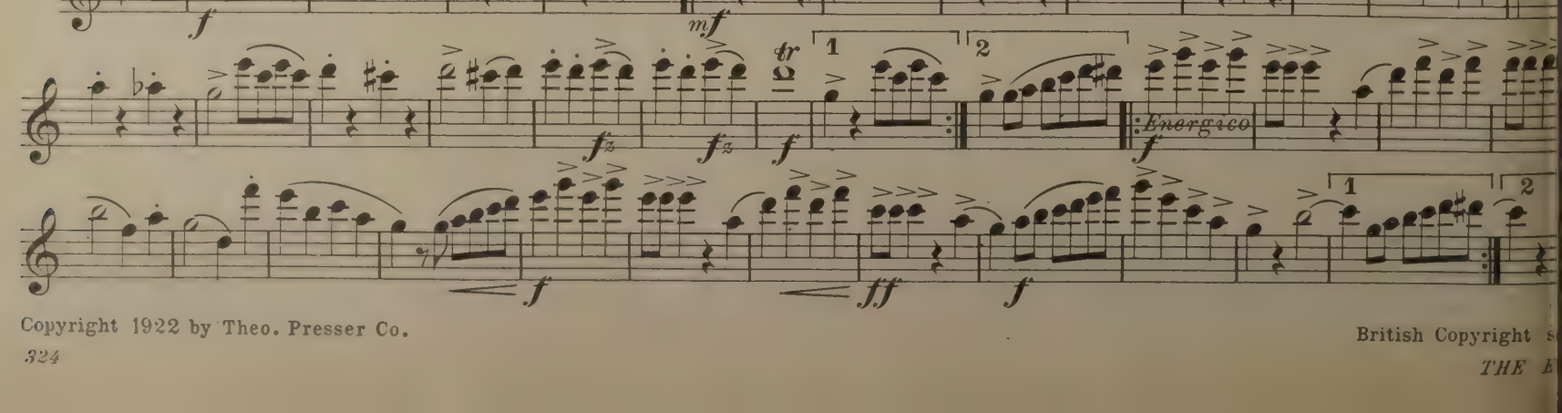


IN LILAC TIME

FLUTE

MARCH

H. ENGELM



Copyright 1922 by Theo. Presser Co.

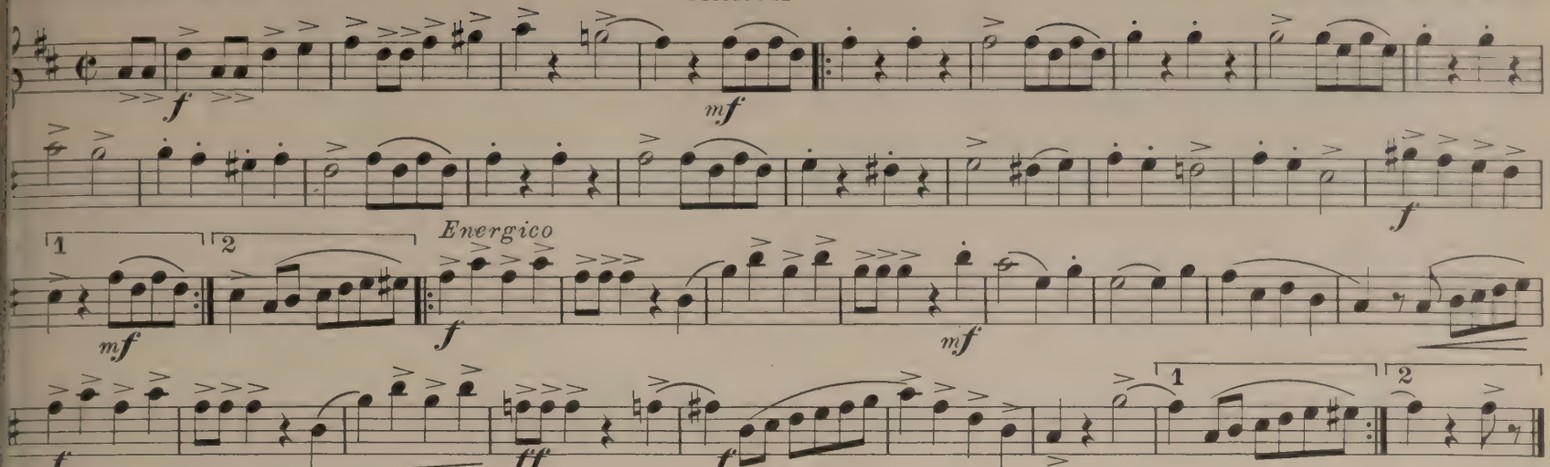
British Copyright s

IN LILAC TIME

'LARINET in B♭

MARCH

H. ENGELMANN



IN LILAC TIME

LTO SAXOPHONE

MARCH

H. ENGELMANN

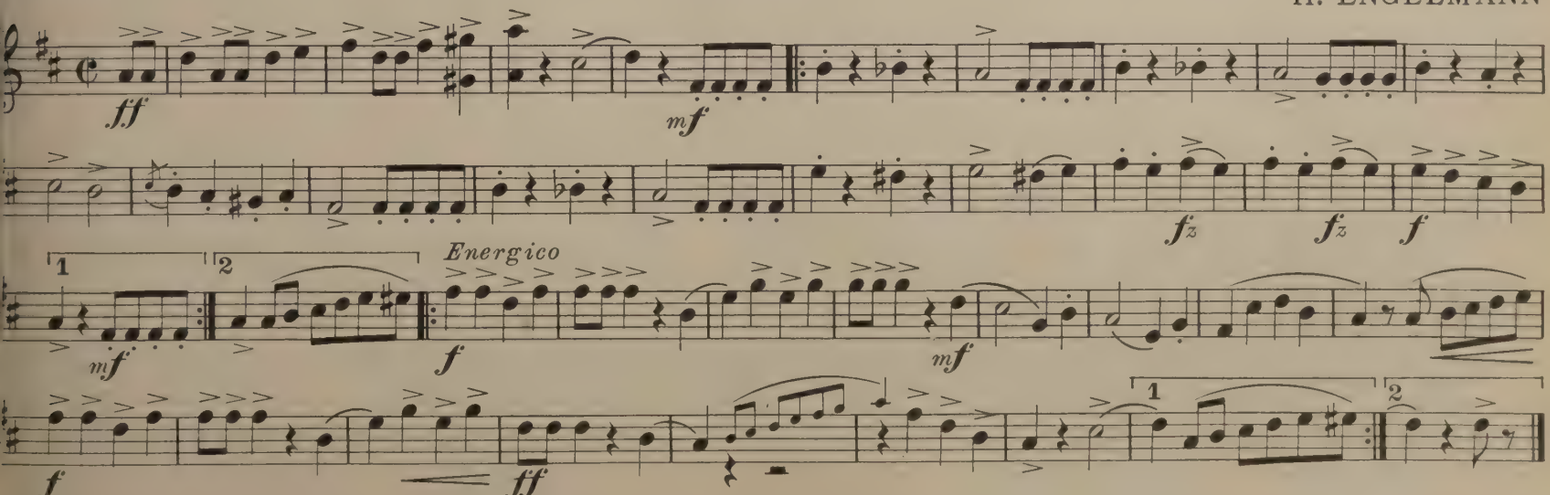


IN LILAC TIME

CORNET in B♭

MARCH

H. ENGELMANN

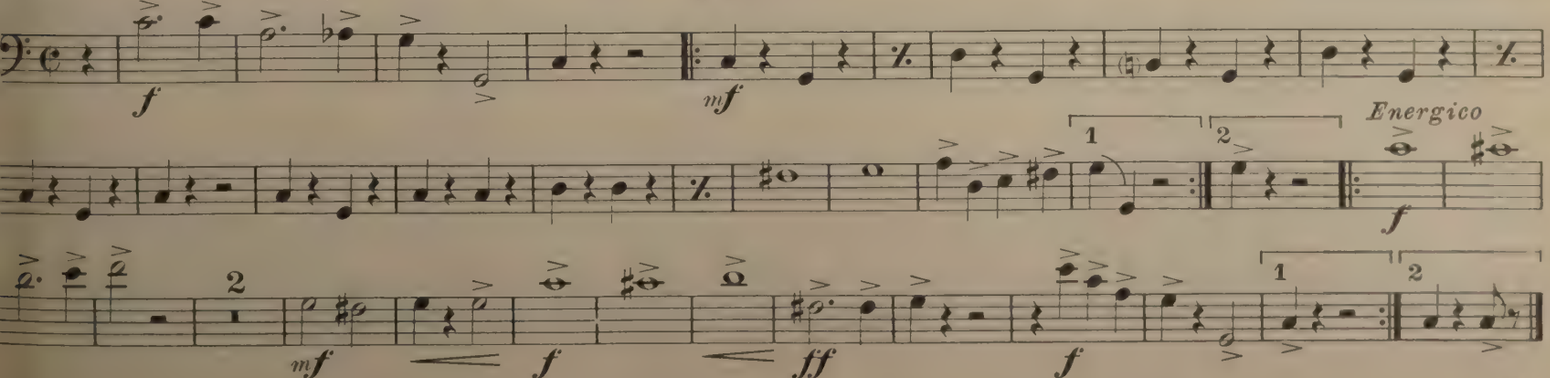


IN LILAC TIME

)MBONE or CELLO

MARCH

H. ENGELMANN



ROLLING STONES

Grade 1.

Poco allegretto con moto M.M. ♩.=84

LEWELLYN LL



Copyright 1938 by Theodore Presser Co.

British Copyright se

BROKEN DOLLY

Grade 1½. **Slowly and well sustained** M.M. ♩=80

LA MARR CHAPM



Copyright 1938 by Theodore Presser Co.

British Copyright se

CRISSCROSS

1½.

Con moto M.M. ♩= 108

NINA MITCHELL



ight 1937 by Theodore Presser Co.

British Copyright secured

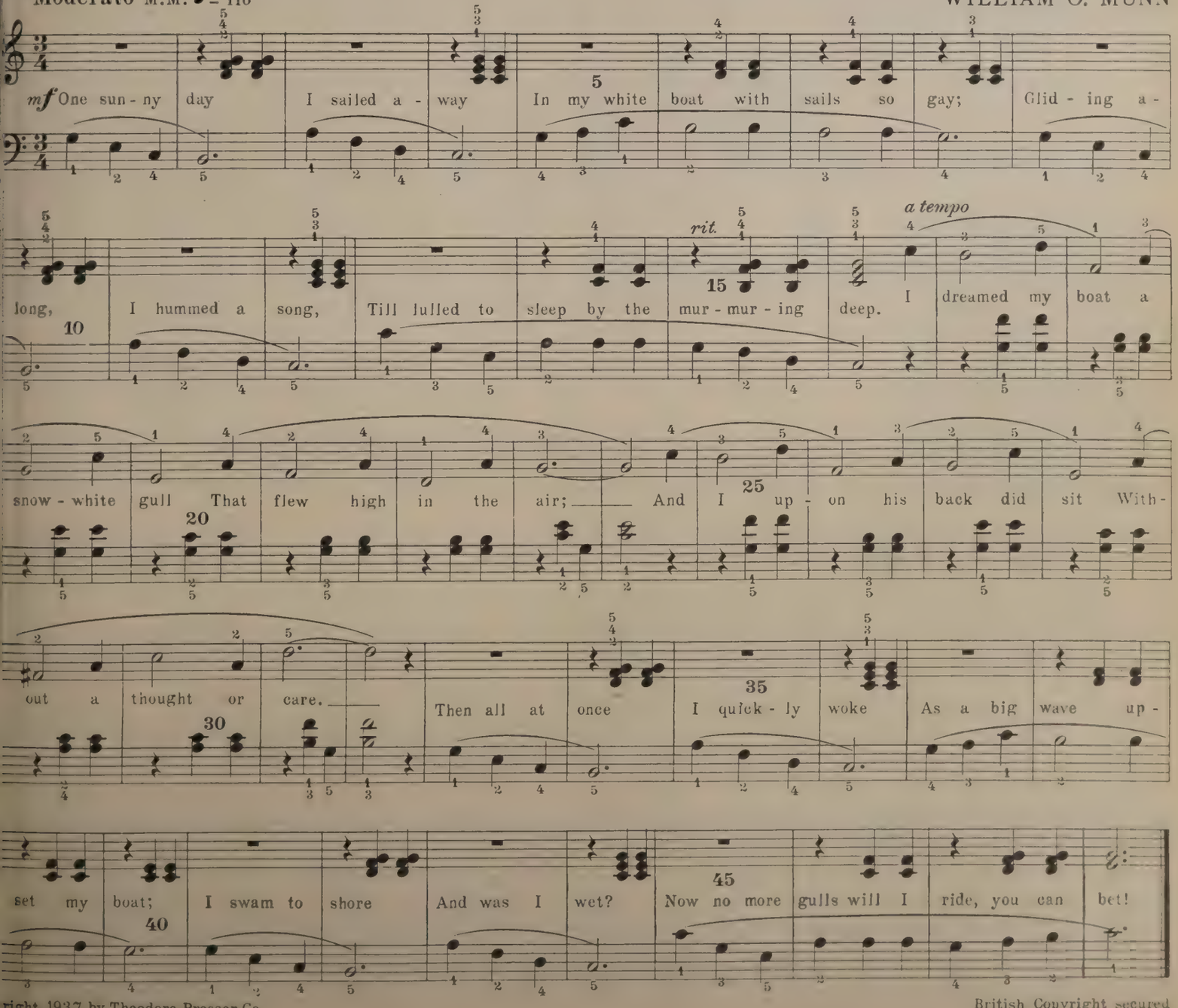
IN MY WHITE BOAT

VRENCE F. MUNN

e 1½.

Moderato M.M. ♩= 116

WILLIAM O. MUNN



ight 1937 by Theodore Presser Co.

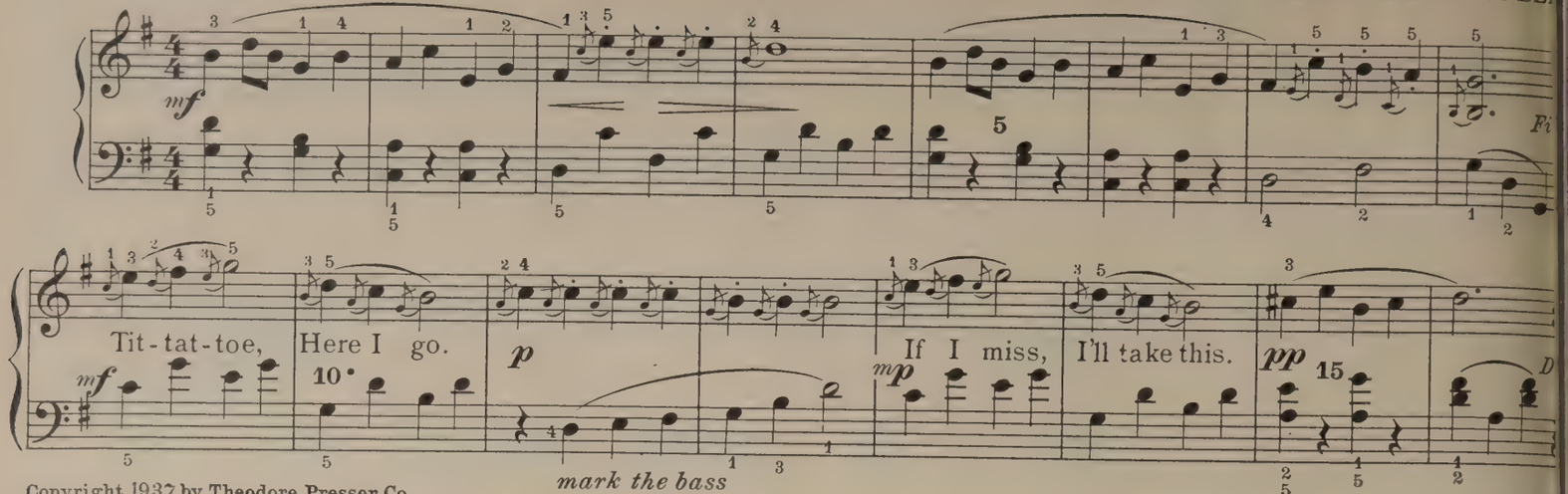
British Copyright secured

TIT-TAT-TOE

Grade 2.

Allegretto M.M. ♩= 152

BERNIECE ROSE COPEL



Copyright 1937 by Theodore Presser Co.

British Copyright se

JOE AT THE CIRCUS

I like the galloping horses,
The yelling Cowboys too;

I like the painted Indians,
And all the stunts they do!

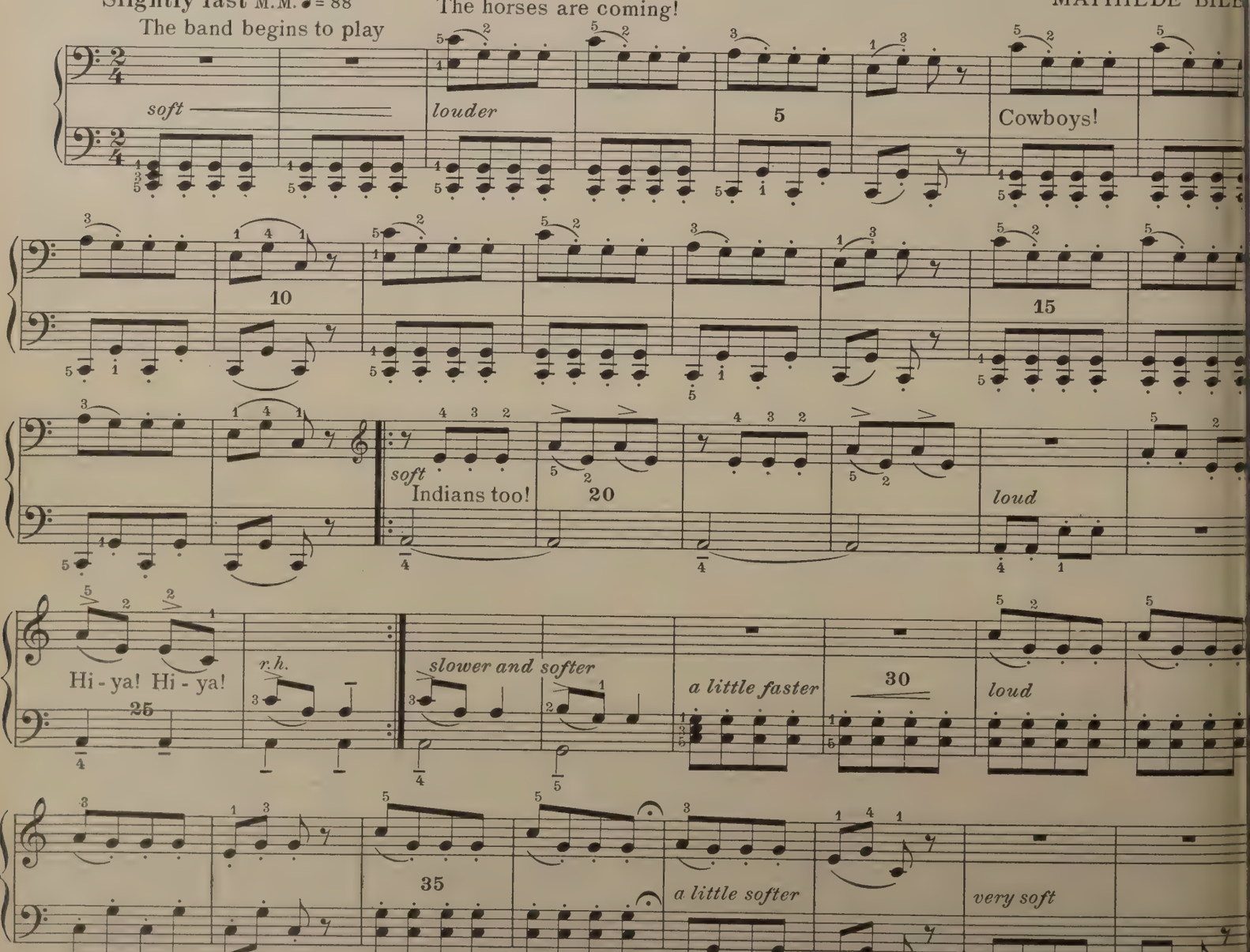
Grade 2.

Slightly fast M.M. ♩= 88

The band begins to play

The horses are coming!

MATHILDE BILE



Copyright 1938 by Theodore Presser Co.

British Copyright secu

Laying the Span Ghost

By HAZEL VICTORIA GOODWIN

NG THE PIANO, the fingers spread according to the position of the ick; and, from one point of view, piece is nothing but going through rent hand shapes or hand spans ted by the key groupings. The all runs—scale, arpeggio or irregoup themselves into convenient ns; and of course all notes struck ime by one hand, such as chords ves, form in the hand a span, just e keyboard they form a position. position there is an accompanying ape" called, less exactly but more ntly, a span.

are spans that employ but one inger; and others that employ two, ur or all five fingers of the hand. t class in itself forms a subject tly involved. At first it is hard to in the number of spans there can n all five fingers are employed. re more than a hundred. One that itself to the mind is a chord of inished seventh-C, E-flat, G-flat, lere there is a distance of a stepalf between each pair of fingers, a dominant seventh-C, E, G, B-flat, ch also employs all five fingers, the and second are two whole-steps he second and third, one-and-a-half he third and fourth, one-and-a-half nd the fourth and fifth, a whole rt.

with but the three intervals half-ole-step and step-and-a-half, eighty-ns are possible, each of which in aries during chromatic progression the octave. It is feasible to chart s in the accompanying illustration. rill the hands through these spans p away from hand illiteracy. The the list denotes a hand span in ach of the fingers is a step-and-a-om its neighbor; the second, one n the first three fingers are a step-alf apart and the fourth and fifth one step apart. The figures, in ords, denote interfinger *distances*.

Drill the hands separately, taking one span each day. Hold all the keys of the day's span down, letting the arm weigh fully into it. Alternately arch and depress the knuckles several times, slowly enough to keep the weight of the arm equally distributed upon the five keys down. Do this in each of the twelve tonalities. Then play the span (broken) back and forth slowly many times in each key. One may hold all keys under the fingers depressed or simply keep the fingers poised carefully and closely above their keys.

After the eighty-one spans have been thus introduced, one starts upon the chief exercise. Playing the span from thumb to fifth finger, progress chromatically up through the twelve positions and down again. Do it over, playing from the fifth finger to the thumb. The good old rule of preparing each finger above the key it is next to strike, immediately upon releasing the key it has just struck, will indeed repay the trouble. In three months one shall have completed the series, taking each span up and down through the twelve positions of one octave. Later they are played through two, three, and many octaves, still at the rate of a span a day.

One will now be ready for what may be called the second term in spans. Make substitutions in the chart with the figure "2" wherever the hand can manage it; "2½"; "3"; "3½"; "4"; and so on. The places where the distances between fingers may be thus enlarged depends upon the character of the particular hand.

At this point we find that most of the spans employing less than five fingers have been practically taken care of; for, by simply not employing a certain finger or fingers, we may have about any span demanded of us. There is, too, a bit of a problem in the "not employing." It is sufficient to remember that an idle finger may get into mischief and that it must neither beat time, stiffen nor flop about, but must keep itself poised well up out of the way of the playing fingers.

No.					Span No.					Span No.				
t	1½	1½	1½	1½	28th	1	1½	1½	1½	55th	½	1½	1½	1½
nd	1½	1½	1½	1	29th	1	1½	1½	1	56th	½	1½	1½	1
rd	1½	1½	1½	½	30th	1	1½	1½	½	57th	½	1½	1½	½
th	1½	1½	1	1½	31st	1	1½	1	1½	58th	½	1½	1	1½
th	1½	1½	1	1	32nd	1	1½	1	1	59th	½	1½	1	1
th	1½	1½	1	½	33rd	1	1½	1	½	60th	½	1½	1	½
th	1½	1½	½	1½	34th	1	1½	½	1½	61st	½	1½	½	1½
th	1½	1½	½	1	35th	1	1½	½	1	62nd	½	1½	½	1
th	1½	1½	½	½	36th	1	1½	½	½	63rd	½	1½	½	½
th	1½	1	1½	1½	37th	1	1	1½	1½	64th	½	1	1½	1½
h	1½	1	1½	1	38th	1	1	1½	1	65th	½	1	1½	1
th	1½	1	1½	½	39th	1	1	1½	½	66th	½	1	1½	½
th	1½	1	1	1½	40th	1	1	1	1½	67th	½	1	1	1½
th	1½	1	1	1	41st	1	1	1	1	68th	½	1	1	1
th	1½	1	1	½	42nd	1	1	1	½	69th	½	1	1	½
th	1½	1	½	1½	43rd	1	1	½	1½	70th	½	1	½	1½
th	1½	1	½	1	44th	1	1	½	1	71st	½	1	½	1
th	1½	1	½	½	45th	1	1	½	½	72nd	½	1	½	½
th	1½	½	1½	1½	46th	1	½	1½	1½	73rd	½	½	1½	1½
0th	1½	½	1½	1	47th	1	½	1½	1	74th	½	½	1½	1
st	1½	½	1½	½	48th	1	½	1½	½	75th	½	½	1½	½
2nd	1½	½	1	1½	49th	1	½	1	1½	76th	½	½	1	1½
3rd	1½	½	1	1	50th	1	½	1	1	77th	½	½	1	1
4th	1½	½	1	½	51st	1	½	1	½	78th	½	½	1	½
5th	1½	½	½	1½	52nd	1	½	½	1	79th	½	½	½	1½
6th	1½	½	½	1	53rd	1	½	½	1	80th	½	½	½	1
7th	1½	½	½	½	54th	1	½	½	½	81st	½	½	½	½





HARMONY BY MAIL

A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.
Small monthly payments. Send for particulars.
Music composed to your words.
HARRY WOOLER
1116 Elmwood Ave. Buffalo, N. Y.

Faust School of Tuning

Piano Tuning, Repairing and Regulating. Pipe and Reed Organ. Player-Piano. Year Book Free.
27-29 Gainsboro Street, Boston, Mass.



VOICE
Improvement Guaranteed
We build, strengthen the vocal organs—*not with singing lessons*—but by fundamentally sound and scientifically correct *silent exercises* . . . and absolutely *guarantee* to improve any singing or speaking voice or money refunded . . . Write for wonderful voice book—sent free. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 unless signed by parent.
PERFECT VOICE INSTITUTE, Studio 5505
64 E. Lake St., Chicago

MERIT PINS—CLASS PINS
RINGS AND MEDALS



Like illustration, Gold filled or silver 60c each. Gold 90c each.
CHAS. A. WINSHIP & CO.
713 M 159 N. State St.
Chicago, Ill.
No. 6181

ROBBINS
MAMMOTH
Collection of Famous
PIANO MUSIC



JUST CONSIDER THESE FEATURES!
Contents include 77 complete piano numbers on 256 pages.
Includes such famous copyrights as "March Of The Mannikins," "Siboney," "Anchors Aweigh," etc.
Edited by Hugo Frey.
Price $1.00
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. • NEW YORK



KILL THE HAIR ROOT
Remove the hair permanently, safely, privately at home following simple directions with proper care. The Mahler Method positively prevents hair from growing again. Brings happiness, freedom of mind and greater success.
Send 6c in stamps TODAY for Booklet "Beauty."
D. J. MAHLER CO. Dept. 10E Providence, R. I.

Baldwin •
TODAY'S GREAT PIANO

Used and endorsed exclusively by such masters as Bauer, Gieseking, Iturbi, Lhevinne, and scores of others. Hear and play the new Baldwin. You'll marvel at its tone.



BALDWIN PIANOS • CINCINNATI



THE SINGER'S ETUDE

Edited for May by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



From Vocalise to Song

By GRACE GROVE

THE VOWEL, however pure and perfect in the congenial environment of the Italian *vocalise,* may easily grow dull and ugly in the words of song. As an exotic flower seeking root in a soil more rugged than that in which it first grew, so the *vocalise* vowel, transplanted into the lyric word, may likewise wither and droop. For, unfortunately, the *vocalise* vowel does not readily adapt itself to verbal surroundings. It finds in the word too many new and vexing problems. Like the transplanted flower, it therefore requires tender care until its readjustment is complete.

Thus it is that the singer who pins his vocal faith to a single credo (the Italian *vocalise*) continually finds his song-vowel in grave tonal danger—a danger which he and his *vocalise* are utterly unprepared to meet. With dismay he realizes that his vowel has, in its initial flight in song, become strangely distorted and blurred; that its pure flow is hampered by a new tension of throat and jaw; that its resonance, so carefully injected into its *vocalise,* is now apparently lost. Alarmed at the tonal jeopardy of his gently reared vowel, the singer seeks to protect it through verbal retrenchment, yet all the while condemning the word for his tonal dilemma, and the consonant for his verbal distress.

He may query thus:— "Is not song but the merging of two closely related forms of tonal expression: vocalise and word? To the first, have I not devoted patient years: are not its vowels clear and true? To the second (the word), do I not give ample exercise in daily speech; is not that speech fluent and free? Why then do I not sing words with clarity and ease; with the tonal clarity of the vocalise, the verbal ease of everyday speech? Why this seeming hostility of consonant which I (and my vocalise vowel) encounter in the words of song?"

Some Individual Problems

THE SINGER MAY PERHAPS SUPPLY his own solution (illogical but comforting), thus: "The consonant is inherently hostile to vowels as it encounters them in the words of song. Otherwise, vowels would sing in the word as they warble in the vocalise—clear and true. Therefore, I believe that consonantal interference is something over which I (and my vocalise vowel) have no control. Unhappily, my vocalise must continue to capitulate to song; my whole tonal structure, to consonant and word."

And to be sure the singer's verbal prejudice is in part justified: for the consonant, in its untrained, colloquial state, is indeed rough and clumsy in its verbal contacts. That it should so remain is, however, quite another matter, and can imply only the singer's neglect of it. Unfortunately, the singer (in disclaiming verbal responsibility for his vocalise vowel) may even refuse to make terms with his consonant; he may, in fact, go so far as to doubt that consonant's willingness to become (even with training) the friend and ally of his vowel in words. Much less will he admit that his own lingual clumsiness alone prevents its tonal coöperation with that vowel in song.

When the singer, however, allows himself to become better acquainted with his consonant, he is gratified to find that that consonant (once provided with an individual technic) readily abandons its old habit of crowding and jostling—as belonging only to the untrained and uncouth; that it gradually acquires gentle behavior as, sleek and suave, it gallantly assists the vowel in its trying migration from vocalise to song.

For it is true that vowels, inured to the happy environment of the vocalise, require in song the tonal protection of consonants as carefully trained as they—consonants which have become not only skillful but cultured as well, and so fitting companions to the well behaved vocalise vowel. And if, perchance, the vowel grows less lovely in its new home (the word), then the fault can be only that of the singer who has failed to surround it with congenial companionship.

The Way to Flexibility

SUCH A SINGER REMINDS ONE of a rich but shortsighted philanthropist who, after lavishing time and money upon the highly specialized training of a promising young protégé, suddenly turns him adrift, bereft of all interest or support. The singer unwittingly emulates this thoughtless conduct when he fails to follow his vocalise vowel into its new environment, the word: there to supervise the tonal adjustment of vowel to consonant; there, to solve all other perplexing verbal problems; there, to make at last the relationship of vowel and word as congenial as has always been that of vowel and vocalise.

We must conclude then that the tonal adjustment of vocalise vowel to lyric word depends largely upon the efficacy of an acquired technic in consonants. The singer will find that this technic, in turn, depends upon:—

1. An agile tip-tongue (in dentals).
2. Controlled lip muscles (in labials and labio-dentals).
3. Relaxed, but firmly controlled, back-tongue (in palatals).
4. Relaxed throat and jaw, without which lingual technic is impossible.

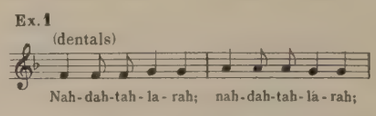
Segregation of related consonants (according to lingual position) is here suggested. Thus, each group may develop an individual technic, gaining, in specific exercises, facility not only in one consonant, but in all consonants of like lingual action. The following grouping (and order) will prove efficacious:—

1. Dentals (N, D, T, L, R)
2. Labials (M, P, B)
3. Labio-dentals (F,V)
4. Palatals (K and hard G)

An exercise for dental consonants follows. It demands the facile and unhampered action of the tip-tongue—an absolute independence of that tip-tongue from all back-tongue and jaw restraint. For the tip-tongue must indeed be free to dart in and out of the tonal stream established in the exercise by attendant vowels. In no other way, may the vowels of eventual words in song be promised the clarity of their tonal model, the Italian vocalise.

Ex.1

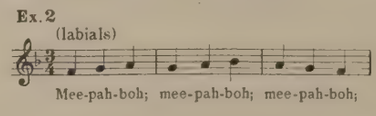
(dentals)



The labials, like the dentals, demand a relaxed jaw for their successful articulation. They further require agility and relaxation of lip muscles. In fact, a clumsy lip action may easily defeat the purpose of the exercise which now follows.

Ex.2

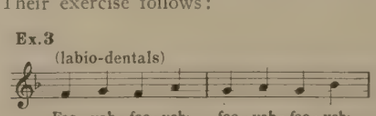
(labials)



The labio-dentals, F and V, require somewhat less lingual action than they usually receive. In fact, upper teeth barely touching lower lip affords ample contact for their articulation. Here again, a relaxed jaw is necessary to correct lyric speech. Their exercise follows:

Ex.3

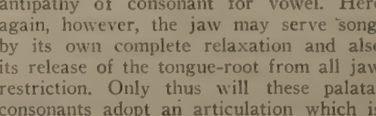
(labio-dentals)



And now we approach that most difficult group of consonants, the palatal K and hard G. Here, lingual position itself, that of the middle tongue against soft palate, encourages, if so permitted, active tonal antipathy of consonant for vowel. Here again, however, the jaw may serve song, by its own complete relaxation and also its release of the tongue-root from all jaw restriction. Only thus will these palatal consonants adopt an articulation which is tonally innocuous to vowels in song.

Ex.4

(Palatals)

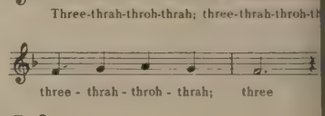


Later, more complex lingual for
be used—preferably those of conso
coördination with a tip-tongue "F
following combinations are suggest
1. THR (tip-tongue digraph wit
2. PR and BR (labials with R)
3. FR (labio-dental with R)
4. KR and GR (palatals with R

In the following exercises, of c
consonantal form, the combination,
R," may, as initial practice, prove
serviceable to those exercises which
it. For it is true that this particula
bination of two lingually contiguc
ticulations gives to the consonant,
freedom not so glibly present in its
spread combinations (BR, PR, FI
GR).

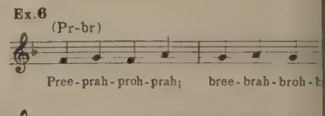
Ex.5

(Thr)



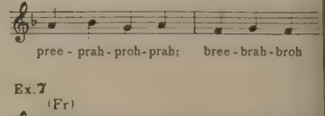
Ex.6

(Pr-br)



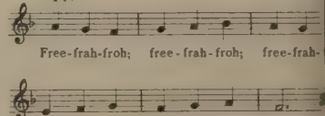
Ex.7

(Fr)



Ex.8

(Kr-gr)



A distinct, even temporarily exagg
"roll" of the tongue is here recomm
one which will definitely proclaim t
gual independence of tip-tongue fr
jaw and back-tongue control.

* * *

*"Your vocal instrument has a te
fully constructed mechanism, far m
tricate than that of the piano; so in
in fact, as to render it impossible fo
ever to become aware of the infinite v
of movements which coöperate to p
the sounds you hear."*—Clara Ka
Rogers.

EASE ASK FOR
CENTURY Certified EDITION SHEET MUSIC
DU WILL SAVE MONEY
I YOUR MUSIC BILLS
15¢
A COPY
20¢ in CANADA

EST YOUR MUSIC MONEY WISELY
HY IS the Bible the cheapest book in the
l? Why can you purchase the complete works of
espeare at less than the cost of the latest novels?
e answer is simple—mass production; no royal-
constant demand.
the same token you can buy Beethoven's
onlight Sonata"—15 pages of the world's best
—for only 15c. in the CENTURY EDITION.
autifully printed, carefully edited, the best of
and workmanship throughout.
ink of it! Over 2,900 selections to choose
and none of them cost more than 15c. a copy.
ry Sheet Music is truly dollar value for 15c.
CHERS who are today supplying their pupils'
from the Century catalogue are making it
ble for many parents to continue their children's
al education, and its low cost is likewise aiding
in their new student enrollment.
t's why we say, "Please Ask for Century Edition."
ill get a new conception of your money's worth.

NTURY PIANO SOLOS, 15¢ ea.
ital letter indicates key—number the grade.)
Andante Finale, Lucia, D♭—6 . . Leschetizky
At the County Fair, March, G—1 . . Martin
Barbara, Waltz, C—1 . . Greenwald
Barcarolle "Tales of Hoff." C—3 . Offenbach
Big Bass Fiddle, The, C—1 . . Hopkins
Blue Butterflies, Valse Cap., D—4 . Leon Dore
Butterfly, The, A—5 . . Grieg
Cedar Brook Waltz, C—2 . . Perry
Curious Story, F—3 . . Heller
Dreaming of Santa Claus, C—1 . . Martin
Fantasie Impromptu, C♯m—6 . . Chopin
Fuer Elise, Am—3 . . Beethoven
Grand Marche de Concert, D♭—5 . Woll'haupt
Grande Polka de Concert, G♭—5—6 . Bartlett
Hark, the Lark, Tr., D♭—6 . . Schubert-Liszt
Heather Rose, F—2 . . Lange
Home Guard, March, F—3 . . Sr. of St. Joseph
Humoreske, Op. 101, No. 7, G♭—4 . Dvorak
Il Trovatore, Fantasie, E♭—4 . . Verdi-Dorn
In the Rose Garden, Melody, F—3 . . Lange
Joyous Farmer, F—2 . . Schumann
La Golondrina, The Swallow, G—3 . Serradell
La Paloma (The Dove), G—2 . . Yradier
Lady Betty, Old English Dance, G—4 . Smith
Lady Pompadour (Dance), E♭—3 . . Morel
Largo (New World), D♭—6 . . Dvorak
Little Fairy, Waltz, G—2 . . Streabbog
Mary's Pet Waltz, G—1 . . Mack
Mazurka, No. 2, B♭—4 . . Godard
Melody in F, (Simp) F—2—3 . Rubinstein
Moonlight on the Hudson, D♭—4—5 Wilson
Old Moss-Covered Church, An, C-1 Hopkins
Orange Blossoms Waltz, F—3 . . Ludovic
Over the Waves, Easy, C—2 . . Rosas
Pizzicato Polka, C—3 . . Strauss
Romance, Op. 24, No. 9, D♭—5 . Sibelius
Rose Fay, Mazurka, F—3 . . Heins
Russian Song, Op. 31, Gm—4 . . Smith
Sack Waltz, The, G—2 . . Metcalf
Sarafan resth, D♭—6 . . Kowalski
Scales and Chords, 2 . . Czerny
Schmitt's Five Finger Ex., Part 1 . Schmitt
School Pictures, C—1 . . Hopkins
Silent Night, Holy Night, B♭-3-4 . Gruber
Silver Threads Am. Gold, B♭—3—4 . Danks
Skater's Waltzes, A—4 . . Waldteufel
Solfeggietto, Cm—3 . . Bach
Song of India, A, E♭—4 . Rimsky-Korsakoff
Spring Song, Op. 39, A—4 . . Mendelssohn
Stilly Night, Holy Night, C—3 . . Krug
Throwing Kisses, Mazurka, E♭—4 . . Heins
To Spring, Op. 43, No. 6, F♯—5 . . Grieg
Tulip, Op. 111, No. 4, G—2 . . Lichner
Under the Double Eagle, E♭—3 . . Wagner
Under the Stars and Stripes, E♭—4 Roosevelt
Up in a Swing, Reverie, A♭—4 . . Montaine
Valse, Op. 56, No. 2, B♭—4 . . Godard
Valse Bleu, E♭—3 . . Margis
Valse Triste, Op. 44, G—4—5 . . Sibelius
Waltzing Doll (Poupee Val.), D—4 Poldini
Waltz of the Flowers, D—4 . . Tschaikowsky
Watching the Soldiers, G—1 . . Hopkins
Wayside Chapel, F—2 . . Wilson-Grooms
Wedding March, C—5 . . Mendelssohn
Whoop 'Er Up! (March) G—3—4 . . Wood

LIN AND PIANO DUETS, 15¢ each
number has separate parts for Violin & Piano
A—1 to A—3 Very easy to medium
B—1 to B—3 Easy to difficult
C—1 to C—3 Medium to concert solos
Arminta, Waltz, A—2 . . Greenwald
Barcarolle, (Simp.) A—3 . . Offenbach
Bohemian Girl, Trans., A—3 . . Winner
Cradle Song, A—3 . . Schumann
Daisies and Lilies, Valse, A—2 . Greenwald
Elegie (Melody), Op. 10, B—2 . . Massenet
Evening Song, A—1 . . Vogt
La Golondrina, B—2 or C—1 . . Serradell
Love's Greeting, B—2 . . Elgar
Old Folks at Home, A—2 . . Foster
Orientale, B—3 . . Cui
Romanza, A—1 . . Vogt
Soldier's Song, A—2 . . Vogt
Spring Song, A—3 or B—2 . . Mendelssohn
Swan, The, B—1 . . Saint-Saens
Turkey in the Straw, A—3 or B—2 Grooms
Valse Bluette, B—2 . . Drigo
These numbers cannot be sold in Canada.

Century Catalogue contains over 2,900 compo-
ns consisting of PIANO SOLOS—DUOS and
OS—VIOLIN and PIANO — DUOS — TRIOS
QUARTETS—SAXOPHONE and PIANO—
NDOLIN and GUITAR and VOCAL.
your dealer for Century music, and if he can't
ply you, send your order direct to us. Our com-
e catalogue will be mailed you FREE on request.
CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

A Well Placed Voice the Goal of Every Singer

By HERSCHELL C. GREGORY

VOICE PLACEMENT is one of the first problems to be solved by the student of singing, and one which has probably caused more confusion than any other problem in vocal technic. The term immediately presents to the student the idea of doing something with the singing voice. However this is not true, for the correct explanation of voice placing implies that the voice flows through an unimpeded passageway, taking in all resonance from the cavities of the chest, throat, and head, when all interference has been eliminated.

It must be made clear to the student that voice is air waves which constantly move to and fro past their point of normal rest. This air current will go in all directions, if there is no obstruction, and will always come freely and naturally forward, up through an open channel; for there is no other place it can go. There is nothing to prevent it except contracted and hardened muscles. The duty of the teacher is to eliminate all muscular interference, so that the voice may flow freely and prevent anything from disturbing the proper conditions for pure tone.

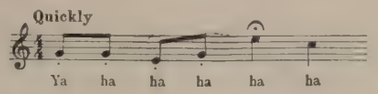
Lamperti, the eminent Italian teacher, insisted that "All singers who think that their voice is a thing to be put and placed where they will, come to grief." The student must remember that muscular interference must be removed before vocal beauty and freedom can be secured. How, then, may this condition be studied so that the pupil may take his first steps toward the goal of artistic singing?

To gain the sensation of proper voice placing, pronounce the word *hung,* with the throat and lower jaw thoroughly relaxed. Drop the lower jaw as in yawning, as the word is pronounced, and change the tone into a *hum* on a medium or lower-medium tone of the voice, as the lips are gradually brought together. It is important that the *hum* should continue for a short time after the lips are closed. Practice carefully and, after a few attempts, certain vibrations will be discovered in both the head and chest cavities. The student should feel these vibrations during the *hum,* before as well as after the lips are closed. These vibrations indicate that there is a certain amount of freedom in the singing mechanism, and as more muscular interference is removed the vibrations will become more pronounced.

The syllable *ming* may also be used for a study in placing. Pronounce the word by touching the lips lightly together and change the syllable smoothly into a *hum.* It is vital that all throat and facial muscles be relaxed for these exercises, in order that the student may gain and recognize the proper sensation.

If there is a deliberate attempt to place the voice anywhere, rigidity of the throat will be an almost invariable result. The air current will take a wrong course, and the tone will lose much of the reënforcement from the head and chest cavities. The *hum* will be absent to a large degree, and the student will not feel the vibrations which are so essential and pronounced when all interference is removed.

After the student has practiced with *hung* and *ming,* and he begins to feel the sensation of having his chest and head cavities filled with vibrating air currents, he should take up a short phrase and observe if he can experience the same sensations.



Sing the eighth notes lightly, and use no effort in reaching up for the first quarter note. The throat and facial muscles must be relaxed, especially when going up to the highest note. The student should under proper conditions experience a decided richness and power in this note and should make it an example for all of his singing. There should be a sensation of freedom, depth, and elongation of tone which is nothing more than proper voice placing. If all muscular interference is removed the student will experience vibrations in the different cavities. He should discover that the more he tries to compel the production of voice, instead of permitting it to occur, the less he will feel the vibrations. As the vibrations become more and more pronounced, just so will his tone become more brilliant and powerful.

The idea of imparting to students such terms as placing the voice can be very detrimental to the proper concepts of singing. Usually these terms causes the student to make an attempt to direct his voice to different parts of his body, with disastrous results. Some descriptions of voice placing presented by teachers are so elaborate and detailed that the student is utterly bewildered. A clear simple explanation of the term, which encourages the student to remove all muscular interference and to develop the vibrations of his resonating cavities, will open the gate of artistic singing and avoid the confusion which prevails among so many of our singers and teachers.

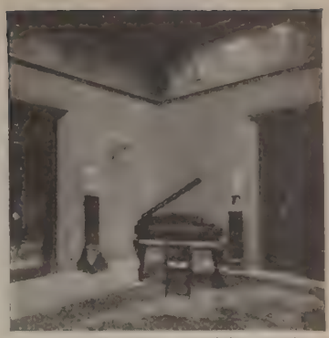
A Vocal Renaissance

By HENRY E. ELVERSON

FOR SOME time American musicians have declared Oratorio to have had its day. Of late there have been signs of renewed interest in this art form, and so teachers cannot afford to neglect the classic oratorios, because they furnish, some of the best material for training in vocal technic, and in the higher expression. See the oratorios of Haydn and of Handel, in particular.

It should interest vocal teachers and students to learn what the present day professional newspaper music critics require of the oratorio soloist. Read what the late Karleton Hackett, of the *Chicago Daily Press,* and himself a master vocal teacher, says of the recent performance of a solo tenor in "St. Francis of Assisi," by Pierne:

"He had the personality, imagination and the voice. He surrounded himself with an atmosphere, even in the concert hall, in which he lived the story. There were diginity, tenderness and the sense of a great love reaching out to all, yet with the aloofness of a man apart. One of the finest oratorio performances heard in years; if there were more such, Oratorio would not be a dying form of art. A lovely voice of the true tenor timbre, with body in the middle register, yet firm, carrying resonance in the upper notes. Clear enunciation, with meaning back of the words, and fine musicianship that gave character to every phrase."


Liszt's piano in Wagner's Haus Wahnfried at Bayreuth

GERMANY
Happy Land of Music

Germany — land that inspired the majestic symphonies of Beethoven and Bach, the thundering operas of Wagner, the imperishable works of Liszt, Schumann and Brahms. This year, let Germany inspire *you* as you listen to these superb masterpieces—gloriously rendered in the atmosphere that nourished their creators' genius.

Leipzig presents Wagner's entire repertoire during the 125th anniversary of his birth. Famous Bayreuth offers Tristan, Parsifal and The Ring. At Munich, the new opera, Friedenstag, conducted by its composer, Richard Strauss, serves as prelude to the works of Wagner and Mozart. Heidelberg claims attention with its Haydn-Schumann fete and the Reich Festival Plays — also, Vienna with her State Opera and Salzburg with her renowned Festival. At Dresden—the Philharmonic Serenades; at Berlin — the Art Weeks and the State Symphony Orchestra; and in a score of other cities—artistically rendered performances, charming festivals, open air dramas and operas.

In art and architecture, also, Germany offers undying masterpieces . . . and in scenery such beauty spots as the Bavarian Alps, the Austrian Tyrol, the winding castled Rhine, the beautiful blue Danube, and the Black Forest. Health awaits you at famous spas, and there are sports without number.

Everywhere — good living at moderate prices, ***further reduced by registered Travel Marks.*** And the German Railroads grant you ***60% reduction of rail fares.*** Now is the time to see Germany.

CONSULT YOUR TRAVEL AGENT AND WRITE FOR BOOKLET 46

GERMAN RAILROADS INFORMATION OFFICE
10 East 57th Street, New York



THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



Registration on the Unit Organ

By MARVIN ANDERSON

MUCH HAS BEEN WRITTEN and said in condemnation of unification in the church organ, but very little has been done to help the organist who is obliged to play upon an instrument that contains unit stops. Regardless of the controversy on the subject we must all recognize the fact that such organs have been built and are being played. For this reason every organist should understand what unification is and how it affects him.

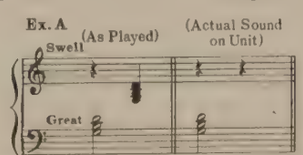
The church organist will seldom be called upon to play an instrument that is entirely unified, but he is quite likely to find himself at an organ containing at least one unit or some duplexing. We shall consider as an example the unit flute which has been almost universally adopted by all builders who employ unification. This is usually a set of ninety-seven pipes which are available on the manuals and pedal under any or all of the following names: Bourdon 16 ft., Flute 8 ft., Stopped Diapason 8 ft., Gedeckt 8 ft., Flute 4 ft., Flauto Dolce 4 ft., Nazard 2⅔ ft., Piccolo 2 ft., Flautino 2 ft., and perhaps others.

Now the important thing for the organist to understand is that, in the case of a unit, these names do not represent nine different ranks of pipes but rather only one rank available at nine stop tablets. Therefore in choosing his registration he should consider each of these "stops" as being merely a coupler which affects only this rank of pipes. It is apparent from this viewpoint that one single pipe is required to produce all of the following notes: c of the Bourdon 16 ft., middle c of the Gedeckt 8 ft., Flute 8 ft., and Stopped Diapason 8 ft., tenor C of the Flute 4 ft., and Flauto Dolce 4 ft., FF of the Nazard 2⅔ ft., and CC of the Piccolo 2 ft. and Flautino 2 ft. How this poor pipe must blush with embarrassment when called upon to produce several of these notes at one time!

It should be also understood that a straight stop is a full set of pipes controlled by only one stop tablet. It is played from only one manual and at only one pitch except as it may be affected by intermanual and octave couplers. Before proceeding with the experiments here given the organist should determine which stops on his instrument are straight and which are derived. This can be done by comparing the tone of each stop with other stops of similar tone, making allowance for any difference in pitch by playing the 4 ft. stops an octave lower, 2 ft. stops two octaves lower and 16 ft. stops an octave higher. After critical comparison in this manner it is probable that any stops found to produce identical tone are derived from the same rank of pipes either by unification or by duplexing. Besides the Flute stops already mentioned it is not unusual to find a unit string rank supplying Salicional 8 ft., Viola 8 ft., Violina 4 ft., and perhaps others, or an Open Diapason duplexed to produce the Octave or Principal 4 ft.

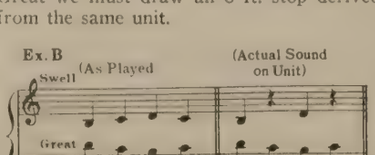
A few examples will illustrate some of the peculiarities of the unit stop.

Ex. A



In trying these examples it is necessary to have the registrations carefully selected. Let us draw on the Swell an 8 ft. stop derived from a unit. If the unit is a Flute the desired stop will probably be named "Stopped Diapason" or "Gedeckt." On the Great we must draw an 8 ft. stop derived from the same unit.

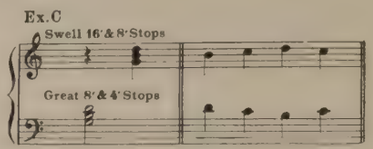
Ex. B



Now if Example A is played with this registration the chord written for the Swell will not sound because those identical pipes are being played from the Great. In example B the "c" on the swell is not heard for the same reason. But, if we change the registration on the Great and instead of the unit stop use a stop which is not derived from the unit used on the Swell, both examples will sound as written.

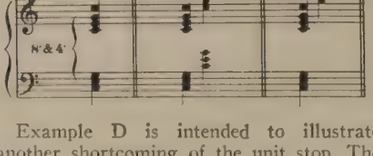
In Example "C" the following registration must be used: Swell—a 16 ft. stop and an 8 ft. stop derived from the same unit: Great—an 8 ft. stop and a 4 ft. stop

Ex. C



derived from the same unit as that used on the Swell. These stops will probably be "Bourdon 16′" and "Stopped Diapason 8′" or "Gedeckt 8′" on the Swell and "Gedeckt 8′" or "Stopped Diapason 8′" and "Flute 4′" on the Great. Using this registration Example C will be found to disclose the same weakness as was found in Examples A and B. From these experiments we may draw the following rule: "When playing simultaneously upon two manuals do not use a registration which will require one unit to produce two notes of identical pitch at the same time."

Ex. D



Example D is intended to illustrate another shortcoming of the unit stop. The full chord is played with both hands upon the same manual. In this case if we use an 8 ft. stop and a 4 ft. stop not derived from the same unit there will be seven pipes sounding at 8 ft. pitch and seven pipes sounding at 4 ft. pitch as indicated by the small notes, thus accomplishing the true purpose of a 4 ft. stop by adding clarity and brilliance to each note of the 8 ft. stop with which it is used. This is always the case on a straight organ, but on a unit organ, or one that is partly unified, if we use an 8 ft. stop and a 4 ft. stop derived from the same rank there will be only three pipes sounding at 4 ft. pitch because the other four pipes are already being played at 8 ft. pitch by the right hand. The result is an unbalanced chord with a shrill treble and an obscure foundation. Furthermore, the 4 ft. tone from a unit is not of exactly the right intensity and quality to supply just the proper amount of octave for 8 ft. tone from the same unit, even when there is no overlapping as in the case of full chords. This fact should argue against the practice of deriving the Octave or Principal 4 ft. from the Great Open Diapason. In the case of softer stops the result is not so disastrous although not especially desirable.

Unfortunately, most organs contain unit stops have very little 16 ft., 4 ft. 2 ft. tone except that supplied by the u The organist must realize that coupler any kind, even on straight organs, pre the same difficulties as do unit stops. this reason couplers must be used c fully. It is sometimes possible to get g 16 ft., 4 ft., and 2 ft. tone by drawing the Swell those stops which are not be used in the Great registration, and t coupling Swell to Great, bearing in m that a 4 ft. stop speaking by means 4 ft. coupler becomes in effect a 2 ft. If the Swell to Great 16 ft. coupler is there should be no 16 ft. stops drawn the Swell. Error in this point is w causes the unit organ to rumble and gr so distressfully in the hands of many ganists, although of course the staten applies to all organs. As for Great to G couplers, they should be used only a last desperate attempt toward volume.

Another weakness of the unit sto often found in the pedal organ. Pedal p sages which run into the upper part of pedal compass often sound indistinct, sometimes do not sound at all, because pipes are already being played from manual. To a certain extent this tro can be avoided by omitting 16 ft. stops 16 ft. couplers from the manual re tration.

While this article may seem to conde the unit organ it is not the writer's tention to condemn unification entir Although it is true that most unit org contain objectionable features, this fac due to poor design and the bad judgm of builder and purchaser. In general it m be said that any organ which depends u couplers or a unit Flute for most of 4 ft. and 2 ft. tone is badly designed. the other hand an organ may be parti unified at an advantage, if it is scientific designed. In any case, the Great O Diapason never should be treated as a u but it should be supported by a suffici amount of true Diapason tone at as m pitches as the size of the organ will per

And So The Boys' Choir Runs Smoothly

By R. M. GOODBROD

THE VALUES of a boys' choir, either as a church organization or as a school music project, are manifold. The problems of interesting and finding a group of boys for such a participation are two of the first obstacles that confront an organizer. However, a Scout Troop, a Sunday School Class, or a Young People's League may provide the material for a boys' choir, while the music supervisor or the regular grade music teacher will find available material in his music classes.

A director of a boys' choir will need to understand fully the following points, if he is to be efficient and successful:

Compass of Voices
Registers of Voices
Limitations of Voices
Possibilities of the Voice
Adult Attitude
Activity
Self-expression
Self-direction
Qualifications of a Director

1. The typical compass of the ten year old boy is generally from B below middle C to G in the first added space above the treble staff. From this register it will be obvious to the director that the boys should sing softly on high pitched songs, in order to produce good quality. Vocalization and drills should proceed downward from the high tones.

2. The head register should be cultivated and developed. The difference and desirability of the flutelike head tone, in contrast to the throaty tones of the chest register, should be made evident. At first the training of the head voice will be discouraging to the boy, because it will so insignificant in comparison with chest tone that he may resent the instr tion and will probably feel that the lea is trying to develop a girl's quality. H ever, after a few weeks of practice improvement and beauty of his sing quality will be so great that he will t kindly to the change.

3. The limitations of a boy's voice sho be fully recognized. Great care should taken in its use, because as yet it is im ture and the vocal organ may be injured

raining in range, forcing, or by long sals.

he possibilities of the boy voice are rdinary. The delightful fresh tones he homogeneity of voice quality in hild's voice can produce an angelic ng such as no other choral organiza- an hope to achieve.

n a boy's world adults are tolerated essary providers of food, money, and ng; but rarely does an adult occupy e in the plans and motives of boys. he director must use every available d to be taken into the child's con- e, and he in turn must let the boys and understand his plans and desires. he excessive physical activity of boys s age sometimes makes them difficult anage. Realizing this abundance of y, the leader must be patient. He must ondemn the boys, but he must provide us exercises and recreations during time of the rehearsal as an outlet for surplus energy.

7. The director must provide material which will appeal to the boys' imagination, emotions, and world. A boy desires music that will give him a chance for self-expression. Boys covet self-direction. Let them supposedly manage and direct the activities of the choir, with the director as a friendly but at the same time a firmly guiding hand.

8. Boys respond better to the leadership of one of their own sex. The choirmaster must be a voice specialist. He need not have a fine solo voice, but he must know the essentials of good singing, and he must be able to demonstrate with his own voice what he means by voice quality, purity of vowel, clearness, and enunciation.

9. Lastly, the director who can appreciate the real motives at work in children; who enters into boys' sports; who is serious and respectful at the right times; who is inventive enough to "play up"; such a one may cross a bridge over the gulf into the charmed land of boy trust, love, and even adoration.

Saviour, More Than Life To Me

By MRS. W. HENRY HERNDON

THOR: FANNY JANE CROSBY, was born outh East, Putnam county, New York March 24, 1820. She lost her sight in cy, due to the ignorance of a country ician who applied hot poultices to her ned eyes.

e was educated at the New York ol for the Blind. At the early age of . her first poems were published. She ht eleven years in the same school in h she was educated, resigning her ion to marry a blind musician, Alex- r van Alstyne. She was a close friend rover Cleveland, who was employed at School for the Blind as a secretary, and later to become our national President.

anny Crosby wrote hymns by the thou- s, most of which have long since been otten. The few that have survived have so because of the tuneful melodies were written for them, and also be- e they are of an evangelistic nature.

anny Crosby died Feb. 12, 1915.

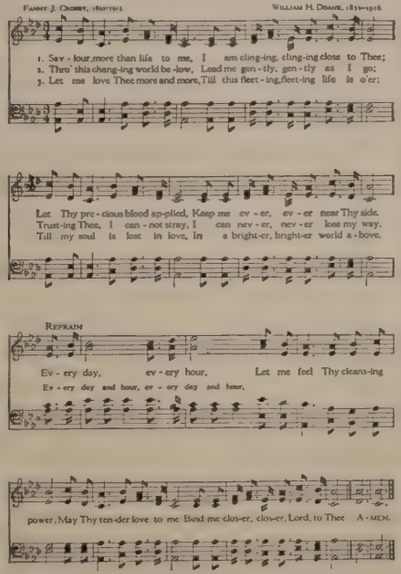
omposer: William Howard Doane, 2-1916, was born in Connecticut. As a l, he was interested in music, but was r considered a genius. He had a nice e and sang in public at an early age was a member of a boy's choir. He played several instruments, including lute, bass violin, and reed organ. While a child, he began writing melodies. As grew older he worked for his father, owned a cotton mill. He later became expert accountant. He was then man- r and finally president of a wood-work- machinery manufacturing plant.

n 1862, while living in Cincinnati, he lished his first song book. In all, he piled more than forty books, most of m being of the "Gospel Hymn" type. He wrote hundreds of vocal and instru- tal numbers, and several cantatas.

Denison University, Ohio, conferred the ree of Doctor of Music on him in 1875. Dr. Doane's influence has spread to all ilized countries as most missionaries ude some of his songs among their ipment.

nterpretation: This is one of a number songs that are classified as "Gospel Songs." They are used in evangelistic meetings more than in any other service. Most of them should be played in a lively *tempo;* but this song is an exception, as it is usually sung rather slowly and with much

SAVIOUR, MORE THAN LIFE TO ME



feeling. Congregations are prone to drag it.

The first "Gospel Song Book" was compiled and published in 1875. A series of these books followed until 1891. Although this type of song was not new, the manner in which these books were accepted by the public was quite remarkable. Perhaps the reason was that they were so different from the usual hymn pattern, in that they had "catchy" melodies and spirited or "sentimental" rhythm. The old camp meetings under the brush arbors added the "chorus." In the deep south the "Sacred Harp Singers" the "Singing Conventions" (which meet quarterly) refuse other types of books, or songs.

* * * * *

The All-Church Rehearsal

It has been found that a fifteen minute congregational rehearsal of hymns after some of the services has evoked inspirational and hearty singing. This requires a leadership interesting and magnetic. Much may be accomplished at these rehearsals; verses for women alone, for men alone, for choir, in unison, in parts, and with homeopathic doses of descant introduced by soprano voices to emphasize certain verses.—Walter Henry Hall

COMPOSITIONS OF

Charles Wakefield Cadman

IN THE OLIVER DITSON CO. CATALOG



A WITCH OF SALEM
Opera in 2 Acts
A work of compelling dramatic interest which the composer has invested with vital and expressive music.
Vocal Score, $2.50

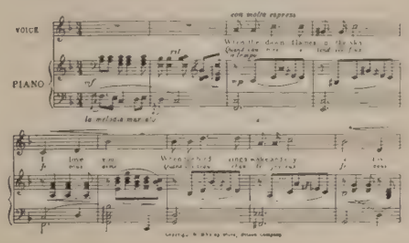
SOUTH IN SONORA
Operetta in 3 Acts
In settings sparkling with fiesta gala and gaudy military attire, under the clear skies and bright sunshine of Mexico, the story of this operetta is told.
Vocal Score, $1.50

THE GHOST OF LOLLYPOP BAY
Operetta in 2 Acts
A light and fanciful score, ideally suited to the tastes and talents of high school groups.
Vocal Score, $1.50

An Outstanding Song Success—

AT DAWNING (I Love You)

Words by Nelle Richmond Eberhard — Music by Chas. Wakefield Cadman



High Voice (E-flat to g)	$0.50
Med. Voice (d-flat to F)	.50
Med. Low Voice (c to E)	.50
Low Voice (b to D-sharp)	.50
Vocal Duet (High and Med.)	.50
Vocal Duet (Med. and Low)	.50

Also published as a Piano Solo, in Solo and Ensemble arrangements for Various Instruments, and arranged as a Chorus for Mixed, Men's and Women's Voices.

Favorite Cadman Songs and Piano Numbers

SONGS

Banshee Song, The (High)	.50
Call of the Nile, The (2 Keys)	.60
Carabo Bells (High)	.50
Could Roses Speak (2 Keys)	.50
Flowers of Forgetfulness (2 Keys)	.50
Heart of Her, The (2 Keys)	.50
In a Garden (2 Keys)	.50
Indian Summer (2 Keys)	.50
I Passed a Stately Cavalcade (2 Keys)	.50
Lenore (2 Keys)	.50
Little Road to Kerry, The (2 Keys)	.50
Memories (3 Keys)	.50
Moon-Flower (2 Keys)	.50
My Gift for You (With Violin) (3 Keys)	.50
My Lovely Rose (2 Keys)	.50
Pearl Lies in the Sea, The (2 Keys)	.50
Prairie Night (2 Keys)	.50
Since I Kissed You (2 Keys)	.50
Starry Waters (2 Keys)	.50
Sum of Love, The (2 Keys)	.50
There Is a Pool in Mayo (High)	.50
Wild Sweet Land (2 Keys)	.50

PIANO

At Dawning	.50
Belle of Havana, The	.40
Country Vacation, A, Op. 37:—Complete Churning Song (.40), Riding Old Dobbin (.35), The Thresher (.35), Noontime Rest (.30), Playing in the Hay (.35), Under the Spreading Chestnut Tree (.30), The Race (.35), Sounds in the Night (.30).	.75
Coy Princess, The	.45
June Rose, A	.35
Marche Grotesque	.50
Romance in G	.60
Saturday in Town, A, Op. 35:—Complete.. Seven O'Clock in the Morning (.35), Scrubbing Song (.35), In the Hammock (.35), The Fountain (.35), A Day Dream (.30), A Trip to the Park (.40), Bulbul (.35), Evening Frolic (.35), Mister Policeman (.35), The Curfew (.35).	.75
Twilight Thoughts	.40
Visit to Grandma's, A, Op. 34:—Complete Awake, Awake! (.30), Birds in the Orchard (.35), The Milkmaid's Song (.35), The Circus Parade (.35), The Dead Butterfly (.30), Water-Lilies (.30), An Indian Camp (.30), Dance of the Sunbeams (.30), A Sudden Shower (.35), Evening Primrose (.35).	.75

Chorus Selections

Treble Voices

At Dawning (S.S.A.) No. 13,494	.12
Butterflies (S.S.A.) No. 12,000	.12
Chinese Flower Fete (S.S.A.A.) No. 11,988	.15
He Gave Me a Rose (S.S.A.) No. 11,781	.10
Heart of Her, The (S.S.A.) No. 13,633	.10
Indian Mountain Song (S.S.A.A.) No. 11,987	.15
Little Papoose on the Wind-Swung Bough (S.S.A., No. 11,782	.12
Maid of the Mist (S.S.A.) No. 14,369	.15
Memories (S.S.A.) No. 13,500	.15

Men's Voices

At Dawning. No. 13,141	.12
Awake! Awake! No. 13,999	.12
"Come!" Says the Drum. No. 14,460	.15
The Evening Dusk Is Falling (Boys) No. 14,193	.10
The Heart of Her. No. 13,516	.10
Memories. No. 13,348	.15
My Gift for You. No. 14,039	.12
Sacrifice of the Aryan Rose. No. 14,141	.15

Mixed Voices

At Dawning (S.A.T.B.) No. 13,789	.15
At Dawning (S.A.J.) No. 14,734	.10
Awake! Awake! (S.A.T.B.) No. 13,618	.10
Playground Song of Youth (Unison) No. 14,240	.10

Oliver Ditson Co.

THEODORE PRESSER CO.
• *Distributors* •
1712 CHESTNUT STREET, PHILADELPHIA, PA.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing"
Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, — California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

PRIVATE TEACHERS (Mid-West)

ROY DAVID BROWN
Pianist and Teacher
assistant and successor to Emil Liebling
612 Fine Arts Building, Chicago, Illinois
Telephone Webster 4937

PRIVATE TEACHERS (Eastern)

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

In order to afford teachers the opportunity to make contact with prospective students, this directory has been established as an inexpensive advertising medium. Detailed information will be supplied on request.

RAOUL COUYAS
Dramatic Tenor
Pupil of Com. Alfredo di Martino
Pio di Pietro, Rome
Alessandro Bonci
ONLY SERIOUS PUPILS WILL BE ACCEPTED
Tel. Traf. 7-2189—201 West 77 St.
New York City

MARGARET HENKE
Oratorio and Concert Soprano
Teacher of Singing: Bel-Canto, Phonetics.
Overexerted Voices accepted.
610 Riverside Drive
New York City — AUdubon 3-1910

ALBERTO JONÁS
Celebrated Spanish Piano Virtûoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

GEORGE S. MADDEN
Scientific Mental Art of Singing
Singing a mental study not a mechanical one as is taught today.
1425 Broadway — New York City
Pen. 6-2664

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., — New York
Tel: COLumbus 5-2136

Study Modern Popular Piano Playing with
HENRY SCOTT
Famous Screen and Radio Pianist—Teacher
Courses in Swing—Harmony—Orchestrations.
PROFESSIONAL PREPARATION
Telephone Cathedral 8-8821 or write
130 Morningside Drive — New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September
Apply Now

MARGUERITE VALENTINE
Concert Pianist - Teacher
Teacher of artist pupils who have won Tobias Mathay and Juilliard Graduate Scholarships
Director of Piano Department of Music School Settlement
Studio: 140 West 69th St. — New York
Endicott 2-4580



Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE — 1712 Chestnut Street — Philadelphia, Pa.

ORGAN AND CHOIR QUESTIONS
Answered

By HENRY S. FRY, Mus. Doc.
Ex-Dean of the Pennsylvania Chapter of the A. G. O.

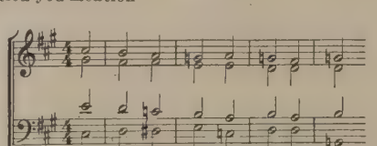
No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Will you advise in detail the difference between the old tracker action and the electric and pneumatic? Are the pneumatic actions usually used in churches?—L. B. S.

A. Tracker action is a system whereby the connection between keys and pipes is direct—by means of lever action (mechanical). In tubular pneumatic action the motive force is air instead of levers; and in electric action the motive power is electricity. Present day organs are usually equipped with electro-pneumatic or direct electric actions.

Q. What stop can be substituted for Viol d'Orchestra, also Viol and Viol Diapason? Describe these stops. Please give a model for modulation from a Prelude in C-sharp minor to Doxology in G major. *Are the announcements of hymns played as loudly as for accompaniment of congregational singing? Is the "Amen" at the end of hymns sung softly, and should there be a separation as at the end of a phrase? How should the following words be pronounced: "heaven," "given" and "Israel." Please suggest a good book on Choir directing (I have Dr. Wodell's). What is the correct method for holding a hymn book or anthem (one hand or two hands) and is it correct to fold an anthem into one page and turn it over and over until finished? Please outline the duties of an organist. Of a Choir Director.*—E. W. J.

A. You do not specify the stops of the organ, therefore we do not know what stops are available as substitutes. The Viol d'Orchestra and the Viol suggest the string family—the former the orchestral, while Viol (according to Audsley) is a name that may be accepted as generic of all labial stops of unimitative string tone, commonly known by the inappropriate name Gamba. Viol Diapason is probably intended to indicate Violin Diapason or Geigen Principal-stops of a combination of organ and string tone, with the organ tone predominant. The following is a suggestion for the modulation you mention



It is our custom to announce the hymn more softly than when playing for congregational singing. The singing of the *Amen* softly, is a matter of preference; but there should be a separation between the hymn and the *Amen*, suggesting a phrase. The dictionary supplies the following as the pronunciation of the words you mention: "heav'-en," "giv'en" and ĭz'-rā-ĕl. Do not pronounce the last syllable of "heaven" or "given" with the "un" sound. We suggest as a book for choir directing study—"Choral Technique and Interpretation" by Coward.

Since hymnals are sometimes rather heavy, and there is usually no turning of pages necessary, they might be held in both hands. With anthems, use the method which causes least commotion in the handling of the copies during singing. The duties of the organist, we should say, consist of playing for services and other occasions when the organ is used, and playing the piano for choir rehearsals, if organ is not used. The Choir Director is responsible for the work of the choir, training and so forth, and for securing proper accompaniment to the parts of the service where this is required. The respective duties of Organist and Choir Director may vary somewhat according to particular local arrangements.

Q. I own a reed organ with stops mentioned on enclosed list. The instrument bears the trade mark of The Beethoven Organ Company, Washington, New Jersey. Is the company still in existence? I would like you to recommend some music suitable for playing on this organ, as well as some books that would help me in stop combinations and so forth.
—A. V. H.

A. We do not think the firm you mention is now in existence. For music for the instrument we suggest:

"Classic and Modern Gems for the Organ," by Jackson; "Reed Organ Player," by Lewis; "59 Original Pieces for Harmonium," by Franck; "Reed Organ Selections for Church Use."

Landon's Reed Organ Method contains an article on "Stops and Their Management."

Q. Can you furnish the specification and name of the builder of the new organ for Westminster Abbey? Was this instrument completed in time for the Coronation?—C. F. J.

A. The specification of the organ in Westminster Abbey appears in "Organ Playing" by A. Eaglefield Hull. W. Hill and Son are named as the builders. The organ was rebuilt for the Coronation by Harrison and Harrison, at an expense of about twenty thousand pounds sterling. The revised specifications of this instrument appeared in the Organ Department of THE ETUDE for September, 1937.

Q. Many of the small residence organs include Synthetic Oboe and Synthetic Quintadena? How are these stops produced.—W. I

A. The Synthetic Oboe is usually produced by a combination of a soft 8′ string tone and the 2-2/3′ Nazard Flute. The Synthetic Quintadena is usually produced by a combination of the 8′ Stopped Diapason or Flute and 2-2/3′ Nazard Flute.

Q. Will you publish what you would consider a good two manual organ costing about $8,000? Will you state the stops, pipes and so forth—whether 61 pipes or 73 pipes? What the chief differences?—F. S.

A. The following specification can be built for approximately $8,000:

GREAT ORGAN

Open Diapason	8′	73 Pipes
Flute Harmonic	8′	73 Pipes
Gemshorn or 'Cello	8′	73 Pipes
Dulciana	8′	73 Pipes
Flute Harmonic	4′	73 Pipes
Octave	4′	73 Pipes
Twelfth	2-2/3′	61 Pipes
Fifteenth	2′	61 Pipes

SWELL ORGAN

Bourdon	16′	73 Pipes
Geigen Diapason	8′	73 Pipes
Rohr Flute	8′	73 Pipes
Salicional	8′	73 Pipes
Vox Celeste	8′	61 Pipes
Principal	4′	73 Pipes
Flute Triangulaire	4′	73 Pipes
Piccolo	2′	61 Pipes
Mixture	III Rks.	183 Pipes
Trumpet	8′	73 Pipes
Oboe	8′	73 Pipes
Vox Humana	8′	61 Pipes

PEDAL ORGAN

Open Diapason	16′	32 Pipes
Bourdon	16′	32 Pipes
Bourdon Dolce	16′	32 Notes
Octave	8′	12 Pipes
Major Flute	8′	12 Pipes
Gemshorn or 'Cello	8′	32 Notes
Flute Triangulaire	4′	32 Notes
Double Trumpet	16′	12 Pipes
Trumpet	8′	32 Notes

Usual couplers, including Swell to Pedal 4′ and Great to Pedal 4′. Two expression boxes—Swell and Great.

Stops having 73 or more pipes are so ranged as to carry out unification, or to make the stops effective throughout the range 4′ couplers.

Q. The organ which I play is about thirty years old. It has been equipped with a new console and the electrically controlled pneumatic system repaired. We are now faced with the necessity of either affecting extensive repairs, or replacing the old wind chests with entirely new mechanisms. The latter course will probably be followed. It is evident that the stops on the Swell could easily be interchanged with stops on the Great during these repairs. We would like to add, say three stops. Would you look over the enclosed list of stops, and advise what would be the most effective interchange, if any, and what additions would improve the organ? The Great Open Diapason is very loud.—E. L. B.

A. Under the conditions you name, we would advise a new instrument, using such pipes from the present instrument as are suitable for the new one. The old case, of course, may be utilized, as well as the console, if it has proven satisfactory, and if case and console will permit your proposed additions. We do not advise any interchange of stops. The additions we suggest:

(1) Great Organ—Octave 4′
(2) Swell Organ—Cornopean (bright) 8′
(3) Swell Organ—Oboe 8′

A Viole Celeste might be added for use with your present Viol d'Orchestra, or if the present stop is too keen a Salicional might be substituted in its place and a Vox Celeste added, or, a Salicional and Vox Celeste might be added and the present Viol d'Orchestra retained. The extension of the Swell Gedeckt to include a Nazard 2-2/3′ and Flautina 2′ and the extension of the suggested Cornopean to include a Clarion 4′ might also be found useful. If the Great Open Diapason is too loud the condition might also be corrected in the new instrument. Your pedal organ is very small as an Open Diapason 16′ and a Lieblich Gedeckt 16′ might be added. If the latter is included it might also appear as a Swell Organ stop (enclosed).

Q. I am studying musical composition. Will you tell me whether the enclosed melody is original with me, or whether it is copied from another composition?—W. D. W.

A. While the melody you quote is not familiar to us, we cannot tell whether it is original with you, as it might be included in some composition which has not come to our notice.

THE ACCORDION DEPARTMENT

On Purchasing An Accordion

By PIETRO DEIRO

As told to ElVera Collins

PART II. THE ADULT PURCHASER.

THE ADULT PURCHASERS of accordions may be divided into two classifications; those who wish to se new instruments and those who to get the best possible value in nstruments. Let us consider the new nents first.

o size, no adult should consider pur- g an instrument with less than 120 and 41 piano keys. This is called ndard type. It is obtainable either in ll sized accordion or in a slightly r instrument which is termed the rand model. The latter instrument is ularly recommended for ladies of stature as its size and weight make convenient to handle as an 80 bass lion, yet there is the advantage of 40 nal basses.

s indeed a mistaken idea that an should purchase a tiny accordion, which to learn, and then secure a full one later. Knowledge gained upon an instrument will be limited com- rate with the limitations of the in- ent. A beginner cannot harm an ac- n nor does he cause any more wear it than an advanced player. Both be- s and advanced players can seriously an accordion by careless handling and ence when the accordion is not in use.

purchasing of a new accordion is difficult task for the adult who has playing for sometime and has decided nge his old accordion for a new one. new recruit in the accordion world his task somewhat more difficult. He familiar with the standard makes of ments nor does he know the essential es to be considered when purchasing. first advice to such a prospect would go about his purchasing most de- tely. There are numerous trustworthy where one may be sure of no mis- sentation and it is surprising how even the novice can learn after a few iews with accordion salespeople. Be- embarking on a purchase cruise, it is to make a firm resolution not to suc- to any persuasions to place a deposit an instrument until all the leading s have been seen and their prices ared.

Seek Professional Advice

PURCHASERS have found it advan- us to enlist the aid of an accordion rity before making the final purchase. rdion teachers are glad to coöperate in respect and their judgment is reliable. essional accordionists likewise will r assistance. Should one have an ac- onist as a friend, he may be called to act as advisor in the purchase. ir advice is to confine the purchase to ndard make of instrument. There are ıany fine standard makes being dis- d that one need not feel his choice is d. Purchasers are frequently tempted hat appears to be an exceptional bar- Then again there is the other tempta- of the so-called "confidential discount." e apparent inducements should be thor- ly investigated because, while occa- lly there may be bona fide bargains, a novice has been lured into such a ase, only to regret it later. Much of quality of an accordion is concealed ot discernible to the eye. The flaws of strument also may be concealed from novice purchaser.

The quality of tone is naturally the most important feature to consider when purchasing. That is one of the chief reasons why it is advisable to have an accordion authority try out an instrument before it is purchased. His ear has been trained to distinguish between the various qualities of tone. The better accordions are now tuned so they produce the melodious resonant tones of the organ, or by the manipulation of the register switches, the sweet ethereal tones of the violin. These tonal qualities are quite a contrast to those of the old accordion which was tuned to produce a sharp, shrill sound.

When testing an accordion, ask that it be played very softly so that it may be determined if the reeds respond evenly. Loud playing will cover many defects which are revealed in soft playing. An instrument may be tuned correctly as to pitch but may not be tuned evenly as to color of tone. For instance, perhaps the greater part of the keyboard will produce a sweet quality of tone, while occasionally one may hear certain reeds which give forth a shrill tone. Every reed should be tuned perfectly not only as to pitch but as to quality. There are only a very few skilled tuners in the entire accordion industry and their services are naturally at a premium.

The action of the keys on the piano keyboard should be moderately stiff. A keyboard which has an action too easy is not recommended, for one cannot acquire rapid technic upon it. The modern keyboards are made low so the keys need to be depressed only a short distance. This is quite an improvement on the old high keyboards.

The Register Switches

THE STANDARD piano accordion has four sets of reeds for the right hand and five sets for the bass. This introduces the subject of register switches; for it is by their use that the number of reeds brought into action may be varied.

Instruments are now available with either one switch, two switches, or a multiple number of switches for the right hand keyboard. Those who play merely for their own amusement will no doubt find sufficient variety of tone in the one switch accordion. Those who contemplate doing professional orchestra or radio work should have at least two register switches. It is further recommended that before they purchase, it would be well to secure complete information on the multiple switch accordions. The variation of tonal combinations on these modern instruments is so great that many orchestra leaders insist upon their accordionists using them. They are particularly effective over the air for either solo playing or when combined with other instruments.

The bass register switch is a decided asset because it enables one to produce a full rich accompaniment or a subdued accompaniment in close harmony so the melodic line can be featured. The effectiveness of bass passages is enhanced when played on accordions with the bass switch.

The selection of the color of the instrument is purely a matter of personal choice. At present the vogue seems to lean toward black and the decorations have been reduced to a minimum. The bizarre accordion,

(*Continued on Page* 350)

Seventy-First Anniversary Year

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

Announcing the **SUMMER MASTER SCHOOL** for 1938, offering an unusually complete series in accredited courses in Music Education leading to Bachelor and Master of Music Education degrees.

Member of the North Central Association of Colleges and Secondary Schools, an institutional member of the National Association of Schools of Music; recognized by the Illinois State Examining Board for Teachers Certificates, and by the Board of Education of the City of Chicago. Credits and degrees are recognized by State Departments of Education.

The **COLLEGIATE FACULTY** for the Summer Master School will include concert artists and master teachers of national and international reputation such as: **Rudolph Ganz, Karl W. Gehrkens, Leon Sametini, Lazar S. Samoiloff, Erich Sorantin, Alexander Raab, Graham Reed, Silvio Scionti, John Carre, Max Wald, Mary Strawn Vernon, Oscar W. Anderson, Eleanor Harris Burgess, Hans Herman Rosenwald, Nelli Gardini, Belle Forbes Cutter, Helen Curtis, Mollie Margolies, Lillian Powers, LeRoy Wetzel, Charles H. Demorest, C. Gordon Wedertz, and many others.**

STUDENT AID available to a number of deserving students each summer in the form of part time employment in the College offices; other self-help opportunities are available to many students.

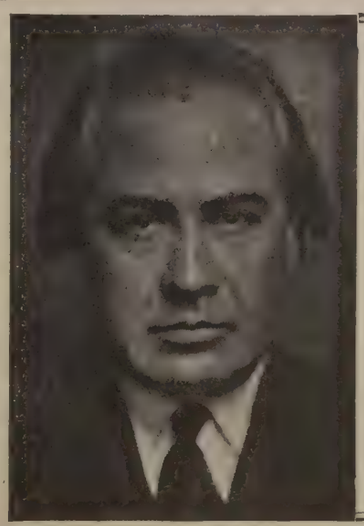
STUDENT DORMITORIES are located on the fourth, fifth and sixth floors of the college building; there are separate floors for both men and women students; rates are economical.

First Term Opens June 20th; Second Term Opens August 1st, 1938

Write now for Summer Catalog: Address the Registrar

CHICAGO MUSICAL COLLEGE

64 E. VAN BUREN ST. R. A. Elmquist, Business Manager CHICAGO, ILLINOIS



Alexander RAAB

will conduct his fifth annual

PIANO MASTER CLASS IN NEW YORK CITY

May 9th—June 11th, 1938

Special Course for Teachers

In addition to his regular classes, Mr. Raab will include instruction on the

MOOR DOUBLE KEYBOARD PIANO

Address inquiries to:

MARION BERGMAN, *Assistant*

522 Steinway Building

New York City Plaza 3-2450

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

ACCORDIONISTS

Just Issued!

- Our 1938 Thematic accordion music catalog. (Contains 130 pages) sent for 10c postage.
- Our 1938 accordion music catalog of 600 arrangements and 60 folios—contains 48 pages. Sent free.

O. PAGANI & BRO.

289 Bleecker St., New York

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Sixth Bach Festival, June 10 and 11, 1938. Send for catalogue or information to: ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

APPLETON, WISCONSIN

Carl J. Waterman, Dean

Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music

THEODORE PRESSER CO.

1712-14 Chestnut St. Phila., Pa.



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE



It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

Can You Concentrate When Playing the Violin?

By KAARE A. BOLGEN

MOST VIOLIN TEACHERS regularly warn their pupils not to waste time. The warning would be very commendable if it were not for the fact that so often they are referring to the wrong time. When they speak of wasting time, they generally allude to the time consumed in rosining the bow, wiping the violin, hunting for the right book and the right exercise, water drinking, and all the other little diversions that help the pupil through the practice and lesson hours. Seemingly they do not realize that the most prodigious amount of time is wasted while the student has his violin under his chin—the only waste of time that is directly harmful. The little diversions are innocent until the violin is picked up. But then they should be immediately forgotten. Unfortunately that is seldom the case. So very often the touch of the bow on the strings is merely a signal for reviewing and intensifying the diversions, and it in no way improves things that they now become entirely mental. This waste of time is generally known as lacking concentration.

It is, of course, impossible to calculate the exact number of hours lost in this fashion by the careless music student; but one might safely say that at least half of his actual practice time is spent adrift in a state of pleasant semiconsciousness; while some students never wake up from the wandering dreams until the violin is safely back in the case again.

To be fair to the music teacher we must emphasize that perhaps all of them stress the importance of concentration. But somehow or other there seems to be a vagueness about their use of the word, and some of them seem to miss the connection between a lack of concentration and waste of time. Therefore one can hear pupils being warned, on the one hand against the waste of time, and being told, on the other hand, to "Concentrate, concentrate"; as if the former were a matter of not drinking water, and the latter merely being asked to concentrate.

Are You Clear to the Pupil?

THE TEACHER WHO CRIES "Concentrate, concentrate," as a rule, neglects to ascertain whether or not the pupil knows what he is talking about, and more important still, whether he is able to carry that knowledge into practical use. Of course, we must stress that the whole subject of learning to concentrate is essentially dependent on the perseverance and intelligence of the pupil. The teacher at his best can only explain the meaning of the word and give a few outlines of action. The action itself is left to the student. But those explanations of the teacher are exactly what the student needs; it takes no more to give him a push in the right direction.

There is naturally no fundamental difference between concentration in violin playing and other concentration; but resulting from certain technical peculiarities, the task of learning to concentrate with a violin under the chin presents a few features which make worth while a separate treatment of the subject.

Now, to concentrate means to fix the attention on one specific object for any length of time. The definition is simple; the difficulty lies in carrying out its meaning. And to most people those are real difficulties, especially in our days, so hostile to anything fixed. The attention itself might be difficult enough to get hold of, not to speak of keeping it fixed for any length of time on the same thing, however interested one might be. As long as a man can follow a column of figures, or the action of a football game, he might be able to concentrate to a certain extent; but the moment he is left with his imagination to do something creative, he is lost.

The great mistake, generally responsible for most of the difficulties, is the mistake of trying to catch the attention as if it were a salmon trout, something that might be caught with a line and a hook. Just like the fisherman throws out his line, thus some people sit down repeating to themselves, "I must catch my attention, I must catch my attention"—which is their way of hooking on the bait. And then they patiently wait for the attention to bite. Let us immediately stress that the only way to catch the attention, is to try not to do so. That means, instead of frantically endeavouring to get hold of it, *one should calmly work to push back every thought unrelated to the subject in question.* Then the attention will be left, as a matter of necessity. In other words, one might say that concentration is negative rather than positive; it consists of pushing unrelated thoughts into the background rather than forcing the "attention" into a desired channel. The difficulty is not so much to keep up the interest in the subject as to keep away all other interests.

Another obstacle making concentration difficult for the student, is the problem of relaxation—or rather the word relaxation; for the moment one understands the meaning of the word, the main part of the problem is removed. Now, it is utterly impossible to concentrate without relaxation. The relation between the two is very much like that between the violin and the bow; the absence of the one makes the other incomplete. Equally similar are the difficulties in uniting the two. Just as the violin and the bow, at first, seem hostile to each other, so it is with concentration and relaxation. When one concentrates, there is a decided tendency to stiffen; when one relaxes, the mind very easily drifts off, released from all bonds of concentration. It is of the utmost importance to guard against this from the very beginning. The aim of every student must be to combine the two.

In speaking of relaxation, it might be well to distinguish between physical and mental relaxation. The first means to loosen or relax all the muscles whose actions are not absolutely necessary for the moment. It goes without saying that one cannot relax *all* the muscles; such action would result in the violin crashing to the floor, with the student following in a more leisurely fashion. One certainly cannot relax the muscles which are in use; they will remain under a strain until no longer in demand. Thus the object of relaxation is simply to detach all other muscles from those needed for the work. As few muscles as possible should be in action, and the moment they are no longer needed, they should join the great mass of relaxed muscles. Moreover, the working muscles, as far as possibe, should be independent of each other. One muscle, or one finger, should be able to exert itself to the fullest extent without influencing in the least the action of the next one.

Mental Relaxation

FOR PURPOSES of concentration, it is mainly the second type, the mental relaxation, which has practical importance. All concentration has its beginning in mental relaxation; unless the mind is relaxed, it cannot function smoothly; unless there is rest, there cannot be efficient action. The physical relaxation is mainly mentioned here because it is the logical step leading to mental relaxation; not until the body has lost its tenseness, can the mind find complete rest; with the body at ease, the activities of the brain can assume the unstrained, almost passive alertness, which is the essence of mental relaxation.

Much mental strain is a direct result of eye strain, the harmful effects of which cannot be exaggerated. Every student should be acquainted with the excellent method of eliminating this strain advocated by Dr. W. H. Bates, in his work "Perfect Sight." The method, very simply, is to cover the eyes with the palms of the hands (cup formed) for a few minutes at a time, excluding the light, and in that position try to see black, and no other gradation of color. Simple as it is, the method often has the most surprisingly relaxing effects.

And now, if the student has acquired some understanding of the terms concentration and relaxation, he may begin to change the understanding into practical knowledge and experience.

The first necessity is to choose an object for concentration, and the simpler the object, the better. To the violin student nothing could be more expedient than the drawing of the bow across the open strings. It involves no complicated coördinated actions, and yet it can give even the most advanced student ample matter on which to concentrate.

Having selected the matter to work with, the student should relax; if necessary sit down until all tenseness of body and mind is overcome.

Then all thoughts should be pushed away. If possible the student should make his mind a blank*. Although this in ma people seems to be a permanent conditi difficulties will be cropping up, the mome steps are taken to create such a conditi artificially. The main difficulty is that self-consciousness. The student who wor on pushing away thoughts, will be so co scious of thoughts that they seem to crow in on him from every side. However, t only thing he can do is to relax—and ke pushing them away.

The motion of the bow should not beg until such a condition is approximate acquired; and then it should begin with t utmost slowness and carefulness, the ey as well as the mind following the motio constantly watching the slant of the bo and its angle to the strings, the action the wrist, and the smoothness of the bo changes. The moment a single new, unr lated thought enters the mind, the moti should stop, not to be resumed until t intruding thought is quite dispelled.

Discard Unrelated Thoughts

IT MAY BE WELL to note here that the mor innocent and unobtrusive the thought, t more dangerous it will be. The ruminatio over yesterday's baseball game may easil be recognized as intruders and kicked ou The thoughts of what to practice next, o the other hand, seem so logically in plac that they seldom are classed with t enemies of concentration. The same is t case with most ideas related to music they seem in place; they are accepted a natural and welcome visitors. And there fore they are the most dangerous of the all. In their wake follow more unrelate thoughts, and soon the mind is wanderin

In the beginning this concentration pra tice should be carried on for short period of time only. Most of the energy of th student must as a matter of fact be spen on his preparations for the work (relaxa tion, pushing thoughts away, and so on With care, however, the difficulties shoul rapidly disappear, and the periods lengthe while the scope of concentration should b widened. More complicated bowings, scale and gradually simple melodies should b included in the practicing material. Th only thing to emphasize is that they *mus be familiar* to the student. A strange exer cise or a new composition might perhap seem to hold the attention for a while; bu we must make the distinction that it is th attention of curiosity. With familiarity, th same tendency to go to sleep will becom apparent in the student. Therefore, as fa as we are concerned here, the only real at tention of concentration is that which capable of holding on to familiar thing And the more familiar, the better. It typical of the amateur that he never play worse, or never is straying so far from th subject at hand, than when he is playin something he has known for years. Throug this simple concentration practice, however he should learn to play everything, no mat ter how well known, in the light of novelt and with the absorbed attention which in truth the secret of the artistic spirit.

In his poem, *Three Worlds,* John Townsend Trowbridge, American poet so popular at the middle of the last century, included these beautiful lines:

With years a richer life begins—
Ripe age gives tone to violins.

* Not to be confused with "going to sleep." detached, druglike condition of the mind, when any thought may enter.



ITO HAND MADE SUPER VIOLINS
Best Since Stradivari
...aken the country by storm. Musicians everywhere agree...ooth tone and workmanship they are the best built since...s. I make my violins all by HAND, like Stradivari did...finer, old wood that money can buy. My varnish is the life-long tireless research and rivals the varnishes of the Masters. Beautiful in appearance, magnificent in tone...of violin you have longed to own—for all artists. FREE—Tell me your requirements (Several prices). Give bank Rebuilt violins. Great values. Free catalog.
JOHN LEHTO
Master Violin Maker
935-14TH, SAN PEDRO, CALIF.

Henning Violin
DEEP - MELLOW - SOULFUL
For a limited time you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument; made possible by our many years of experience in violin making. Satisfaction guaranteed.
Write for Information
GUSTAV V. HENNING
301 Fischer Studio Seattle, Wash.

"VIOLINS"
...vesting Monthly Publication by Violin Expert.
Per issue 15c.
...DORING, P. O. Box 73, Evanston, Illinois.

SCENERY TO RENT
Operas, Plays, Pageants, etc. Newest Settings!
Rentals! Unexcelled Service! Lists. Address:
AMELIA GRAIN, INC., 245 S. 6th ST.
...ton Square Philadelphia, Pa.

KINNE MEMORIZE MUSIC
...ORIZING COURSE quick and sure
...ds forgetting Lessons by Correspondence
Write for details
KINNE, 1324 So. Lindenwood St., W. Philadelphia, Pa.

...EACH SWING PIANO
...achers: Make more money with this fascinating...New instruction book makes it easy. If we have...ol in your city write for Teachers' proposition.
...ENSEN SCHOOL, 752 Kimball Hall, Chicago.

SCHOOLS—COLLEGES

...IVERSE COLLEGE SCHOOL OF MUSIC
...arold A. Richey, Dean, Spartanburg, S. C.

...X CONSERVATORY OF MUSIC
Galesburg, Illinois
Catalog Free John Winter Thompson, Dir.

...RTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, ...matic Art. Esther C. Benson, M.M., President ...ty, Mont.

...ENANDOAH CONSERVATORY OF MUSIC
...s, and B. Mus. Ed. degrees. Rates reason...n the heart of the Shenandoah Valley, Day...rginia.



INCREASE YOUR INCOME!
Easily—Substantially—Pleasantly
— Take Subscriptions for —
THE ETUDE MUSIC MAGAZINE
— Write for particulars —
712 CHESTNUT ST. PHILADELPHIA, PA.

Concentration by its nature belongs to the moment, the present; we concentrate on what we are thinking, not on what we did or may think. But just as the eye is vaguely impressed with the close surroundings of the object of interest, so the mind should receive corresponding border impressions. This is especially true in playing the musical master works, where we have to concentrate on a number of complex problems. To get a true impression of a master painting, the eye has to see more than one single detail; and so must our concentration now be focused on slightly more than the exact present, to prevent the mind from being bent on the present to such an extent that the connection with the work as a whole will be cut off. If a thought of the next step of action could be added to the mental picture, perhaps also with some impression of the preceding passage, one would be in the middle of the subject, so to speak, entirely surrounded and absorbed by it, and thoroughly protected from undesirable intrusions of extraneous flights of the mind into realms of thought to which it is beguiled by past experiences.

In conclusion, a few pieces of general advice. Often during his practice, the student might feel quite suddenly tired and mentally exhausted. If he could accompany his efforts to rest and relax with something to eat, a slice of bread, a glass of milk, a piece of chocolate, or even a glass of water, he might in many instances feel an almost miraculous restoration. Any other little diversion should also be welcome, provided its interest is not too strong and lasting. We must also mention here the importance of always planning short periods of rest before and after the practice hour. Especially towards the end of the hour, the mind of the student seems to stray ahead to the things he has planned to do the moment the violin is in the case. A strict habit of fifteen minutes' rest at the close of each hour would to a great extent remove such tendencies. Upon the whole, the student should spend more time on his rest, because the minutes thus lost, will be manifold recaptured in concentrated work.

The Value of a Good Instrument

By HUGO NORDEN

A VIOLINIST is no better than his instrument. Were this truth more generally appreciated, fewer pupils would quit their violin lessons and advanced players would not give so many indifferent performances.

No person with a weak, raucous or otherwise disagreeable voice would ever expect to become a good singer. Or, could a singer acquire a better voice, he would make any sacrifice whatever to do so. Yet, all too often, violin students are blind to the need of a good instrument, erroneously believing that they can learn just as well on a poor one.

The most prodigious technical skill cannot be properly demonstrated on a bad violin. For even though a violinist may be able to play a trill with electrifying rapidity, what results can he obtain if his instrument is dull and unresponsive? Or, if an artist has the intellectual insight and bowing technic to bring out the subtle, implied counterpoint of a Bach sonata, his efforts are of but little value if his instrument is inadequate to produce the delicate tonal shadings he desires. Or again, the performer, who has the ability to draw a truly beautiful tone, can find no gratification in playing on an inferior instrument.

This holds true with the beginner as well as with the advanced player; and the parent who gives his son or daughter a poor instrument on which to begin, in order to find out if he likes it, is extending a most cordial invitation to failure and loss of interest to nip the child's musical endeavors in the bud. For though a pupil has merely reached the stage where he is learning to draw a straight, firm bow, his efforts can fructify agreeably only if he has an adequate violin.

To place a fine instrument in the hands of a child is to challenge him to do his best. In most cases pupils will respond to this challenge with considerable zeal, because as they develop technically they find pleasure in the variety of tonal effects which they can produce. On the other hand, when given a poor instrument they are incapable of producing anything worth while and consequently the interest wanes.

Of course, not all students are in a position to be provided with fine violins. But a pupil, with even a fair violin, can see to it that it is in the best possible condition by keeping it properly adjusted and fitted with good strings. By so doing, even a comparatively poor violin can be made to sound fairly well, even though its tone may not be entirely pleasing.

A Violin Teacher's Work Basket

By ADA E. CAMPBELL

IT WILL BE FOUND very useful to have a basket on top of the studio piano (or desk) in which these articles may be kept:

Pencils (black, blue and red)
Eraser
Scissors
Bridges
Strings
Mute
Knife
Small pliers
Tuner
Pencil sharpener
Rosin
Mending Tape
Violin Tuner
Tail Gut

Much valuable time can be saved by having such supplies conveniently placed when needed.

* * * * *

Joachim on Harmonics

"We could hardly expect a pupil to play with ease and artistic effect the harmonic notes of the artificial kind, even if he had gained a thorough knowledge of the first position and a good flexible style of bowing. The execution of harmonics demands a certainty of technic on the fingerboard and a dexterity in bowing such as only years of hard practice can give. In order, however, to convey to the pupil a correct idea of the functions of the left hand, it is advisable to give a detailed explanation of the divisions of the string, because the subject is one of great importance."—Joseph Joachim.

Have You Studied Harmony?

Music is a universal language and like the language of speech has its own grammar. The grammar of Music is Harmony—and if you have not studied the subject you should not delay any longer.

Learn to analyze compositions — to identify the chords used and thereby get an intimate knowledge of the intention of the composer. You get at a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used. A knowledge of Harmony helps to satisfy the natural curiosity of every player, which is "How did the composer write it?"

By the study of Harmony you learn to correct errors in notation, which occur even in the best editions of music; also to know when apparent discords are correct.

Harmony will help you to memorize more easily and more permanently because you understand the reason for the progression of chords used, and are able, therefore, more readily to carry the composition in mind.

Let us give you free, a practical demonstration of the thoroughness of the University Extension Conservatory methods and how easily you can master any of our courses. Sample lessons will be sent without obligation to you.

Only by making an examination of the actual lessons can you form an intelligent opinion of the real merit of this remarkable method of music instruction. Let us send you these lessons. They will show you how quickly you can equip yourself for greater things in a musical way and make more money from music than ever before.

Get Catalog and Sample Lessons of our Harmony course or any of our other courses which interest you the most. As this will place you under no obligation whatever, you have everything to gain and nothing to lose. State age and course in which interested. Try the Lessons, then decide.

University Extension Conservatory
1525 E. 53rd St.
Dept. A-111 Chicago, Illinois

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-111
1525 E. 53rd St. Chicago

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

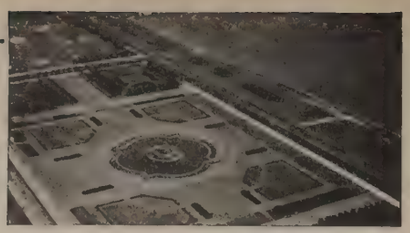
☐ Piano, Normal Course for teachers	☐ Adv. Composition	☐ Violin
☐ Piano, Course for Students	☐ Trumpet	☐ Guitar
☐ Public School Music	☐ Cornet	☐ Ear Training and Sight Singing
☐ Harmony	☐ Voice	☐ Mandolin
	☐ History of Music	☐ Saxophone
	☐ Choral Conducting	☐ Piano Accordion
	☐ Clarinet	

Name ..... Age.....
Street No. .....
City ..... State.....

ENROLL NOW

FOR LOW COST SUMMER COURSES

There's still time to plan for your summer study at Sherwood. Special low cost courses for students and teachers by a faculty of 75 outstanding teachers; cultural and recreational opportunities of cool, lake-breeze-swept Chicago. Write today for catalog and all-expense estimate.



Airplane view of Grant Park, opposite Sherwood Music School

Private instruction in piano, voice, violin, organ, cello, wind instruments, theory, composition, dramatic art and dancing. Special short-term classes in 50 subjects, including piano normal class, teaching repertoire, class piano, master classes in violin and voice, public school music, band, orchestra and choral conducting, theory, composition, microphone technique and many others.

Dormitory accommodations. Certificates, diplomas and degrees awarded.

SHERWOOD MUSIC SCHOOL

410 S. MICHIGAN AVENUE, CHICAGO, ILLINOIS

Institutional Member of the National Association of Schools of Music

Chicago Conservatory

Edgar Nelson, President — Edgar Brazelton, Dean

Robert Macdonald, Vice-President

O. E. Robinson, Public School Music — Loro Gooch, Manager

Chicago Conservatory was established in 1857. Among the distinguished faculty of 165 teachers are many who have received national acclaim • Thorough instruction in Piano, Voice, Violin, Cello, Organ, Public School Music, Dramatic Art, Special courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training, and Normal Methods. Bachelor and Master of Music and Dramatic Art degrees.

SUMMER SESSIONS *(6 weeks each)* 1st Term—May 16; **Major Term—June 27**; 3rd Term—August 8

Institutional Member of the National Association of Schools of Music

Dormitory accommodations. Write for catalog E.T. and full information.

JEANNE HOWARD, REGISTRAR • 25 E. JACKSON BLVD., CHICAGO, ILL.

A professional school in a university environment

For Free Bulletins Write to

SCHOOL OF MUSIC

1830 Sherman Avenue

Evanston, Illinois

NORTHWESTERN UNIVERSITY

SCHOOL OF MUSIC

OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.

Eight Weeks Summer Session June 27th to August 19th.

CHARLES A. SINK, President

Box 1004, Ann Arbor, Michigan

Resident and Correspondence Normal Courses for Piano Teachers—

1. **Oxford Piano Course** (for class and individual instruction)
2. **Music for the Pre-School Child**

Direction: GAIL MARTIN HAAKE

Intensive resident courses offered in 1938 Summer Session, AMERICAN CONSERVATORY OF MUSIC, June 23rd to July 27th. Courses accredited toward Certificates and Bachelor Degrees, For detailed information, tuition fees room and board, etc., address—

GAIL MARTIN HAAKE

American Conservatory of Music

507 Kimball Hall — Chicago, Illinois

DETROIT INSTITUTE OF MUSICAL ART

MICHIGAN'S FOREMOST SCHOOL OF MUSIC

Institutional Member of the National Association of Music Schools. 34th year. All branches of Music and Dramatic Art. Many free advantages. Faculty of 84 artists. Accredited Teachers' Certificates, Diplomas, and Degrees. Desirable boarding accommodations. For Catalog and View Book.

Address H. B. MANVILLE, Bus. Manager

Dept.2—52 Putnam Ave., Detroit, Mich.

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President.

34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.

Box E, 306 S. Wabash Ave., Chicago.

Etude Advertisements are Bulletins of Splendid Buying Opportunities - - -

ANNUAL SUMMER SCHOOL

June 20 to July 30

Courses toward Bachelor of Music, Artist Diploma

Faculty of Nationally Known Musicians

The Cleveland Institute of Music

BERYL RUBINSTEIN, Director — 2605 Euclid Avenue, Cleveland, O.

OBERLIN CONSERVATORY of MUSIC

Offers men and women thorough instruction in all branches of music. Mus.B. degree. Forty-six specialist teachers. Graduates prominent in musical world as concert artists, music teachers and supervisors in public and private schools, directors of conservatories, deans of college music departments. Excellent equipment—numerous studios, over 200 practice rooms. Twenty-three modern organs including two large recital instruments. World-famous artists and organizations appear in artist-recital course. Weekly student-recitals in Warner Concert Hall, seating 800. Oberlin College on same campus makes possible excellent combination courses. High school required. *Established* 1865. Catalog.

Frank H. Shaw, Director, Box 558, Oberlin, Ohio

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Not Widely Known.

D. K.—I do not know the violin maker you ask about, nor have I seen any of his violins. I am not acquainted with the violinist you mention. There are thousands of excellent violin makers and players in the United States who have never attained wide publicity.

A Gobetti Copy.

M. L. G.—I cannot give an accurate opinion of your violin without seeing it. According to the label it is a copy of a violin made by Francesco Gobetti, in Venice; therefore it is not original. It may be a good violin, for all that. Gobetti had considerable reputation among the Venetian makers. Take your violin to some of the violin dealers in Boston, where you live, and they can examine your instrument and give you full details. Any music store can give you the addresses of violin experts.

Professional or Amateur.

A. F. K.—With the practice, and the private violin lessons you have had in earlier years, I should judge that your chances for doing professional violin work with further practice are very good, especially as you say you are able, from now on, to devote five hours daily to your violin. I should want to know you, however, and hear you play, to be able to give a really dependable opinion as to how high you might be able to rise in the profession. Your best course would be to consult an eminent violinist in New York City, where you live, play for him, and get his opinion as to your talent, and your chances of becoming a professional. Better still, study a year with an eminent violin teacher. At the end of that time he would know all about you, your talent, your natural aptitude for violin technic, and so on. He would be able to advise you as to your chances for becoming a professional, or whether it would be best to study the violin only for your own pleasure, as you say you have a passionate love for music.

Another Unknown Maker.

F. W. C.—I cannot find the maker of your violin in any of the lists of famous makers, but then, there are thousands of these craftsmen, with only local reputations, scattered all over the world. I cannot express any opinion of your violin without seeing it. It was evidently made in one of the Scandinavian countries, and may be an excellent instrument. Your only course of getting at the true value and quality of the violin would be to submit it to an experienced violin expert. As you live in Canada, you might find such an expert in Toronto, Montreal or Quebec. If you visit any of these cities, take your violin with you, and consult a reliable authority. Any large music store in these cities can give you the address of such an expert. No one can judge a violin from a written description.

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF

Music

offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., B. M. E., Ph. B., and M. M.

A Professional School with University Prestige

A faculty of National and International Reputation

The Department of Drama offers a 3-year Course in Acting Technic, Production, Rehearsal and Performance, Interpretation, Voice and Diction, Eurithmics, Makeup, History of the Theatre, Electives.

Address Registrar for Bulletin

DePAUL UNIVERSITY

Room 401, 64 E. Lake Street, Chicago, Ill.

Pure Intonation.

H. E. M.—Teaching pupils to play in ab lutely correct intonation is one of the m difficult problems of the violin teacher. Y pupil, with whom you have so much troub may be "tone deaf"; that is, seemingly unab through some defect in the hearing, to play correct intonation. Then again, her intonati may be capable of great improvement, if y devote attention to it. It helps to have suc pupil study singing, and also to study vi scales and arpeggi. Practicing simple melodi which the little pupil knows by heart, a helps. The teacher must constantly corr slips of intonation, and have the pupil, rep the incorrect passages over and over aga until correct intonation has been attained. pupil who has thoroughly mastered the scal and knows where the semitones lie, and al plays the arpeggi correctly in all keys w have a good foundation for correct intonati

Schubert's *The Bee*

Y. I. T.—One of the Bagatelles by Franc (not Franz) Schubert, No. 9, *L'Abeille (T Bee)*, is a short and very effective number f violin and piano, which is much heard in c cert. It has some very effective arpeggio wo A pupil, who has mastered the first half Kreutzer, can play it.

Violins by Borelli.

R. W. E. 1. Andreas Borelli was an Itali violin maker of some note, who made violi at Parma (Italy) in the eighteenth centur His violins are mostly of the Guarnerius (a other famous Italian maker) type. They ha dark red varnish; a top of wide grain spru and a back of two pieces of flamed maple. cannot fix a price on a violin I have nev seen, as violins by the same maker vary co siderably in price according to quality, pres vation, beauty, and so on. However I find o of these violins quoted in an American viol catalog at $350. You might write to a deal in old violins, and get late quotations on th instruments. 2. You will find scales (up to t seventh position) arpeggi, and technical wor in Hohmann's "Practical Method for the Vi lin, Book 4," and Hermann's "Violin Sch Book 2."

Cannot Locate.

F. R.—I cannot find the name of the vio maker about whom you inquire, nor do I kn the reputation of the repairmen you mentio but you must remember that there are hu dreds of violin makers and repairmen sc tered all over the world, very few of wh are widely known. Write to a violin dealer one of the large cities; he may know som thing of the maker of your violin, and could also attend to the repairs you say yo violin needs.

Repairing a Stainer (?).

J. S. H. 1. Jacobus Stainer was a famo German violin maker, whose violins at o time sold as high as $4,000; but they have c creased in value of late years, as Cremon Stradivarius, Guarnerius, and other Itali makers have displaced them in the estimati of concert artists. I should judge that yo violin is an imitation, as it has the na "Stainer" stamped on the back. Genui Stainers have the labels on paper, pasted i side the violin. The Stainer model is ve high. The tone is beautiful and sympathet but lacks volume and brilliance. 2. Witho seeing it, I cannot say if your violin is wor repairing. According to your description certainly has "been through the war." A clev repairer could no doubt restore it to somethi like its original condition, but whether it wou be worth the expense I cannot say. Take it a good repairer, and he can give you an es mate of the cost, and whether it would worth while.

* * *

Sight-reading demands careful consi eration by the conscientious teacher, a it is a matter of such grave importan that an argument in favor of it wou seem trite. But to emphasize it to the c clusion of memory work would be serious a mistake as memorizing to t exclusion of sight-reading (which, in r teaching, is inconceivable).—Bevitt.

Ready March 15, 1938

oice Melodies
from the
STER COMPOSERS
A Collection for
ientary School Orchestras
STRATED
BY R. E. HILDRETH
All String Parts Bowed and Fingered

Contents

.....Arioso
OVEN .....In the Dark of Night
MS .....Waltz and Lullaby
(.....Marchioness
:Y .....Gigue
EL .....Market Day
N .....Constantinople
ELSSOHN .....Canzonetta
RT .....Marquis
ELL .....Scotch Air
AU .....Tambourin
BERT .....Aspiration
BERT .....Shepherd Dance
MANN .....On an April Morning
AIKOWSKY .....Legend

INSTRUMENTATION

in (lead) ..... Bassoon
A (ad Lib.) ..... 1st Clarinet in B♭
(obligato) ..... 2d Clarinet in B♭
(obligato) ..... E♭ Alto Saxophone
n ..... B♭ Tenor Saxophone
n (Viola sub.) ..... 1st Trumpet in B♭
..... 2d Trumpet in B♭
..... 1st and 2d Horns in F
ass ..... 1st and 2d E♭ Horns
..... Trom. or Bar., B. C.
..... Trom. or Bar., T. C.
..... Drums

Conductor—Piano

PRICES

ctor-Piano ..... .65
her books, each ..... .35
ll numbers also obtainable separately.

PRICES
Small Orch., .75 Full Orch., 1.10

Just Published

Every Lesson a Tune
Every Tune a Lesson

elody-First
Band Book
A Unisonal Instructor
or ALL Band Instruments
By
FORTUNATO SORDILLO
nt Director of Music, Boston Public Schools

PRICES
book, .30; Piano Acc. and Teacher's Guide, .60

ND INSTRUCTOR:
ELODY-FIRST BAND BOOK, there are no un-
ed players, because (with two exceptions, and these
can be assigned alternative books) every book is a
book. You can send a student home with something
will practise because he will enjoy practising it;
he play Alto, Oboe, Bassoon, or Baritone—it
o difference! Especially if, with a pianist available,
se is taken of the cleverly-harmonized Piano Ac-
ment, which makes even the playing of the scales
musical experience.

ors, B. & O. Leaders and Organizers, only:
ve FREE
Violin book of "Choice-Melodies"
et book of "Melody-First"
edition, with striking cover-design, check in square
, clip, and mail to us with your name, name of
r organization, and your musical status.

alter Jacobs, Inc.
Boylston Street, BOSTON MASS.

ilt Band & Orchestra Instruments
ONESTLY REBUILT—FULLY GUARANTEED
prices. Please specify instrument in which you are
d. Distributors King Band Instruments.
WIN COMPANY, Dept. E-5, 1613 Chestnut St., Phila., Pa.

ING PIANO PLAYING
New instruction book, with Hemo
directions. It teaches you quickly, cheaply, easily.
ionize tunes with professional bass and breaks.
Write for FREE DESCRIPTIVE FOLDER.
CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

ake THE ETUDE Your Marketing Place
ude Advertisers Open the Doors to Real
Opportunities

Bands and Orchestras

(Continued from Page 297)

flexible and more resonant tone. Each of these types of mouthpieces will require reeds of various strengths. Again the determination of proper mouthpiece for the individual becomes a matter of experiment.

The number of players in our school bands that play upon mouthpieces and reeds wholly unsuited to their needs is indeed surprising. This is responsible for much of the inferior tone quality found among our school organizations.

Aids to Development of Good Tone Quality

THE INFLUENCE ON TONE of the type of music which our bands play is profound. I am convinced that too much rehearsal time is spent in the practicing of music which moves too rapidly for the young player; the average high school band which plays the standard marches and light overtures proficiently sounds quite different when attempting some of the works arranged in choral style.

More stress and emphasis upon works of this nature will soon pay dividends in the development of good tone quality. Music of this type demands the utmost in breath control, and cannot be satisfactorily performed without strict adherence to the various factors we have already discussed.

A good tone on any instrument means that the tone is pure, clear, bell-like, and without snarl or roughness. It matters not whether the tone be short or long, its quality must be without distortion. Most young players seem to lose the quality in proportion to the length of the tone; the reason for it is that long notes are made with one system of attack, release, and breath control, while the shorter tones are played with another method, or in some instances without method at all.

The real fault lies in the fact that as the tone becomes shorter, the player emphasizes the force of the attack and plays with less breath line. Consequently a short, sharp, snarly tone is produced; one can easily see that too many marches or fast moving selections played at the proper *tempo* will have a bad influence on the quality of tone of the young player. This is especially true at the initial stages when the student is just beginning to acquire the proper methods of tone production.

I realize that we are called upon to play for events requiring numerous marches, and so on, and it was just this sort of situation which led me at Hobart, Indiana, to rehearse my bands in "Slow motion," that is, practice of marches and other rapid *tempo* numbers in choral *tempo* and style. For example, a march in six-eight meter was first rehearsed in a moderate *tempo*, six beats to the measure. *Tempo* was increased as the additional performances warranted, it being borne in mind, however, that tone quality in the more rapid *tempo* must be just as pure as when playing in the slow *tempo*. We were thus using the march as a means to developing good tone quality and intonation. In addition we were enabled to study the composition from the standpoint of tuning, breath control, balance and blend, as well as receive training of the ear.

It is truly amazing what a few readings at this *tempo* will do in the way of improving the bands' general ensemble as well as its tone quality. Attacks and releases are less likely to be raspy or rough, and the attitude of the student toward the manner of executing a march is rapidly changed. He begins to see that there is something other than the mere technical problems in good performance, and that his tone quality must be just as beautiful in the march as it is in any other selection.

We are approaching the time for the various regional festivals this spring, anxious for good ratings and true musical perfection. If we master and understand the elements which give us excellent tone quality, we have the secret by which we may secure a finer and worthier standing for our bands. Let our motto be, "Tune up—Tone up."

Music Extension Study Course

(Continued from Page 298)

JOE AT THE CIRCUS
By MATHILDE BILBRO

This piece is descriptive in character and, as suggested by the title, depicts scenes at the circus. Cowboys, Indians, galloping horses and playing bands, all come in for their share of the picture. The various effects are all cued in so that they cannot possibly be missed.

Be sure that all accents and slur signs are observed. These are essential in producing desired effects.

TIT-TAT-TOE
By BERNEICE ROSE COPELAND

This little number, while very short—it is only sixteen measures in length—develops grace note playing and affords also a bit of practice in broken chords in both hands.

Written in G major, the *tempo* is *Allegretto*, light and lively, and it ranges from *pianissimo* to *mezzoforte* in tone.

IN MY WHITE BOAT
By WILLIAM O. MUNN

Mr. Munn has written many charming little melodies for elementary piano. This one develops melody playing in the left hand against a chord accompaniment in the right. In measure 16 the right hand takes the melody and carries it to the end of measure 32.

The accompanying words help to lend atmosphere to this attractive piece.

BROKEN DOLLY
By LA MARR CHAPMAN

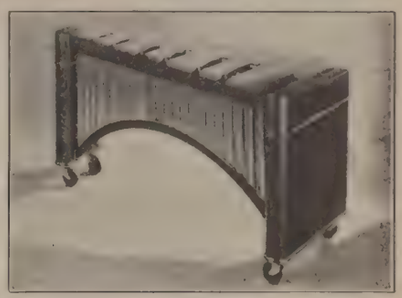
Another first grade piece in which the right hand carries the melody throughout and remains in the five-finger position.

The left hand, for the most part, employs only two chords in broken form—the tonic and dominant seventh. Because of the well ordered patterns, it will be found easy to memorize. Written in the minor key, which is in keeping with the title, it should be played at slow *tempo* and well sustained throughout.

CRISSCROSS
By NINA MITCHELL

This little piece provides excellent practice in playing interlocking passages. It should be learned first at slow *tempo* and with well articulated finger *legato*. As speed develops, the fingers are to be kept closer to the keys until finally the triplets are rolled and tossed from one hand to the other. The title is aptly chosen as it describes exactly the character of the piece.

Carry Out
that
IMPULSE



Play This *Thrilling* Instrument—It's *Easy!*

There's no music so sweet to a musician as applause—and no surer way to win applause than to play the new Deagan Imperial Marimba.

It's a masterpiece of design so beautiful you'll be proud to give it a place in your living room—and so rich in tone that you'll fall in love with it the moment you hear it.

Easiest of all instruments to play—and especially easy if you've studied piano. Write today for full details.

J. C. DEAGAN, Inc.
Dept. E-5 1770 Berteau Avenue Chicago, Ill.

SPECIAL!
MAGAZINE OFFER

The Etude Music Magazine
(ONE YEAR)
AND *your choice of any*
3 OF THESE PUBLICATIONS All For Only $3.25

(Above price does not include Canadian or Foreign Postage)

Place (X) before 3 magazines desired

☐ Better Homes & Gardens ..... 1 yr.
☐ Household Magazine. 2 yrs.
☐ Fact Digest..... 1 yr.
☐ Pathfinder, (52 issues). 1 yr.
☐ Boys' Life (For all Boys) 1 yr.
☐ Woman's World .... 2 yrs.
☐ Outdoors ..... 1 yr.
☐ Silver Screen..... 1 yr.
☐ American Cookery... 6 mos.
☐ Hunting & Fishing... 1 yr.
☐ Popular Science Monthly ..... 6 mos.
☐ National Sportsman.. 1 yr.
☐ Parents' Magazine... 6 mos.
☐ Young America for Boys and Girls.... 42 copies

Check, Clip and Mail This Block with Payment to:
THE ETUDE MUSIC MAGAZINE
1712 Chestnut St., PHILA., PA.

Peabody Conservatory

OTTO ORTMANN, Director
BALTIMORE, MD.

Recognized as the leading endowed musical conservatory of the country

Summer Session June 27th August 6th

Staff of eminent European and American Masters including:

FRANK BIBB — FRANK GITTELSON — HOWARD R. THATCHER
WILMER BARTHOLOMEW — CARLOTTA HELLER — MABEL THOMAS
CHARLES COURBOIN — PASQUALE TALLARICO — REINALD WERRENRATH

Credits may be offered toward both the Peabody Teacher's Certificate and the B. Mus. Degree. By special arrangement with the Johns Hopkins University, credits in certain branches may be offered toward its B. S. Degree.

Tuition $20 to $35, according to study

Practice Pianos and Organs Available

Circulars Mailed — FREDERICK R. HUBER, Manager

Arrangements for classes now being made

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

July 5 to August 12, 1938

Accredited music courses leading to diplomas, teacher's certificate, and Bachelor of Science and Master of Science degrees. Instrumental and vocal instruction for beginning and advanced students, repertoire classes, methods and materials, public school music, theory, composition, and musicology. Special department for high school students.

Reservations now being received.

Catalog on request

130 Claremont Avenue — Room E — New York, N. Y.

California Music Colony

La Jolla, California — July 4 to August 12, 1938

A SEASIDE SUMMER HOME

Ideal Living Conditions

REST — RECREATION — STUDY

Moderate Cost

For picture bulletin write to E. H. Wilcox, La Jolla, California

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA

An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: **Harold A. Richey, *Dean***

Mr. and Mrs. Crosby Adams
Montreat, North Carolina, 1938
SUMMER CLASSES
***for* TEACHERS OF PIANO**

Atlanta, Ga.	June 16-21
Montreat, N. C.	June 30-July 5
Montreat, N. C.	July 28-August 2

THE NEW YORK VOICE FORUM
2nd Summer Session—July 31-August 14
Discussions and Demonstrations of Voice Methods, Old Italian, Modern Scientific, Newest Psychological Teachings. Voice Training for Children. Representative Teachers.
Write for Circular
LOUISE WEIGESTER, Director
160 West 73 Street — New York City

Answering Etude Advertisements always pays and delights the reader.

GUSTAVE L. BECKER
Pupil of Moszkowski, Scharwenka and Rudorff. Former President New York State Music Teachers Association.
Pianist, Composer, Author and Teacher
"One of America's most gifted and experienced teachers." (Comment of a distinguished Educator. Name furnished on request.)
Offers a special summer course in theory and practice of piano playing, to young teachers and advanced students, so that teachers, busy during the rest of the year, may keep in touch with new methods and be helped in solving their own problems. Mr. Becker gives his personal attention to every pupil's particular aims and needs.
GUSTAVE L. BECKER
Studio 610, Steinway Hall
113 West 57th Street — New York City

The Revised and Enlarged
DUNNING COURSE OF MUSIC STUDY
Jean Warren Carrick, International Dean, appointed by Mrs. Carre Louise Dunning, Originator
Normal Classes for teachers will be conducted by the Dunning Faculty Normal Teachers throughout the United States and Canada
For dates and information address
940 S. E. 68 Avenue, Portland, Oregon

The Coöperation of Teacher and Parent

By ANNA E. EDGAR

THE RAPID GROWTH and far flung popularity of the Parent-Teacher Association in the public schools is proof of the inestimable value of this organization.

Probably the strongest link is that it awakens parents to the fact of their responsibility to assist the teacher, as well as the child, in all ways possible. Some parents seem to feel that sending a child off with a clean face, in time to avoid the tardy bell, is the extent of their part in the program.

The teacher of piano many times encounters this same lack of interest and help on the part of the mother. It is strange how very few children will voluntarily and consistently work at anything unless they all the time feel an urge and sympathetic help behind them.

Feeling strongly this need of coöpe and also a desire to thank the mothers efforts had played such a large part in children's progress, the idea of giving at the teacher's home, near the beg of the teaching year, was carried ou

When all had arrived the teacher an informal talk along these lines— stories and anecdotes, which are so ful in a teacher's experience, were told many discouragements on all sides discussed, but the point stressed wa value of the child's musical education that time, money and effort spent fre these important years would pay dividends for life.

The tea table was as attractive as it inviting, and the result of the after was in evidence all through the year

The School Accompanist

(*Continued from Page* 296)

a good accompanist is merely a sensible and practical way of insuring a more perfect performance. If you do not know this, and act on your knowledge, you are merely being short-sighted."

Alternate Accompanists

IN CLOSING, the author wishes to recommend that in the larger schools two pianists be appointed for each accompanied group. This will give twice as many pupils a chance to have the invaluable experience of playing accompaniments, and it will provide for having an alternate present at all times. In the case of vocal groups, the accompanist who is not playing should sing, unless his voice is too bad. He will accompany better if he himself sings with a choral group, and such a dual program will make the experience doubly valuable.

In small schools the second pianist will sometimes be a younger pupil, one of lesser experience—an understudy in fact. In this case the younger pupil will sit beside the older one during the rehearsal, following the music; and the first accompanist will take considerable responsibility for teaching his understudy. Such coaching will increase the first pianist's ability too, just as all teaching has a tendency to develop the teacher quite as much as the pupil.

Accompanying is so valuable a deve mental experience that the much teacher will take considerable troubl provide opportunities for his tale pupils to play accompaniments. Ofte will be possible for the teacher to b together a school singer and a sc pianist, who have not known each o and who never would have become quainted had not the teacher suggested they work together. Or it may be a vi ist, a violoncellist, or a clarinettist, a pianist. Sometimes an adult singer player in the community would be gla have the services of a good accompa from the high school, and especially these services were free. Here is a sp did opportunity for a music teacher follow the doctrine of individual differen by providing his talented pupil with another opportunity for developing his p ticular powers and interests.

* * *

Accompanying is a fine art, and the companist has much to do with the arti success of the performance—almost much as the soloist or conductor. Let take the trouble, then, to select our acco panists with discrimination and to tr them with both intelligence and ardor.

The Goal Is Always Music

(*Continued from Page* 285)

himself, struggling for the last time in his life to throw off a chronic dejection; and as the work proceeds he actually succeeds in the attempt. This was his last hope; and who knows but that, had Joachim performed this good composition successfully, Schumann's collapse might have been retarded? Though Schumann's wish has come true eighty-four years too late, it still is our duty to fulfill it; and most certainly there is no other music that is more interesting in its appeal, more pleading, more touching than this one. It becomes even more so as the mood brightens; for we know what supreme courage it represents. It is surely unique. It is wrong and brutal to approach it otherwise. The way it is, it remains one of the sublimest and rarest passages in musical literature.

The concerto is also interesting as a p cursor for the "Concerto in C" by Brah to which it bears many striking simil ities. For a period of years Brahms w intimately acquainted with this particu work; and his glorious concerto stands an eternal tribute to Schumann.

One cannot always find long lost mast pieces to be carried before his heare but in every piece he plays, be it a sim minuet or a noble concerto, one has chance of discovering it for his own s exactly as if it were a new creati and of bringing forth from it a perso conception of meaning. Indeed, this is only an opportunity, but a responsibil It represents, to my way of thinking, best approach to music, let alone of vi playing.

* * * * * *

"A man can think of music in such a way that it shall be to him not only a religion but morals, and, if he is great enough, keep his sense of humour as well."—Mr. A. H. Fox Strangways.



...m in Gregorian Chant

...Will you kindly help me with the Gre... Chant? I am sending sample of the ...lus Mass." I am not sure about the rhyth... ...roups of triplets and fourths here. Does ...n that every eighth note is to be taken ...he indicated speed regardless of triplets, ...on? Does a dash on top of such a note ...to lessen its value? And the little dash ...to take one's breath in singing?—Miss



...I have asked the well-known choral ...ctor, Olaf Christiansen, to help me solve ...roblem and he tells me that each eighth ...s given the same value regardless of its ...ng and that the real rhythm is deter... ...by the text. The *tempo* is approximately ...= 138, but the rhythm is flexible. The ...dash above a note indicates a slight pro... ...ion of the tone. The short vertical line ...the top line indicates that breath *may* ...en at that point; while the long vertical ...ross the middle of the staff is a sign that ...*is* to be taken. Professor Christiansen ...sts that you study the following books: ...tinsong Accompaniment," by J. H. Ar... "Plainsong in Church and School" ...), by John Brown. ...h of these may be obtained through the ...hers of THE ETUDE.

...ony Study as an Aid to Piano Playing

...Will you please tell me if it is wrong to ...ithout consciously registering the names ...notes first or by finding notes from their ...onship to other notes.—Miss O. H.

...No, it is not "wrong." It is true, how... ...that the real musician does not merely ...w his ear" but is aware of the harmonic ...onships of notes to one another. This is ...aid to memory and one with several ways ...nembering is not so apt to forget. ...you have never studied harmony I ad... ...you to do so. You will find the subject ...ating for it will reveal to you all sorts ...stories in the structure of the music that ...ake it far more meaningful than it has ...But be sure to get a good teacher and ...l text book.

...n of the Tarantelle

...Will you please tell me what Petite ...telle *is, where it came from, and give ...me information about it?*—J. S.

...The tarantelle is a rapid dance usually ...eighth measure. Dancing the tarantelle ...posed to be a remedy for the bite of the ...ula; and, of course, the composition is ...d after this poisonous spider. (Some good ...rities explain this as a derivative from ...to, an Italian town in the province of

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

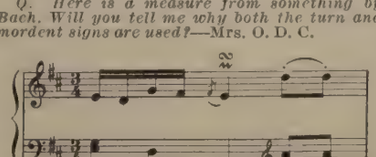
Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Apulia where the dance originated. The correct Italian name is *tarantella* of which *tarantelle* is a French variation—Ed.) The dance was once popular in Italy. You are probably referring specifically to the *Petite Tarantelle*, by Heller. This composition, though small, is a most excellent example of the tarantelle. After studying this little piece you will always recognize the tarantelle when you hear it.

A Duplication of Signs

Q. Here is a measure from something by Bach. Will you tell me why both the turn and mordent signs are used?—Mrs. O. D. C.



A. These two signs, placed one above the other, mean that the playing of either one or the other is optional; however, I should think the mordent here would be preferable to the turn. (Kindly give name of composition when asking questions.)

Beethoven Concerto in C Major.

Q. Please answer the following questions regarding the "Concerto in C major," by Beethoven (Schirmer Ed):

1. On page 13, is the trill in the first two measures of the second line continued in sixteenth notes to the end?

2. I wish to use cadenza No. 2 with the first movement. Please give clear directions as to how the cadenza is joined to the first movement.

3. On page 28 (last measure, second line) is the cadenza begun at the end of this trill?

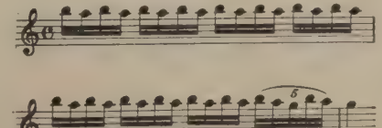
4. Does not the cadenza usually occur at the conclusion of the complete concerto rather than at the end of the first movement?

5. May one use cadenzas when they are not incorporated into the body of a concerto, wherever desired?

6. I am not sure about the two lines of the second piano part on page 28. Do these lines accompany the opening two lines of the cadenza?

7. Does the solo cadenza end the movement unaccompanied?—Mrs. J. R. C.

A. 1. Yes, like this:



2 and 3. This trill, with the fermata and "solo" marked above, is supposed to be the trill that is at the end of the cadenza. After the orchstra (or second piano) has played the final G in the bass of this measure, there is a silent pause of a few beats. Then you start the cadenza which ends with the trill just mentioned.

4. Not necessarily. In this "Concerto," Beethoven has left a place where a cadenza can be used in the third movement (page 59); however, only the first one (in the first movement) is ordinarily used.

5. No. But you may omit any you prefer.

6 and 7. After you have finished the closing trill of your cadenza, the orchestra still has thirteen measures before the concerto is ended. The two lines you mention mean that the pianist can play these five measures with the orchestra if he wishes; usually it is not done.

Statics and Sonatas

Q. 1. In connection with trumpet playing, what are "statics"?

2. In the Simon and Schuster edition of the Beethoven Sonatas (Schnabel), what do the various footnotes refer to when they say see page 5a, 7b, and so on?

3. Already answered by mail.—P. E. H. K.

A. 1. This word in connection with trumpet playing refers to the extreme high overtones.

2. Simon and Schuster write me as follows: "The confusion in our edition of the Beethoven Sonatas is due to the fact that these were published separately first. When the plates were made for the book, the manufacturing department was not aware that the page numbers in the volume do not correspond to the page numbers in the sonatas as they were issued originally in Berlin."

The Seven Rhythms.

Q. Will you please explain what the seven rhythms are?—G. C. M.

A. I would be glad to know where you heard about the "seven rhythms." I have never heard of them, and neither have any of my musical friends. Composers of the thirteenth and fourteenth centuries had what they called the six rhythms. These rhythms were based on the feet in poetry, as follows: 1. — ⏑; 2 ⏑ —; 3. — ⏑ ⏑; 4. ⏑ ⏑ —; 5. — — —; 6. ⏑ ⏑ ⏑.

The only other possibility that I can think of is that you have had some kind of a teacher's course in which the various rhythmic figures such as, ♩. ♪♪, ♩♩, ♪♪♪, ♩♩♪, ♪♪♪♪, have been compiled into a system.

Turns and Cadences

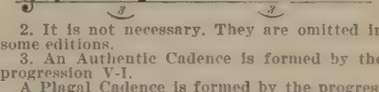
Q. 1. How should the turns be played in the first measure of Haydn's "Sonata in G major"?

2. In Beethoven's "Concerto in C major," does one play the small notes as well as the large notes?

3. How does the Perfect Authentic Cadence differ from the Authentic Cadence? Also, what is the Plagal Cadence?—X. Y. Z.

A. 1. Like this:

Ex.1



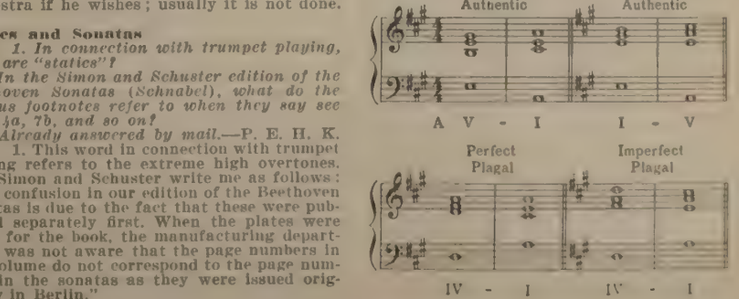
2. It is not necessary. They are omitted in some editions.

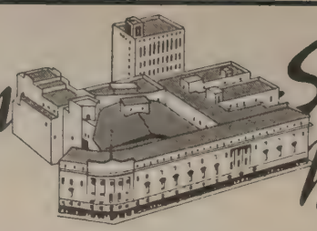
3. An Authentic Cadence is formed by the progression V-I.

A Plagal Cadence is formed by the progression IV-I.

They are both "perfect" when the soprano of the tonic chord has the root tone: "imperfect" when some other tone is in the soprano of the tonic chord. I think these examples will make it clear to you:

Ex.2





Eastman School of Music

UNIVERSITY OF ROCHESTER

One of America's great institutions of music, the Eastman School offers courses in all branches of music—instrumental, choral, voice, theory, composition, harmony, education, languages, psychology, etc.—for the degrees of B.M., M.A. in Music, M.M. and Ph.D. in Music. Affiliation with the University of Rochester provides additional opportunities for study in the liberal arts and sciences.

MODERATE TUITION

Partly because of the endowment provided by George Eastman, the tuition and other expenses are moderate. Student Aid funds are available for qualified students.

COMPLETE FACILITIES

In physical equipment the School is unusually well supplied—a library of 35,000 volumes, 196 practice pianos, 18 organs, recording equipment, etc.

PERFORMANCES

Frequent opportunity for performance is provided by other regular concerts, recitals, and broadcasts by the Eastman Orchestra, band, ensembles and choruses.

PLACEMENT BUREAU

The School's Placement Bureau has had a gratifying success in securing professional and teaching positions for graduates and students.

SUMMER SESSION June 27-July 30, 1938
FALL SESSION Opens Sept. 20, 1938

Due to a strictly limited enrollment early registration is advised. For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

HOWARD HANSON, *Director* RAYMOND WILSON, *Ass't Director*

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, *Acting Director*

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral ensemble classes. Dramatics. Illustrated 1937-38 catalog. Opening of first semester September 15.
310 Huntington Avenue, Boston, Massachusetts.

TRINITY PRINCIPLE PEDAGOGY

The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.
Send for P M B circular.

EFFA ELLIS PERFIELD
103 East 86th St., New York, N. Y

College of Fine Arts
Syracuse University

Degrees: Bachelor of Music, Master of Music
Piano, Piano Teacher Training, Voice, Violin, Organ, Cello, Harp, Composition, Public School Music
All the advantages of a large University. Special dormitory, with 35 practice pianos for women' music students, 5 pipe organs
SUMMER SESSION—July 5 to Aug. 13
For bulletin address
Dean H. L. BUTLER
Room 35, College of Fine Arts
Syracuse, N. Y.

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

JAMES MC CORMACK
Voice
Specializing in Interpretation, diction, and the Art of Successful Singing
RADIO ★ STAGE ★ SCREEN
For eighteen years associated with JOHN MC CORMACK
Address: 3 East 124th Street, New York City
'phones: MOhawk 4-2584. HArlem 7-1124.

JUNIATA COLLEGE

Offers thorough training for school music teaching and supervising. Music faculty of five, one of them a silver medalist in violin of the Royal Academy of Music, London.
Inquiries Heartily Welcomed
JUNIATA COLLEGE
Huntingdon Pennsylvania

SCHOOL of MUSIC of TEMPLE UNIVERSITY
1812 Spring Garden St., Phila., Pa.

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. (No high school education required for other courses.) Moderate tuition fees. Write for Catalog

Alviene Theatre RASTER SCHOOL OF THE

(43rd Year) 3 in 1 Course—Stage, Screen, Radio—A solid foundation in the technical essentials of acting in conjunction with professional stock theatre training while learning.
Students appear in full length plays, a week in each. Drama, Dance, Vocal Opera. For Acting, Teaching, Directing. Graduates: Fred Astaire, John Beal, Lina Merkel, Lee Tracy, Louise Latimer.
For Catalog write Sec'y T. Schubert, 66 West 85th St., N. Y.

How To Start A Summer School

(*Continued from Page 289*)

of the session an informal demonstration of the work that had been accomplished by the children was given. The parents met the members of the normal class, and several of the children who wished to keep on studying during the summer enrolled at that time with members of the normal class or other town teachers; and the remainder, without one exception, I think, resumed their musical studies in the fall.

The next year's advertising brought such an influx of beginners, beside those who had started the year before, and still others in all grades who wished to be in on the fun, that I was forced to engage an extra studio and an assistant.

The following year two extra studios and two assistants were added. I soon found that, due to our activities being carried on in different buildings, it was difficult for me to keep in touch with the work outside my own classroom: and so for the next summer, of 1933, I leased Goddard Seminary with its spacious classrooms and dormitories, hired a secretary to attend to all the details, and engaged a faculty of four full time piano teachers, one piano ensemble director, two part time assistants, and a supervisor for campus and recreation room for the children's periods between their classes. The beginners' schedule was from nine to twelve of the forenoon. Older and more advanced students came in the afternoon, from one to four. The classes included assemblies, a kindergarten, eurythmics, theory, harmony, and piano ensemble, as well as regular piano classes. Many of the older students took private piano lessons (double cost) and attended other classes as well. We opened our session with a faculty concert and closed it with a demonstration by the pupils. own daily schedule was one hour of nor lectures, one hour of kindergarten mu one hour of preparatory grade in pi classes, and one hour of first grade in pi classes, besides a half hour period of sembly both forenoon and afternoon. other members of the faculty taught cla of beginners, advanced first, second, third grades, both in groups and priva (many of whom were their own for pupils). The faculty and some of the of town pupils and normal students at the dining room at the Seminary; and dormitories were also available for normal students, pupils and parents fr out of town.

Last year, in spite of all our facilit we continued to find ourselves overwor with a personnel of ninety-four daily dents, many of whom came from away. had twenty-one local beginners, ranging age from three and a half to thirty ye of age. The rest of the pupils were of ages, and in all stages of musical devel ment. Our closing demonstration was the fore divided into three parts: A morn musical featuring beginners up to the of twelve years; an afternoon piano rec for the intermediate grades; and an e ning concert featuring advanced piano s dents in solos as well as in two and th piano ensemble arrangements. It also cluded original songs and piano compo tions by the pupils.

Thus, we believe that, in the last years, the school has succeeded in maki many children and adults of Barre and vicinity to be musically minded, and t by means of that basic instrument, piano.

Steps In Making A Pianist

(*Continued from Page 300*)

useful rhythmic modifications, and variety of tone, will bring results promptly.

It is not possible to insist too strongly on the usefulness of slow practice. A student must never become impatient of the necessity for slow practice. Certainty and absolute perfection are attained by this deliberate and thoughtful work.

As with excess of speed, so with excess of power, the student must be careful to avoid it, for very quickly it will result in stiffness and fatigue, will paralyze the playing, and change the tone quality. The student must give unfailing attention to suppleness of the arms and of the body, to the kind of touch he is using, and to the quality of sound—which latter depends on these conditions of suppleness.

"Style is the Man"

WHAT ABOUT STYLE? Style is playing each composition in accordance with the thought of him who created it. The performer must listen to himself while he is playing. To be a good interpreter, one must first of all be a good listener. A true artist will know how to give original character to even the smallest things; and, while he tries to identify himself with the intimate thought of the composer, he will still know how to preserve his own individuality. Too many pianists subordinate their thought entirely to that of the composer. Their interpretations are then mere deformities, or caricatures.

One last word of advice: Play a great deal of Bach, Mozart and Mendelssol Nothing else is so necessary for formati of style, of clear and pure technic, of f lowing closely all the nuances.

A pianist who is nothing but a pian is a mediocre one.

Among all executants, the pianists a the only ones who have to undertake t dangerous task of interpreting as a wh the complicated works of the maste They are at one and the same time, b orchestra and conductor. Therefore th need, besides the qualities of virtuosi artistic feeling and sensitiveness, a w culture, so that they can comprehend the works in their entirety and also in deta They must know the elements of the la guage in which the works are written a must be so familiar with the style that th understand it perfectly. They must kno how to distinguish between a superfic *brio* and technic in the most complete a lofty sense of the word. They must n confuse the meaningless acrobatics of t virtuoso with the true executive powe the power of expressing absolutely t meaning of the passage.

The mere virtuoso plays too fast a forgets too often the phrasing, the balan of rhythm and of harmony. This idolatr of virtuosity is found everywhere, and o must protest because art suffers from Finally, remember this thought of Le nardo da Vinci: "To study without enthus asm ruins the memory which does n retain that which it takes in."

* * * * * *

"Restlessness and discontent are the first necessities of progress."—Thomas A. Edison.

Voice Questions

Answered

By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

ones of Males.

am a voice teacher with several years rience. At present I have two pupils tstandingly good voices, one a baritone, r a tenor. Both seem to have difficulty high tones; the baritone on the F, G nd the tenor on the B-flat, B and high can reach the tones without difficulty, true to pitch. The tones do not seem and resonant as they should be. I feel ause they are not breathing properly; I have been giving them breathing s and trying to get them to reserve breath so the tone will "float" easily th resonance, instead of being forced. ight about this, or should I use any ethod or vocalises? Have been using hakespeare's "Art of Singing," and ocalises by George Whelpton and Con- m greatly interested in these two voices sh to do my best for them, as I feel ith proper training these young men can loped into very fine singers.

—Mrs. Melourgia.

It is not the exercise or vocalise used unts so much as it is the way in which ging is done. One may sing through ooks of exercises and vocalises, and yet become a good singer. We do not expect t force of voice at the top of the com- earlier in the scale, as a rule. Breath includes the ability to send out the breath with varying pressures, not to hold it back. Increase of force of meaning combined volume and in- or "ring"—involves two principal added breath pressure, and fuller use resonance resources of the voice. How increase of breath pressure? Only so as can be controlled so as to leave all of the vocal instrument free from r. The artist secures a maximum result minimum of effort. As to the second The mind is king. Think, and will a tion of the concept, of a clear, ringing on the vowel. E and A have normally f this *timbre* than do the other vowels; vowels may possess a degree thereof. *crescendo* will a feeling that there is a xpansion at the waist center-front, back les; that the trunk, as a whole, is com- ghtly up and out of the hips, while in ck mouth is a feeling as if about to On the *decrescendo*, will the same sen- , but in lesser degree. Watch all the hat no stiffness is brought into the and lower jaw.

special exercises for resonance, see a dis- n of the subject in "68 Synthetic Exer- by Frederick W. Root; and in "Reso- in Singing and Speaking," by Thomas own. A helpful presentation of the un- ng principles of good tone production is in a small pamphlet, "Common Sense nging," by J. B. Kennedy.

commend your intelligent interest in the with your men pupils.

ng a Teacher.

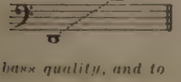
I shall be very grateful if you will mend some excellent teachers of voice —— and ———. I am not acquainted in of these cities, but may have an oppor- to go to one of them in the near future dy voice. Of course I realize that the r who seems best for one might not so for another; and that the success of udent depends, for the most part, on the t himself, no matter who the teacher is. a soprano, seventeen years of age, and ot had much training.—N. T.

For so young a lady you have done well ur thinking about the relation of teacher tudent in vocal study. It should be re- ered that the personality of a given er may be such as to make it difficult for tain pupil to come into the sympathetic onship necessary for success in vocal It is not necessarily a question of the "method" used. We suggest that you lt the columns of THE ETUDE for a year re past, and as well those of the *Musical* r, of New York, for announcements of g instructors in the cities you name, and to touch with some of them. In making a satisfy yourself that the instructor has, series of years, been taking average and students, from the beginning, and ng them to sing with tone of good quality, isfactory *legato* and *sostenuto*, effective ng, good diction, and at least a reasonable of expressiveness. Beware of being un- influenced by overenthusiastic talk of rs, pupils or their friends, and of being or less misled as to who really did the of training any successful singer who e held up to you as the product of a n studio.

sso's Problems.

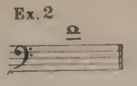
I am twenty years of age and my voice en changing for six years. At present I ing in this range

Ex. 1



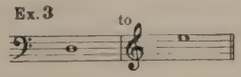
a deep bass quality, and to

Ex. 2



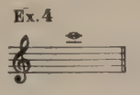
but the top E and F are rather strained. I also can sing a feeble C below the low D. I can also sing in a second register, which is very contralto in quality.

Ex. 3



and with a sharp, hard tone up to

Ex. 4

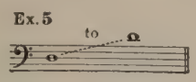


but above the D on the fourth line of the treble staff, the tone is hard to produce, uncertain and painful. According to one author the two registers may be mixed into one by proper exercises and care. I fear that in the past I have abused my voice a good deal, and at present I am resting it entirely.

1. What range do you think will be useful to me?

2. Do you think the contralto and bass registers can be blended into one? At present I can sing as softly as I please from

Ex. 5



and change registers on any note; but the change is quite apparent, no matter how softly I sing, and regardless of what note I change on.

3. Do you think a long rest will help my voice, which is quite rough though at times quite resonant and powerful?—W. J.

A. That range in which you can sing with good tone quality, exhibiting an artistic *legato* and *sostenuto*, an even scale, and the power to shade and color tone, and to pronounce distinctly.

2. Those notes upon which the singer can do an artistic "swell" from soft to loud and back again, without click or "break," or change of tone color, are properly considered as "in the voice." Excepting only the comparatively few "freak" voices, and students lacking in natural ability to appreciate pitch and tone quality, or without sufficient mental power and perseverance, singers in general may be taught to meet the requirements implied in the foregoing statements. W. H. Griffiths, in "The Mixed Voice and the Registers," has this significant remark: "I have many times discerned two qualities of falsetto in a baritone voice, one of which sounds thinner and reaches higher than the other. Speaking of this to a Cathedral alto, he told me *he* sang with two varieties of falsetto." Again: "The blending of the registers forms a serious obstacle to the progress of the singer, but if every chromatic variation of pitch actually denotes a change of register, once this becomes doctrine it would be possible to train voices more quickly." See a little book, "The Adult Male Alto," by G. E. Stubbs; and "The Rightly Produced Voice," by E. Davidson Palmer.

3. Undoubtedly.

No Forcing

Q. I am called a dramatic soprano; compass from A below Middle C up two octaves. Have a teacher's diploma in piano, and am learning the pipe organ. Your answers to voice questions in THE ETUDE *are very helpful, and I will appreciate any suggestion you may make. I have studied vocal more from the muscular standpoint, as I do not believe one can make nice full, round tones, with defective muscles. The teachers I am able to engage want to force the voice and I do not like it; so I am doing a little self-studying. Kindly give me the names of some beautiful arias, with English translations.*—I. B.

A. Be careful not to think too much about what the "muscles" are doing, when you sing. You are indeed wise to refuse to "force" your voice; but, are you a competent teacher from whom to take lessons, is the question for you to think about? Here follows a list of pieces which may be useful to you:

He the best of all, the noblest, by Schumann. *The Nile*, by X. Leroux. *I will extol Thee*, by M. Costa (A-flat); *Easter Eve*, by Gounod. *Enfold me, O Sea*, by Delibes; in B-flat. *The Lorelei*, by Franz Liszt; low key. *Plus grand, dans son obscurite* ("Reine de Saba"), by Gounod; in C. *O don fatale* ("Don Carlos"), by Verdi; in F. When ordering, specify English translations.

* * * * *

"The songs of musicians are able to change the feelings and conditions of a state."—Cicero.

AMERICAN CONSERVATORY OF MUSIC

CHICAGO **52nd SEASON**

Offers Accredited Courses in piano, vocal, violin, organ and all other branches of Music and Dramatic Art leading to

DEGREES—BACHELOR OF MUSIC, BACHELOR OF MUSIC EDUCATION, MASTER OF MUSIC and MASTER OF MUSIC EDUCATION; TEACHER'S CERTIFICATES.

Under Authority State of Illinois

Unsurpassed faculty of artist instructors, many of national and international reputation.

Thorough preparation for concert, radio, opera and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

SUMMER MASTER SCHOOL

Three Summer Sessions—May 13 to June 23, June 24 to August 4 and August 5 to September 15

Special Summer Courses in Public School Music, School of Opera, School of Acting, Children's Musical Training (Robyn System), Class Piano Method (Oxford), Theatre Organ Playing

Member of the National Association of Schools of Music

Send for free catalog. Address John R. Hattstaedt, President

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools

Rudolph Ganz, President

Announces the re-engagement of

LAZAR S. SAMOILOFF

Eminent Teacher of Voice

Eight weeks—
June 6th to July 30th



In response to many requests Mr. Samoiloff's engagement has been extended to eight weeks. He will be available for private voice lessons from June 6th; his master class begins June 20th. This summer Mr. Samoiloff will bring his own professional Hollywood coach and record students' voices for progress and development analysis.

Write for Special Booklet and Summer Catalog

CHICAGO MUSICAL COLLEGE

R. A. Elmquist, Business Manager

64 East Van Buren St. **Chicago**

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers

— May 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

CHILD'S JOURNEY—RICHTER	$0.35
CHILD'S OWN BOOK—BRAHMS, TSCHAIKOWSKY, MACDOWELL—TAPPER ..... EACH	.10
ALL THREE	.25
FOURTH YEAR AT THE PIANO—WILLIAMS	.50
GROWN-UP BEGINNER'S VIOLIN BOOK—KESNAR	.40
LITTLE PIECES FROM THE CLASSIC MASTERS—VIOLIN AND PIANO—BEER	.35
MANUAL OF FUGUE—OREM	.40
ONE-STRING VIOLIN SOLOS—HARPER—VIOLIN PART	.15
PIANO PART	.20
PLAY WITH PLEASURE—PIANO ALBUM	.40
REWARD CARDS—SECOND SERIES	.35
SIXTEEN MODERN ETUDES—TRUMPET—HUBER	.40
TEN STUDIES IN STYLE—PIANO—KERN	.20
TWENTY-EIGHT MINIATURE ETUDES—PIANO—KETTERER	.30

Way Off in India



• Way off in India, the India of Durbars, temple bells, elephants, tigers and interminable mysticism, THE ETUDE has many valued friends. One ETUDE enthusiast in *Lucknow* writes, "As a reward to the two best pupils who pass the examinations for the Royal Academy of Music, I give each THE ETUDE for a year and I find this an immense stimulus."

Thousands of teachers have used ETUDE subscriptions as a reward for good work, and some of them have told us that they ultimately have been rewarded by the results received in improved work from their pupils.

Pupils always value rewards, especially when they feel that they have been earned through hard work. A long desired piece of music, a captivating musical book, an attractive article of musical jewelry, or a fine musical picture—any of these is a stimulus which ofttimes pays for itself many times over.

Graduation Awards



A feature of Presser Service much appreciated by teachers is the supplying of appropriate awards for the graduation or promotion of music students. Diploma and Certificate forms, and Medals for honor students, are most in demand at this season.

Beautifully engrossed diplomas, or certificates, and appropriately engraved medals are awards fo ever afterwards cherished by pupils. Teache who realize the value of building good will i their communities know that each such awar is an ever-present advertisement of their ow efficiency.

For the convenience of those who do no have ready access to metropolitan shoppin centers Theodore Presser Co. has arranged fo engraving and engrossing service at reasonabl prices. Write for particulars, giving as muc information as possible as to your needs i your first letter. This will help avoid unnece sary correspondence and will make Presse Service more helpful.

Don't fail to send for your copy of th *Music Teacher's Hand Book* which gives complete price list, with descriptions and illus trations, of awards and gifts for music student and music lovers. It's FREE for the asking

Summer Music Study Profitable

Many Teachers and Students Are Planning Now for Interesting Summer Musical Activities

Rare indeed today is the music student, or the music teacher, who lets the summer months drift by in idleness, totally neglecting the technique built up by study and practice during the previous fall, winter and spring months.

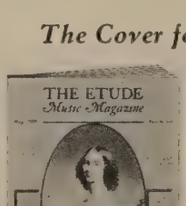
Teachers, by the thousands, flock to metropolitan schools of music conducting summer courses, for a few weeks' intensive study. Improvement of their own technique and master courses in pedagogy are usually the magnets that attract these ambitious music folk.

Schools of music in suburban districts or rural communities and, of course, many private teachers in residential sections having facilities for conducting classes outdoors, organize groups of their students for pleasant hours of porch or lawn study devoted to music appreciation, the history of music, harmony and kindred subjects. The parents of many pupils are glad to have such cultural advantages offered to their offspring and cheerfully subscribe to a series of summer study sessions. The pupils, themselves, enjoy the novelty, and frequently do better work in less time than during the regular teaching season.

Appropriate text book material is a prime requisite in conducting summer study classes. A dull, pedantic presentation of the study material easily can kill all enthusiasm engendered by the novelty of the surroundings. Works such as Cooke's *Standard History of Music* ($1.50) Orem's *Harmony Book for Beginners* ($1.25) and Hamilton's *Music Appreciation* ($2.50) are always attractive to students. Teachers of juvenile groups who use Tapper's *Child's Own Book* series of composers' biographies (20c ea.), Moyer's *Introduction to Music Appreciation and History* ($1.50) and Gaynor's *Songs of the Child World* volumes ($1.25 ea.) seldom complain of lack of interest on the part of their students.

If you are in doubt as to suitable text book material to use with your classes this summer don't hesitate to write to Theodore Presser Co. asking for copies of any of the above to look over. These, and any educational publications of this house, the John Church Co. or the Oliver Ditson Co., for which we are distributors, gladly will be sent for examination.

The Cover for This Month



There have been many great artists in the performing and creative branches of musical art, but in Jenny Lind, "The Swedish Nightingale," there is to be found a musical artist who in life received greater acclaim than ever given to any other. Her triumphs in Europe and America were so great that now, nearly a century after the beginning of her triumphs, she seems to be something of a legendary goddess of song.

It is true she had some critics, but these are lost sight of in the overwhelming number of individuals (names today numbered among the immortal lights of history, literature, poetry, music, and drama) who left for posterity written records of their great joy in having heard Jenny Lind sing, and the high esteem in which they held her talents, her vocal accomplishments, and her character.

Queen Victoria of England, King Frederick William IV of Prussia, King of Sweden, King of the Belgians, and other rulers and members of royal families in Europe sat in her audiences and honored her with gifts and decorations. Meyerbeer designed the role of one of his operas for her and was her enthusiastic friend, as was Mendelssohn, Chopin, Schumann, and other famous musicians. Wagner and Michael Balfe were other composers who were members of her audiences. Carlyle, Thackeray, Disraeli (later Lord Beaconsfield), Longfellow, Washington Irving, Walt Whitman, Bayard Taylor, Hans Christian Andersen, Daniel Webster, Horace Greeley, and John Ruskin were among other famous folk who sat under the spell of her singing.

When she came to America for a special concert tour she created a national furore and wherever she went the crowds hardly could be restrained. P. T. Barnum of circus fame managed her American concert tour with great success. Sir Julius Benedict was her accompanist on her American tour. Jenny Lind, who had been christened Johanna Maria Lind, fell in love with a young German pianist who was in Boston at the time of her American tour. His name was Otto Goldschmidt and she married him in Boston, February 5, 1852. The great singer was very loyal to her husband and thereafter used the name of Madame Lind-Goldschmidt. Their family life was a most happy one.

Although European papers criticised the American public for its "Lindomania" there are many evidences that she drew beyond capacity audiences and attracted much attention wherever she went in Europe or on the British Isles. Franz Liszt once refused to conduct a music festival where Jenny Lind was to sing because he felt that she would absorb all the interest of the audience. Her final public performance was in 1870.

The world very nearly missed hearing Jenny Lind develop into an unrivaled coloratura singer because in the beginning of her career she had strained her natural voice to such an extent that when she first went to the great vocal master, Manuel Garcia, for lessons, in 1841, he refused to give her instructions. But, after she had rested her voice on his advice, and followed his instructions carefully, she was his pupil for nine months.

Jenny Lind was generous in her charity, both in cash donations and readiness to appear at benefit concerts, and for her artistry as well as her benefactions she well deserved the honors given her in her life time and the tributes paid her since her passing. One of the greatest of these tributes is the bust now in Westminster Abbey. It was unveiled April 20, 1894.

Her death occurred November 2, 1887, at her villa, Wynd's Point, Malvern Wells, England. She was born October 6, 1820, in Stockholm and was hardly a month past her sixty-seventh birthday when she breathed her last. The last time Jenny Lind raised her voice in song was as she lay on her death bed and when the windows opened and the morning sunshine streamed in she sang Schumann's song, "To the Sunshine."

Sixteen Modern Etudes

For the Advanced Trumpet Player

***By* John Huber**

The position of first trumpet player in th band, or orchestra, of today has become on of importance and responsibility. Modern ar rangements demand players who possess no only a thorough knowledge of their instrumen but also good musicianship and the ability t produce a fine quality of tone.

The ambitious trumpeter will find in thi new volume of studies ample opportunity t develop flexibility of the lips, single and tripl tongueing, correct tone production, prope breathing, and general interpretative ability The book contains daily embouchure drills, ex ercises with special attention given to triplet and chromatics, preparation for trills and mor dents, rhythm and velocity studies. Analytica notes and suggestions are given throughout t help the student overcome the technical dif ficulties which are encountered.

The author of this important book, Joh Huber, is well known both as a performer an teacher. His own training was under such teachers as W. Paris Chambers, world famou cornet soloist, Emil Koeneke, and Max Schloss berg. He has taught in New York City an Philadelphia, at present being on the faculty of the Hyperion School of Musical Art in th latter city. As a performer, he has appeare with famous bands and theatre orchestras o the East, as well as with the Philadelphia Orchestra.

A single reference copy of this book may now be ordered in advance of publication a the special cash price of 40 cents, postpaid

Low Prices on THE ETUDE Combined With Other Publications

Many music lovers are fond of good literature. THE ETUDE is fortunate in being able to offer to its friends, the best magazine publications combined with THE ETUDE at substantial savings. See advertisement of publications and prices on another page in this issue. Note that the prices quoted do not include Canadian or foreign postage. These small extra charges will be quoted on request.

Manual of Fugue

y **Preston Ware Orem, *Mus. Doc.***



While the works of this able educator and editor have been adopted as standard text books in many schools and colleges of music, not only in this country but in other lands (some time ago THE ETUDE printed a reproduction of the title page design of the Chinese edition of *ony Book for Beginners*) they serve an purpose seldom touched by works on al theory. Due to the colloquial style ich they are written they make "good g," and many music lovers have pur- d copies, not with the idea of intensive , but rather to get the gist of the subject erhaps work out the fascinating exercises r Orem provides.

Harmony Book for Beginners ($1.25), *y and Composition of Music* ($1.25) *The Art of Interweaving Melodies* ($1.25) st interesting course of instruction is pro- l. *Manual of Modulation* (40c) is a book- which not only students and teachers usic theory turn, but which has proved helpful to many organ players and nts.

nual of Fugue will be somewhat more rehensive than the latter work and not as extensive as the first three mentioned. ll consist of ten lessons and an Epilogue ing the problems of fugue writing, treat- his science as a making of real music, not exercise in musical mathematics. A prac- working knowledge of harmony and terpoint is assumed, of course.

copy of this work may be ordered now he special advance of publication cash 40 cents, postpaid.

he Etude Historical Portrait Series

E ETUDE undertook a monumental task six years ago when it began *The Etude orical Portrait Series*. It was fortunate d that enthusiasm for the idea got the s under way before there was a chance be frightened out of beginning this hly presentation through a measuring hat would be involved in carrying the s to a conclusion.

housands of letters have been written and to various parts of North America, h America, Europe, and Great Britain n effort to secure biographical details pictures of famous music folk, who were ied to representation in the Series. The involved and the monthly cost of ing the forty-four half-tone cuts used into the thousands of hours and thou- s of dollars.

ery often the only portrait that could ocated would be a very poor print in old publication or long held clipping. se meant additional engraver's problems rder to get a cut that would give in this es a likeness of someone whose name g some era was foremost among music posers, educators, or performing artists. here was also a great amount of corre- dence involved in just handling the let- from individuals who thought they were rving of representation, and likewise, e were letters from loyal pupils and ds who thought some musician known hem should be represented. Because cer- limitations had to be set it was decided to include composers who had published ks, or who had works of ma or propor- that had been performed under notable ces; conductors of major symphonic, al, or operatic organizations; performers singers who had appeared as soloists major symphonic or operatic organiza- s, or who had made successful concert s covering cities of the first rank; authors recognized musical literature works; au- s of nationally or internationally success- methods or study courses; and last, but least, teachers of famous musicians.

ortunate indeed are those who have not ed an issue of THE ETUDE since this es began. In it they have one of the test musical records ever undertaken. It ossible to secure in a single sheet any k page that you may desire of this Se- , or which you want in quantity for class ophook purposes, and every page up to hin the last few is in print in this sep- te fashion, even the very recent ones will available separately since we have these ted when we have about a half dozen put to press at one time. The single sheets supplied at 5 cents each.

Play with Pleasure

An Album for the Grown-Up Piano Student

The rather attractive title chosen for this new publication will be matched by the contents, consisting of even more attractive compositions arranged for playing by the piano student of more mature years, who is advancing in proficiency to the point where he is able to play third grade music, or for the pianist of limited attainments who can't find the time for frequent practice.

In a previous issue the titles of a few of the selections were mentioned, such as: *Selections* from "Mikado" (Sullivan) *On Wings of Song* (Mendelssohn) and the *España Waltz* (Waldteufel).

Here are a few more pieces, some of which never have hitherto appeared in an album of piano music, others being numbers almost everybody delights in playing and hearing: *Poeme* (Fibich), *Valse Triste* (Sibelius), *Chimes of Normandy* (Planquette) *Fair Maid of Sorrento* (Neapolitan Folk Song), *La Golondrina* (Serradell), *Aria* from "Traviata" (Verdi) and the old favorites, *Qui Vive* (Ganz) and *Salut á Pesth* (Kowalski).

The compilation of this material is now completed and it will not be long before copies of the book are delivered to those who ordered in advance of publication. There is still time this month, however, to place an order for a copy at the special advance of publication cash price, 40 cents, postpaid. Sold only in U.S.A. and Its Possessions.

Child's Own Book of Great Musicians

Brahms—Tschaikowsky—MacDowell

By Thomas Tapper



Many leading piano teachers consider some knowledge of the composer of a piece most essential for a sympathetic interpretation of the work. For students of more mature years there are many fine biographical works available, but for juveniles, just being introduced to the writings of the masters, resourceful teachers have been forced to call upon their own memories, recalling some incident in the life of the composer and then telling it in language the children could understand.

Then came Thomas Tapper and his *Child's Own Book of Great Musicians* series, each booklet relating interesting incidents in the childhood of a master composer, containing a packet of "cut-out" pictures to be pasted in designated places throughout the telling of the story, and then giving the youthful student an opportunity to write the story in his own language; after which he binds the book, art style, with a needle and silk cord provided for the purpose.

These booklets "caught on" immediately, and thousands of copies of the 13 composers' biographies heretofore available have been distributed to ambitious young students. Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner are the composers whose biographies have been represented in the series.

Brahms, Tschaikowsky and our own American composer, Edward MacDowell, are others whose workers are frequently heard in radio broadcasts and in concert, and whose composing efforts have been arranged for playing by young students. Mr. Tapper has written a biography of each of these and they will be published shortly in the same attractive style as their predecessors.

The 13 previously published biographies sell at 20c each, but prior to publication single copies of the Brahms, Tschaikowsky and MacDowell books may be ordered at the special cash price, 10c postpaid, or 25c for the set of three.

Fourth Year at the Piano

By John M. Williams

Teachers again have an opportunity this month to order copies of Mr. Williams' latest educational work at the special advance of publication cash price, 50 cents, postpaid.

Announcement last month of a partial list of contents, including titles of some of the teaching pieces included and names of the educational authorities from whose works some of the exercises have been chosen, has increased interest in this forthcoming publication.

Realizing that comparatively few American students strive to attain the status of a virtuoso, practical teachers aim to give their pupils a well-rounded course, combining technical development with musicianship. To accomplish this the works of both standard and modern writers must be utilized. Mr. Williams, for this book, has selected study material from the etudes of Czerny, Concone, Schytte and such moderns as Bilbro, Franz and Lemont, and has included carefully edited compositions of Grieg, Humperdinck, Lack, Dvorák and other well known composers.

The sale of this book will be confined to the U. S. A. and Its Possessions.

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

By Ella Ketterer



One of the things that has made Ella Ketterer such a successful writer of piano teaching music is her ability to make every composition "say" something interesting while clearly illustrating some practical problem. Although her compositions are mostly in the first three grades, their teaching value is great because such problems are fundamental in the higher grades also.

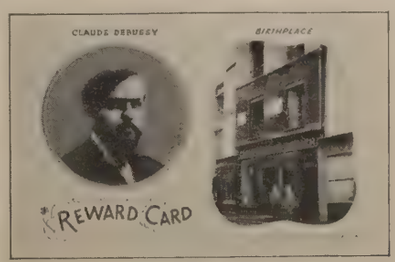
It hardly seems necessary to call attention to Miss Ketterer's earlier books—*Adventures in Music Land* ($1.00) and *Adventures in Piano Technic* (75c)—because they already are in general use and therefore well-known.

Here are a few titles of pieces in the new book with the problems treated in each: *The Whirlpool* (triplets), *Prattle* (the trill), *Oriental Song* (syncopation), *The Giant* (left hand and pedal study), *Sunday Morning* (suspensions), *Up the Stairs* (broken thirds), *In Sprightly Mood* (rhythm), *The Bouncing Ball* (repeated notes), *Harp Song* (arpeggios), *Scamper!* (wrist study), *Run and Jump* (rapid passages divided between the hands), etc. Each study occupies only one page, avoiding tiresomely long concentration on one subject.

Single copies of this interesting book may be secured at the low price of 30 cents, cash with order, if ordered on our special advance of publication plan, delivery to be made on publication.

Reward Cards

(Second Series)



One of the most satisfactory aids to teachers of music who always make a special effort to provide incentive for study, has been the set of Reward Cards issued by the Theodore Presser Co. These sixteen cards, bearing portraits and birth places of great musicians, lithographed in a semblance of beautiful water color rendition, have been utilized in numerous ways by ingenious teachers.

A single card sometimes is used for a single lesson reward, and then by the time the sixteen have been earned a musical prize card is filled out, signed, and given to the pupil. Other teachers have used them in music appreciation classes, or in junior music club groups studying the lives of great composers. We also have seen them used to provide a decorative border for the studio honor roll kept in use by the teacher.

For these and many other uses it is easy to understand why numerous teachers have been asking and asking for another set of these cards providing for more composers. It means large editions to get the price per set so reasonable, and the sixteen composers in the set means stock space for thousands of cards, but the new set will be very useful in that it covers: Bizet, Chaminade, Debussy, Dvorák, Elgar, von Gluck, Grieg, MacDowell, Massenet, Moszkowski, Moussorgski, Rimsky-Korsakow, Rossini, Rubinstein, Saint-Saens, and Sibelius.

The one side of the card gives the composer's portrait in lifelike coloring, together with a reproduction of the composer's birthplace, except in some instances where an authentic reproduction of the birthplace can not be secured some other scene of interest associated with the composer is used. The other side of the card is a condensed biography, a facsimile of one of the composer's manuscripts, and a reproduction of the composer's autograph.

A set of this second series (sixteen cards complete, together with prize card) may be obtained for thirty-five cents, the cash postpaid price for advance of publication orders. Only one set may be ordered at this price.

One String Solos

For Violin Beginners

By Kate LaRue Harper

The first ambition of many young American students (and their parents, too) is the playing of something that pleases the ear—usually called "a piece." In piano music there are any number of five-finger pieces published; open string solos (the piano accompaniment supplying the melodic and harmonic background) have been published, both in sheet music and in book form, for young violinists.

In this work the author goes a step further and supplies real musical parts for the violin student, confining the player's activities, however, to the use of three fingers and the open strings.

As this work is intended for use with violin classes, as well as in private teaching, it is published in two separate books, the violin part for the young students and the piano accompaniment for the teacher, or accompanist. These will be printed in the convenient oblong size. In advance of publication single copies of the violin part may be ordered at the special cash price 15 cents; of the piano part, 20 cents postpaid.

A Child's Journey

Rote Songs for Primary School Activities

By Ada Richter



The best evidence of the advancement being made by modern teaching methods is the success of piano teaching material prepared by practical teachers, many of these being members of the fair sex. The teacher who, year in and year out, has under her care the musical instruction of tiny tots, learns from these youngsters, too.

Mayhap, as in this book, it is child psychology. The activities in which the child has reveled on holidays make a deep impression upon him and when called in retrospect, or presented as a possibility of near-future enjoyment, excite his imagination and interest.

In this new work Mrs. Richter offers sixteen rote songs which may be used as a continuity or sung separately, but all of which may be correlated with the activities of the primary class at school. A simple piano part is supplied, but the songs are so rhythmic that they may be sung effectively without accompaniment.

Teachers who have used the author's very successful works, *Ada Richter's Kindergarten Class Book* (A Piano Approach for Tiny Tots) ($1.00) and *My First Song Book* (40 Songs Everybody Knows in Arrangements Almost Anybody Can Play) (75c) will want to become acquainted with this new book. A first-off-the-press copy may be reserved now by ordering at the special advance of publication cash price, 35 cents, postpaid.

Little Pieces from the Classic Masters

For Violin and Piano
Compiled and Arranged

By Leopold J. Beer

Delving into the manuscripts and published compositions of those stalwart pioneer composers of the 17th and 18th centuries—Purcell, Bach, Handel, Gluck, the Couperins (Francois and Louis), Kuhnau and Rameau, this eminent Viennese musician has selected a group of attractive compositions and arranged them for performance by young violinists.

Every selection is a masterpiece of inspiration. All have been carefully fingered and the bowings plainly indicated. They may be played in the first position, but special fingering is given for playing parts of the compositions in third position, if the student is sufficiently advanced.

Single copies of this unique work may now be ordered at the special advance of publication cash price, 35 cents, postpaid.

(*Continued on Page 346*)

Grown-Up Beginner's Violin Book

By Maurits Kesnar



In this forthcoming publication violin teachers will find an abundance of new and interesting material. The newness will attract by the very reason that it *is* new, with the added value of being practical and up-to-date. It is interesting because every selection is melodious. Students, whether young or old, will work hard to be able to learn a pleasing piece, thus unconsciously mastering fundamental principles and problems.

The following are some of the famous melodies contained in the book: *Largo* from the "New World" Symphony, *Dark Eyes, Country Gardens, On the Beautiful Blue Danube, Londonderry Air, Song of the Volga Boatmen, Amaryllis, Choral* from "Finlandia," etc. In all, there is a plentiful use of little-known folk-tunes and dances, and of simplified arrangements of copyrighted compositions. The classics of the masters furnish a number of captivating dances and other tunes.

Such an assortment of material will appeal especially to the "grown-up beginner," who is inclined to avoid books whose main bulk consists of dry exercises and meaningless melodies.

The Key of C approach is used in order better to acquaint the pupil with the finger patterns of each string. Such problems as how to hold the violin, how to place the fingers correctly upon each string, etc, are made perfectly clear by means of special charts and illustrations.

Many of the studies have been made more valuable and interesting by the addition of a second violin part, which may be played by the teacher or a more advanced student. In this way the harmony is made fuller and of greater interest to the pupil. Many of the pieces are provided with piano accompaniments. These features are especially valuable in a group teaching.

On our advance of publication plan single copies of this book may be obtained for 40 cents, postpaid, cash to accompany order and delivery to be made upon publication. This book will be sold only in the U. S. A. and Its Possessions.

Ten Studies in Style

For the Piano

By Carl Wilhelm Kern



A last opportunity is afforded our patrons this month to take advantage of the advance of publication cash price of 20 cents, postpaid, for single copies of this attractive new book, delivery to be made upon publication. Considering that the regular price of this book will be 60 cents, the above offer is an exceptional bargain.

Few writers of teaching music have surpassed Carl Wilhelm Kern in the artistic finish of everything he writes, whether it be simple, difficult, or of medium grade. And when it comes to style, this composer is at his best. Good melody prevails in every number, making an ideal combination that all students will welcome.

Different kinds of style are immediately suggested in the following titles: *Merry May, Banjo Joe, Elfin March, At the Military Post, Con Amore, Tarantelle, At the Airport, Pranks, At Midnight,* and *Rustic Dance.*

For touch, phrasing, pedaling, rhythm, finger dexterity, contrasting dynamics, tonal and color shading, these ten pieces are models; and while each of them illustrates practical details, none is too difficult for players of average ability. Each is a little masterpiece, making the book a logical and welcome addition to the *Music Mastery Series.*

Advance of Publication Offer Withdrawn

Regular readers of the Publisher's Monthly Letter in the piano teaching profession, knowing the educational value of the "master lessons" that appear from time to time in THE ETUDE, have evinced considerable interest in the book released from the press this month by Theodore Presser Co. Advanced piano students, too, who have been helped by these annotated compositions, ordered copies in advance of publication. All copies ordered while the book was in preparation will now be mailed to advance subscribers. Of course, the special pre-publication price is now withdrawn, but copies may be had, either from your local dealer or from the publisher, for examination.

Master Pieces with Master Lessons for the Piano is a volume containing not only the outstanding compositions of the great masters —Bach, Chopin, Handel, Liszt, Mozart, Schubert, Schumann, Brahms and Mendelssohn— but also master lessons on these pieces by educational authorities such as Hambourg, Rosenthal, Orth, Stojowski, Hughes, Goodson, Spry and Biart. Each composition has been carefully edited and "keyed" for the master lesson that accompanies it. Price, $1.00.

Fine Merchandise Given Free for New Etude Subscriptions!

Every piano teacher should strive to make her class "100 per cent ETUDE." As collateral reading, while pursuing his studies, the student will find THE ETUDE of inestimable value. Music teachers can obtain fine merchandise as a reward for their efforts in obtaining subscriptions for the ETUDE MUSIC MAGAZINE. Each subscription at $2.00 means one point toward any piece of merchandise selected. On another page of this issue, there is a list of fine merchandise given to our musical friends as a reward for their efforts. Send post card for Complete Premium Catalog.

Fraud Agents

We wish to say as emphatically as possible, that music lovers should exercise every possible caution in placing subscriptions for THE ETUDE MUSIC MAGAZINE. There are many unscrupulous men, and women too, who will sell THE ETUDE, or a combination of magazines including THE ETUDE, at prices which are cut so low that that feature alone should be a warning that the offer is not a legitimate one.

Pay no money to strangers unless you are convinced of their reliability. Pay no money on any contract offered you before reading it and are willing to assume the risk of loss.

We especially caution our Canadian friends against a gang of swindlers working in the Provinces, and who offer THE ETUDE and other publications at prices that do not cover the cost of printing.

We cannot be responsible for the work of crooks so please help us to help you. Authorized representatives of THE ETUDE carry the official receipt of the Theodore Presser Co., publishers.

Changes of Address

When changing addresses, please advise us at least four weeks in advance, giving both Old and New addresses. As wrappers are prepared several weeks in advance of the publication date, it is important that ample time be given us to insure against loss of copies.

The Crowd Did Not Wait

In a recent report of a large indoor athletic meet the newspapers throughout the country reported one race by telling the time made by the winner and the next few following him, and then of the others said "the crowd never saw them finish."

Despite the efforts of music editors everywhere to publish only those compositions which they feel have some appeal, there are among published compositions those which the crowd never saw finish in the race to success. We might liken the exhausting of a printed edition to the finish of a race, and the printing of another edition to the beginning of another race.

Runners who make good go on to new efforts and new races, but those who never finish in the first meet in which they appear are like the published composition which never sells out the first edition. Every number in the following list has sold out the previous edition in better than average time and, because of the need of a new edition, was among those publications represented on the printing orders of the past thirty days.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
6460	Ding Dong Bell—*Spaulding*	1	$0.25
16727	When Dolly Sleeps—*Lawson*	1	.25
26416	When the Circus Comes to Town—*Forrest*	1½	.25
13592	Donna e Mobile—*Verdi-Greenwald*	2	.25
4187	Gondolier's Serenade, Op. 4, No. 2—*Engel*	2	.25
30008	March of the Wee Folk—*Gaynor*	2	.30
8230	Rob Roy March—*Anthony*	2	.35
30215	The Old Tar's Yarn—*Mueller*	2	.40
18351	Happy and Gay—*Crammond*	2½	.25
19857	The March Hare—*Paldi*	2½	.25
14747	Love's Dream Waltz—*Liszt-Felton*	3	.30
30153	Tumble-Weed—*Bliss*	3	.50
30726	Will o' the Wisp—*Seeboeck*	3	.35
24478	Charmante, Op. 67—*Groton*	3½	.40
26023	Indian Sunset—*Klemm*	4	.30
30727	Lulla-lo—*Barron*	4	.50
30577	Venetian Love Song, Op. 25, No. 3—*Nevin*	4	R-.60
22912	By the Waters of Minnetonka (Concert Ed.)—*Lieurance*	6	.60
14701	Coasting, Op. 9—*Burleigh*	6	.40

SHEET MUSIC—PIANO DUETS

30627	March of the Wee Folk—*Gaynor-Blake*	2	.30
17472	Our School Band March—*Rolfe*	2½	.40
18898	Sparkling Eyes—*Anthony*	2½	.50

SHEET MUSIC—TWO PIANOS, FOUR HANDS

25226	Menuet de l'Arlesienne—*Bizet-Renaud*	4	.70
30290	Venetian Love Song, Op. 25, No. 3—*Nevin*	4	R-1.00

PIANO METHODS

First Year at the Piano. Complete—*Williams*		1.00
Standard Graded Course, Grade 1. Rev. Ed.—*Mathews*		1.00
Standard Graded Course, Grade 2—*Mathews*		1.00

PIANO STUDIES

9643	1st and 2nd Grade Study Pieces —*Pavlow*	1–2	.60
	Adventures in Music Land—*Ketterer*		1.00

PIANO COLLECTIONS—SOLOS

Day in Venice, Suite—*Nevin*	1.50
Girl's Own Book	.75
Under the Big Top. Circus Piece	.60

PIANO COLLECTIONS—DUETS

Miniature Duets, Vol. 1—*Gaynor*	.75

PIANO COLLECTIONS—SIX HANDS

The Three Players—*Sartorio*	1.00

SHEET MUSIC—VOCAL SOLOS

26156	Mountain Men. *Bar—Stoughton*	.40
30065	Will o' the Wisp. *High—Spross*	R-.60

OCTAVO—MIXED VOICES, SACRED

6003	Onward, Christian Soldiers—*Macdougall*	.10

OCTAVO—MIXED VOICES, SECULAR

15715	A Glad May Morning—*Ashford*	.12
20377	Hunting Song—*Kieserling*	.15
35069	The Sweetest Flower that Blows *Hawley*	.10

OCTAVO—WOMEN'S VOICES, SACRED

		Parts	
10898	His Love and Care—*Warhurst*	2	.10
20907	Lead Me, Lord—*Harris*	3	.10
20315	Take Me, O Father—*Marks*	3	.12
10128	The Lord is My Shepherd—*Warhurst*	2	.10

OCTAVO—WOMEN'S VOICES, SECULAR

35108	Come Down Laughing Streamlet—*Spross*	4	.20
35276	Geisha Dance—Japan—*Marzo*	2	.12
20175	Medley of Scotch Songs—*Stults*	3	.12
20467	Spring Greeting, Op. 314—*Strauss-Bliss*	3	.15
35096	Trees—*Hahn*	3	.12

OCTAVO—MEN'S VOICES, SECULAR

35363	De Little Sunflower Coon—*Spross*	.15

OCTAVO—SCHOOL CHORUSES

35112	Awake, Arise! *Unison—Hawthorne*	.12
20831	Rose Petals. *S.A.B.—Lawson*	.08

MUSICAL PLAY

In the Candy Shop—*Adair*	.50

OPERA

Joan of the Nancy Lee—*Curtis*	2.00

JUVENILE OPERETTA

Snow-White and the Seven Dwarfs—*Root*	.75

CHILDREN'S SONGS

Songs of the Child World. *Vol. 2—Riley & Gaynor*	1.25

CHURCH COLLECTIONS

Cecilian Choir. *Women's Voices—Warhurst*	.75
Gospel Hymns, Nos. 1 to 6, Words and Music	1.50
Gospel Hymns, Nos. 1 to 6, words only	.15

COLLECTION FOR BRASS INSTRUMENTS

The Brass Choir—Parts each	.35
Piano	.60

BAND

The Verifirst Band Book—Lewis. *Parts* each	.30

THEORETICAL WORK

Art of Interweaving Melodies. *A First Study in Counter-point—Orem*	1.25

ADVERTISEMENT

World of Music

(*Continued from Page 282*)

THE NATIONAL MUSIC COMPETITION FESTIVAL (ninth region) will be held from May 6th to 8th, in connection with the Third Annual Mid-Western Band Festival at the University of Kansas.

HARRY L. VIBBARD, professor of the organ in the College of the Fine Arts of Syracuse University, passed away on January 14th, at the age of sixty-seven. He had been widely known for his work and had held this post for thirty-seven consecutive years, with the exception of a two years absence for study in Paris.

THE ANNUAL OPEN AIR FESTIVAL of Wagner operas will be given again in July and August, in the woods of Zoppot a popular seaside resort near Danzig.

THE IOWA HIGH SCHOOL MUSIC FESTIVAL will be held from May 5th to 7th, in its twelfth event of this sort. In 1937 one hundred eighty-one schools, with six thousand nine hundred forty-three contestants, and five hundred thirty-four music teachers, supervisors, and school administrators, participated; which is expected to be surpassed this time.

THE PERFORMING RIGHT SOCIETY of London has established a scholarship of one thousand dollars annually, to enable young South African composers to study in the home country.

THE ORQUESTA SINFONICA of Mexico City announces its regular summer season of eleven concerts, with Carlos Chavez conducting. The programs will be given in the Palace of Fine Arts, and among the novelties will be prize compositions by Mexican composers, the "H. P. Ballet" of Chavez (of varied Philadelphia memories), and native dancers in their aboriginal art.

THE INSTITUTE OF MUSIC of Montevideo, Uraguay, has presented its first "all American" program, under the direction of Dr. Francisco Lange, head of the school and editor of the Music Bulletin.

* * * * *

COMPETITIONS

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS is offering a Prize of Five Hundred Dollars for a composition to require not less than fifteen minutes nor more than twenty-five minutes in its performance, and to be suitable for interpretation by this ensemble. The competition closes August 31, 1938; and full information may be had from Mr. Ben Stad, founder and director of the organization, 4331 Chestnut Street, Philadelphia, Pennsylvania.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Cincinnati May Festival Association, for a composition for a children's chorus of six hundred voices (to which an adult chorus may be added), with orchestra, or organ, or both. The work will be performed at the May Festival of 1939; entries close August 31, 1938; and full information may be had from the May Festival Association, 142 West Fourth Street, Cincinnati, Ohio.

THE W. W. KIMBALL PRIZE of One Hundred Dollars is offered again by the Chicago Council of Teachers of Singing, this time for a setting of the poem, *Longing*, by Matthew Arnold. The contest closes June 1, 1938, and full particulars may be had from D. A. Clippinger, 617 Kimball Hall, 306 South Wabash Avenue, Chicago, Illinois.

ONE THOUSAND DOLLARS is the prize offered by *The Forum Magazine*, for a new American national anthem to displace the *Star Spangled Banner*. The new work should "suit the voice" and "challenge the American people to be alert to their liberties." The contest closes June 30th. Particulars from *The Forum Magazine*, 570 Lenox Avenue, New York City.

Preparing a Concert Program

A LETTER recently received from ne signing himself "Guitarist," a Sub- ect was brought up, that should be of st to every player of a fretted instru- We quote the principal portion of etter:

have been devoting two hours daily e study of the guitar for the past three . Not until about six months ago did in to play in public, and so far have ed my efforts to the rendition of of medium difficulty. I have memor- about fifteen numbers and when I play at home, they appear to sound per- But when I get on the stage my rs do not seem to function right and never get my solos "across" the way uld like to. Can you suggest any way would help me to overcome this con- n?"

e can most heartily sympathize with player, as a great many public per- ers are subject to this condition com- y known as "stage fright," especially alent during the early stages of one's r. One of the first requisites for any appearing before an audience is to try eep fit physically and mentally. A hy mind in a healthy body will give self confidence and assurance and this self will react favorably on the audi- . Keep your mind from dwelling upon ossibility of failure, step on the stage a smile on your face and an inward rmination that you are going to do best, and half of the battle is won. e of the main causes of nervousness is lack of a thorough preparation of the bers to be rendered, especially notice- amongst the younger players. When a composition is taken up for study ing should be slighted. Play it over a times at a slow *tempo* to obtain a gen- outline of its musical structure and the t of the composer, then practice every se diligently over and over; do not over technically difficult passages, un- hey are mastered and respond to the ers as readily as the easier sections. Ex- sion marks must be carefully noted memorized. Allowing about thirty or y minutes daily, at the end of two weeks number should be fairly well mastered. v put it aside for a week and then re- e practice just as seriously as at first another week, and again every other k for a period of two or three months. that time the number should be ready performance.

his system of practice is primarily mmended to the average player having t two hours at his disposal. The proper sion of this practice period, devoted to mastery of any instrument is also of t importance. The usual procedure many students is to begin with scale rcises, arpeggios, etudes, and conclude concert pieces. The writer for many rs has been in favor of reversing this er; and those who have adopted his gestion in the past have adhered to it obtained good resuts. At the begin- g of the practice period place yourself the proper frame of mind and concen- te on what you are going to do to the lusion of everything else. Now play over numbers in your repertoire that you ect to use in the next concert, just as ugh a discriminating audience were lis- tening to you. Follow this with memoriz- ing a new composition and this in turn with scale and arpeggio exercises and etudes. After a time you will have culti- vated the habit of playing your numbers perfectly, without first having gone through the process of limbering up your hands and fingers. This will prove a valuable asset, when you are called upon to play without having an opportunity to "warm up."

One of the problems the player of fretted instruments has to contend with is the lack of opportunities to play in public, unless he is a recognized artist of consider- able reputation. For this reason the young player should miss no chance to play in front of others and remember that amateur entertainments and musicales in churches, lodges and private homes offer a great field for the budding artist to gain the necessary experience for further musical development.

Selecting a Program

LET US NOW for a moment give considera- tion to the proper selection of the program numbers. Too many artists think of them- selves only and what they like to play and forget that the audience sometimes differs with their musical taste. To be a success your performance must please and arouse your listeners. If your program calls for two groups of three or four numbers, start with a selection well within the range of your technic, one of bright and cheerful character, that will put your audience into a receptive frame of mind. Follow this with a composition in a slow *tempo* and then play your principal number, keeping in mind that these three selections should be in different keys to avoid monotony. Use a similar method in selecting the pieces for your second group.

Those having professional aspirations should attend the recitals of all the great artists, observe their methods, stage deport- ment and program building.

Since the literature for the fretted instru- ments contains many original compositions of great merit, some of them should be in- cluded in the repertoire of every artist, as they will generally give him an opportunity to bring out all the resources of his re- spective instrument and often these will be hailed as musical novelties. In addition to these there are unlimited numbers of light classic transcriptions that can be used with gratifying results.

What we must not forget is that every instrument has its limitations; but we must remember that it also has characteristics of its own, which, when properly projected, will appeal to many.

When a banjoist steps before an audience, it at once begins to feel cheerful because of the bright snappy music it is accustomed to associate with the banjo. The guitar suggests romance, Mozart minuets and Bach preludes; the Hawaiian guitar, dreamy waltzes and hulas; the mandolin, Venetian barcarolles and Neapolitan tarantelles.

But remember also, that present day audiences are discriminating, made so through hearing the best artists over the radio. The big prizes go to those at or near the top in the musical entertainment field. To reach it means not only natural talent but hard study for some years.

It is worth it, why not try for it?

* * * * * *

"It is better to create than to be learned; creating is the true essence of life."—Niebuhr.

WE'LL SEND YOUR CHOICE OF THESE

Valuable Rewards

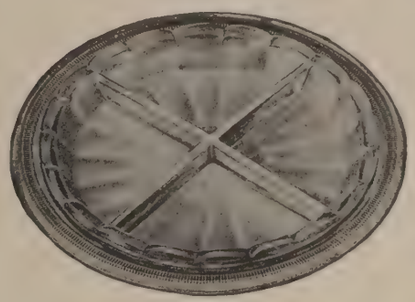
WITHOUT COST, FOR MAKING NEW FRIENDS FOR "THE ETUDE"

● In return for subscriptions to THE ETUDE, which you can easily and quickly obtain from your musical friends and acquaintances, we will send your choice of these attractive articles WITHOUT COST. All you need do is send us the name and address of each subscriber together with $2.00 for one year or $3.50 for two years, together with your choice of reward. It's as easy and simple as that. Get your first order and send it to us today. In Canada add 25c a year for postage. Foreign postage is $1.00 a year extra.

KROME-KRAFT SERVER

Here is a Server for cake or sandwiches that also may be used as a center piece for fruit, etc. It is 10½" in diameter and has a bright chromium finish. Awarded for securing THREE SUBSCRIPTIONS.





RELISH DISH

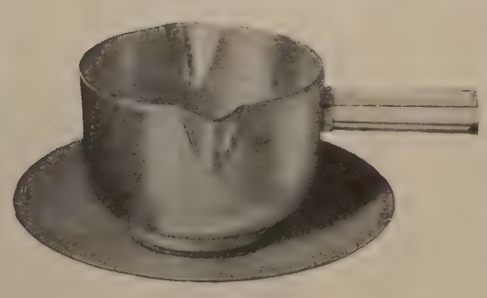
This type Relish Dish serves a very practical purpose and makes a particularly acceptable gift. The plate is 8¾" in diameter, is finished in chromium and has a rolled, stamped design rim. The four-compartment crystal glass liner is removable so that it can be used with or without the plate. Awarded for securing ONE SUBSCRIPTION. (Not your own).

PYREX CASSEROLE

As a gift or for your personal use, this Casserole is especially desirable. It has cast handles and feet and a pierced, bulged and embossed design frame, finished in chromium. The lining and cut design cover are genuine heat-resisting pyrex. Size, 7" in diameter. Capacity, one quart. Awarded for securing FIVE SUBSCRIPTIONS.



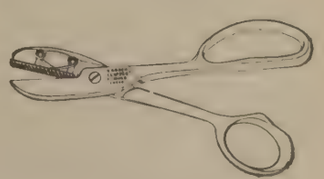
SAUCE or GRAVY SERVER



Here is a modern design Server that is distinctly different. The container has a knurled edge, comes with an ivory colored handle, is 4¼" in diameter and 3" high. The Tray is 6½" in diameter. Both are chromium-plated. Awarded for securing THREE SUBSCRIPTIONS.

GARDEN SHEARS

This unique implement not only cuts clean but holds the flower part of the stem as it is cut. Saves scratches, increases reach. Your reward for securing ONE SUBSCRIPTION. (Not your own).



FLASHLIGHT



All-metal, chromium-finish, complete with bulb and battery. A surprise gift for boys —a practical present for grown-ups. Your reward for securing TWO SUBSCRIPTIONS.

Send All Subscription Orders Directly to

The Etude Music Magazine

THEODORE PRESSER CO., Publishers, 1712 Chestnut St., Philadelphia, Pa.



THE JUNIOR ETUDE

Edited by

ELIZABETH A. GEST



MISS PRATT: We are to study Haydn at our meeting to-day. First of all, Patricia will play the first movement of the "Sonata in F major," by Haydn.
(Patricia goes to piano and plays the Allegro.)

VIRGINIA: Now, Donna is to give a short talk on the characteristics of Haydn's music.

DONNA: Haydn, who was born near Vienna in 1732, led one of the happiest lives of any of the great composers, and his music seems to reflect this peaceful, cheerful existence. The composer was musical director in the house of the Esterhazy's, a rich family, for whose orchestra he wrote many works. He was a kind man, devoted to his patrons, as to all his friends. Always fond of a joke, even in music, Haydn's unfailing fund of humor crops out often in his writings.

MURIEL: Well, every biography tells of the humor of his music, and to tell you the truth, I can't see anything funny about it.

MISS PRATT: Here is one of his jokes. People at orchestral concerts often fell asleep during the music. Haydn decided to surprise these listeners, and keep them awake. Eleanor will play an arrangement of the "Surprise Symphony," and you will notice the surprise.
(Eleanor plays the well known excerpt from this symphony.)

MURIEL: That surprise was daring. I can imagine Papa Haydn conducting this piece and listening for the gasps in the audience!

MISS PRATT: No doubt the whole orchestra had a hard time to keep their faces straight. Here is another of his jokes.

The orchestra at the great Esterhazy palace had been promised a summer vacation, but at the last minute Prince Esterhazy decided to postpone their holiday for two months. Greatly disappointed, Haydn hit upon a way to protest.

He wrote a special symphony to be played at what should have been the last concert—a work even now called the "Farewell Symphony" or the "Candle Symphony." At the end of the first part of the last movement, two players were to blow out their candles, close their books, and leave the stage as if too tired to continue, soon two more players were to leave the stage. Two by two the musicians were to blow out their candles and leave, until only two violins were left, to finish, alone.

The happy ending of this story is that when the orchestra actually did this, everyone was amused, and the Prince said, "Haydn, I understand you. The gentlemen may leave tomorrow."

AMY: That took nerve, too! I never knew Haydn was like that!

MISS PRATT: Now Patricia will play the *Allegro* of a sonata, humorous, but without a story.
(Patricia plays.)

AMY: Would that be called "playful" music? It really sounds to me like two little squirrels chasing each other and jumping away.

MISS PRATT: Yes, the theme is most capricious there.

VIRGINIA: Now Amy will play the *Adagio* from the "Sonata in E-flat."
(Amy plays and the girls are astonished that it is serious.)

MISS PRATT: You see, Haydn is not always jolly. This is one of his most dramatic moments, and very fine it is.

VIRGINIA: The program ends to-day with Ruth's playing of the *Presto* from the "Sonata in F major." This is the last movement of the sonata which Patricia began for us.

RUTH: I know that the first theme is another instance of fun in music. It is such a rollicking little theme, jumping where you least expect it to jump, and eluding you before you can reach it.

MURIEL: I am so glad we had this meeting about Haydn. I will know how to listen to his music a great deal better from now on. And to think he played such tricks in really great music!

PATRICIA: I wish I could have known him. Instead of being as dignified as the white-wigged scholar he looks, probably he would have been great fun to know.

HELEN: These meetings make us feel we know the composers much better.

MISS PRATT: Let us take up Mozart next time, shall we? And Helen you must play them.

HELEN: I will, good-bye.
Good-byes are exchanged.
Curtain.

THE HAPPY MR. HAYDN

(Playlet)

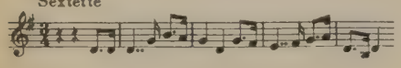
By JEAN C. STEVENSON

Cast: Members of Miss Pratt's Study Club. Miss Pratt, teacher.
Scene: Interior of piano studio where a Study Club meeting is in progress.

? ? ? Ask Another ? ? ?

1. If a complete measure is made up of a quarter rest, an eighth note, an eighth rest, four sixteenth notes and a quarter note, what would be the time signature?
2. Who wrote the opera Faust?
3. When did Mozart die?
4. What is an oratorio?
5. What is the interval from G-flat to D?
6. From which opera is this melody?

Sextette



7. In what opera is the *Pilgrim's Chorus?*
8. Who wrote it?
9. From what country does the song *Santa Lucia* come?
10. What is a minuet?

(Answers on next page)

Learning the Scales

By Ruth Tysinger (Age 10)

OH, ONCE there was a little girl, whose name was Betty Sales; she meant to play her music well, but could not learn her scales. She thought how fine and grand 'twould be, if she could sit at ease and, with her fingers curved just so, trill up and down the keys. She fretted and she worried, and gave up in bleak despair; her dreams of learning music well seemed drifting on thin air. Then one day soon, a fairy kind, who knew just what to do, a secret dropped in Betty's ear ('twill help both her and you). "Try practicing your scales, my dear, a little while each day, and ere you know the time has passed, you'll learn the scales for aye. For all musicians whom we love, were once so very small; and had they not the scales learned well, would ne'er have played at all." So Betty took the good advice the fairy gave that day, and practiced with a will so strong that she soon learned to play. And now her music thrills the world as she plays on with ease; her fingers curved and held just so, play up and down the keys. And now she's glad the secret's learned that you and I now share; if we would be musicians great, just give our SCALES a care!



HADYN CONDUCTING AT THE ESTERHAZY PALACE

TUNING UP

By CLAIRE McLAIN

Oh, fiddle-de-dee,
Oh, fiddle-de-dee,
My fiddle I love,
My fiddle loves me.

I rosin the bow
And tighten a string,
I get it in tune
So fiddle can sing.

I play a long G
So deep and so round,
And then the sweet D
With soft, pleasing sound.

The A string is next,
Its strong tone so gay;
The E string comes last—
I'm ready to play.

Practice Time

By Erna Kable

MARY ANN was on her way home from school. She was smiling and humming a little tune. She was dangling her hat instead of having it on her head where it belonged on a bright sunshiny day like this.

As she passed Miss Patty Westbrook's place, she looked up. Miss Patty was in the garden gathering roses. She was really an old lady and strange as it seemed, she still played the piano beautifully.

"Hello, Miss Patty!" Mary Ann called.

"It's Mary Ann!" Miss Patty answered, "You're out of school early, aren't you?"

"Yes, this is my practice time, but I'm already ten minutes late. I'm always late. Something happens every day. I never get my full hour of practice done."

"Come in, let's sit here under my big tree for a moment," Miss Patty said and led the way to a garden bench.

"Have you ever thought," she said, "that when you fail to practice five or ten minutes of your practice hour that you are stealing?"

Mary Ann gave a start, her eyes grew big and round.

"It is just as dishonest to steal time as to steal a pencil or a handkerchief. Your parents pay your teacher money each month; for that money they expect her to teach you a certain amount. Now, unless you practice your full time, you can not learn as much as the teacher should teach you. When you fail to do your part, she can not do hers. You are cheating yourself, your teacher and your parents."

"Oh," Mary Ann answered in a wee small voice, "I'm so ashamed. I don't want to be a thief."

"Of course, you don't," Miss Patty said, "that's why I told you this. You see—once upon a time, long ago, if it had not been for a friend who told me the same things that I've told you to-day, I might have been a thief, too. Run along now, and get to your practice. We've lost quite a bit of time talking."

"We haven't lost time, Miss Patty, I'll make up every minute we've talked away, and—I'll not steal any more time!" And Mary Ann's playing certainly did improve.

TOMMY'S RHYTHM

By ESTELLE SHERMAN

ENTION, CHILDREN," said the teacher. ier's Day will soon be here. Invite parents to our entertainment at three k. I will now assign the parts you o learn."

me little heads were held up high to e their perfect posture, so that they attract attention and receive an im- nt rôle. Others hid their faces and down in their seats so the teacher ln't see them. One little head— my's—was above the rest, it seemed on a stick. He was anxious to receive nportant part.

ommy, come here. Will you be our st? You know, I thought we would some one from our own class and e obliged to call on an upper class- " said the teacher. "Here are two ions for you to practice: one, a song he class; the other, the music for 's dance. We'll have a rehearsal Fri- morning."

ow, Tommy had taken lessons on the for a year and a half and could read very quickly. Everyone thought of as a coming musician. He practiced fully and was ready for rehearsal on ay.

e class marched into the auditorium took their seats. "We'll have Betty's e first. Come, Betty and Tommy," an- ced the teacher.

ommy and Betty went to the platform Tommy played the introduction; the e was on.

ddenly, Betty stopped and pouted, "I dance to that, his time isn't right. isn't counting."

Tommy, aren't you counting?"

Tommy shook his head shamefully.

"Don't you know, Tommy," asked the teacher, "you must always count? I guess it will be necessary to ask someone from the upper grades after all." "Please, Miss Brown," Tommy pleaded, "I promise to practice and count and have the time perfect for next week."

"We haven't much time, but I know you're sincere. I'll give you another chance."

On the way home, he saw Betty. "Look here, Tommy, you spoiled my dance and I'm angry," she began. "If you spoil my dance at the entertainment, I'll always be angry." Tommy went home heavy hearted but with courage.

He sighed. "Why did they have to put those dotted notes there—let me see, four-four time; dotted eighth gets three-quarters of a beat; then a sixteenth after that—ONE, TWO, THREE, FOUR—Over and over he practiced, slowly at first and then he surprised himself to find that he had learned it so quickly!

That night and every night until the entertainment, he went to sleep counting.

At last, the day came. "A dance by Betty, accompanied by Tommy," announced the teacher.

And, with an air of assurance, Tommy took his place and accompanied Betty. It seemed only a minute when it was over and applause swept the auditorium when they stepped from the platform.

"Fine, Tommy," exclaimed Betty. "No more of this no counting stuff! You know that just does not go, and a dance *must* go!"

nnesingers, Meistersingers and Mothersingers

(For Mother's Day)

By Aletha M. Bonner

g years ago, in foreign lands,
re lived the *Minnesinger* bands,
Meistersingers—wandering bards
played and sang in castle yards.

re is another music clan,
these have sung since time began;
will their song of love e'er die—
the Mother's Lullaby

Naming the Beats

GAME

By Marie Stone

ORE BEGINNING this game draw on small lboard squares the following time sig- res and music characters (one to a re): 2/4, 3/4, 4/4, whole note, whole . half note, half rest, quarter note, and uarter rest.

ivide the players into two groups, with extra person to act as director. The ler picks up a time signature card and a note or rest card, and holds them hat every player can see what they are. he boy or girl who can first name the ber of beats this note or rest is worth the given time signature receives a ton or similar counter. Whole notes not be used in two-four or three-four sures, and the one who quickly recog- s these impossibilities wins a button

ontinue playing until all the buttons e been used; the group then having most buttons is winner.

Schumann Puzzle

By Stella M. Hadden

EACH WORD contains either five or seven letters. The central letters reading down give the kind of music for which Schumann is best known. Answers must give all words.

1. He taught in the Conservatory at —
2. He lived near the River —
3. His wife's first name was —
4. He wrote about two hundred and fifty —
5. His father wrote and sold —
6. His native land was —
7. He wrote music for Goethe's drama called —
8. He lived for five years in the city of —
9. He edited a — journal for ten years.
10. His birthplace was the town of —



Babista Juniors at Club Banquet, Lucene, Tayabas Philippine Islands

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "Radio Concerts." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by May eighteenth, 1938. Names of prize winners and their contributions will appear in the October issue.

RULES

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner.

If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not have anyone copy your work for you.

When schools or clubs compete, please have a preliminary contest first and send in no more than two contributions in each class.

Competitors who do not comply with all of the above rules and conditions will not be considered.

Piano Music

(Prize Winner)

MANY PEOPLE find that piano music is a good companion which young people should carry with them through life. When people are sad and lonely they enjoy sitting down and playing a slow, sad piece. Other moods, too, can be expressed by this never failing companion, piano music.

This companion should be a child's closest friend. Many happy hours in the future can be enjoyed by our own two hands if we practice now. Often when I am told to practice I do not feel like it. Then my mother reminds me of the many happy hours ahead of me with my piano music, and so I do not mind practicing, for I really love piano music.

ROSEMARY MARRON (Age 13), Class B,
Iowa.



Etude Club, Healy, Kansas

Piano Music

(Prize Winner)

PIANO MUSIC, to me, is the most beautiful music in the world. My piano is my symphony, my keys are my instruments and each finger is a musician. I am the conductor and the musicians obey me. Upon my mood depends the types of pieces I shall play. My musicians are always ready to play at my command, whether it is a Bach Partita or a Beethoven Sonata.

Piano music expresses my every thought. If I am lonely I turn to my piano for company. If I am sad I turn to my piano for comfort and if I am happy my piano expresses my joy. Is there anything that can not be remedied by the beautiful music of a piano? If there is I hope I shall never find it.

BETTY LU MAYER (Age 14), Class A
Illinois.

Letter Box

DEAR JUNIOR ETUDE:

I have been taking lessons from my mother for four years and can not remember a time when THE ETUDE was not in our home. Now I am taking violin lessons. My teacher has organized three junior orchestras and three bands in our city; and there is also a city band.

When I prepare for any public appearance I often practice the piece until I am tired of it, but then my mother always says to remember that practice makes perfect.

From your friend,
ELIZABETH STRIKE (Age 12)
Michigan.

DEAR JUNIOR ETUDE:

The name of our club is the St. Cecelia Music Club. We have sixteen members and I am the president. We also have a secretary and treasurer.

Our meetings are held once a month at which we have a program, consisting of piano numbers, songs and readings. Three of the members bring refreshments which are served after the program. Games are played, too, and prizes are awarded.

Every spring we give a recital in our school auditorium, which is always well attended.

From your friend,
VERONICA MALOVEC, (Age 14),
Wisconsin.

Piano Music

(Prize Winner)

I LIKE PIANO MUSIC because it sounds beautiful. In school our teacher plays beautiful music to us to rest. Sometimes the music is soft and sometimes loud. Marches are loud and lullabys are soft. We march to marches, and for skipping and games we have jigs. Some music makes me feel gay and some sad, and some makes me feel sleepy. I like the sonatas of Beethoven on the piano because some are bright and some are sleepy.

I enjoy my piano lessons because I like piano music and I will be able to play all the different kinds of piano music when I grow up.

JEAN BUDDY (Age 7), Class C,
Massachussetts.

Answers to Ask Another

1, Four-four. 2, Gounod. 3, 1791. 4, A composition for chorus, solo voices and orchestra, the words relating to a sacred subject, and produced without any action, scenery or costumes. 5, An augmented fifth. 6, Lucia. 7, Tannhäuser. 8, Wagner. 9, From Italy; it refers to the Bay of Naples. 10, A slow, stately dance in three-four time.

Answer to February Diagonal Puzzle

Z e b r a s
s I l v e r
f a T h e r
r a c H e l
m i t t E n
b u t t e R

Prize winners for February puzzle:
Class A, Jerl Dene Kennedy (Age 15), Arkansas.
Class B, Inez Hubert (Age 13), Wisconsin.

Honorable Mention for February Essays

Sarah Louvenia Byrd; Mary Lallier; Elma Johnson; Betty Drucker; Chressence Nolan; Josephine Smith; Emma Jean Zell; Ruth Fields; Millie Walker; Rouene Kelly; Shirley E. Nylin; Kathryn Boeshore; Marcia Gaillard; Josephine Pagano; Russel C. Wiley; Robert Kemp; Patricia Cockeroft; Jo Ann Burns; Althen Younger; Marjorie Jean Morris; Loretta Belzel; Anna Marie Solbach; Letha Alsgood; Bertha Ehlert; Carolyn West; Chloe Potter; Hilda Fay Kroesche; Eddie Lou Kroesche; Gladys Ehlert.

Honorable Mention for February Puzzles

Rachel Williams; Katherine Holland; Marie Paule Beaudry; Julia Johnson; Donald Martin; Mary Katherine Beyless; Marion Bringe; Jacqueline Noreyko; Mary Hyatt; Grace Armstrong; Georgia McNutt; Orpha Martin; Alma Bittersdorf; Lucile Green; Anna Appleman; Sydney Wilson; Julia Minson; Howard Anderson; George Black; Lewis Douglas; Margaret Keppleman; Barbara Branch; Elsa Aikens.

LETTERS FROM ETUDE FRIENDS

A Rosetime Recital

TO THE ETUDE:

Noticing your booklets for special recitals, I want to tell you of a very successful recital that I presented with only three beginners.

It was called "A Rosetime Recital." We had a theme song and all the music pertained to the various kinds of roses. There were a trio, duets and a few readings. The little girls were dressed as pink roses and the studio was decorated with roses.

It was very enthusiastically received; and it has added a new pupil to my class already!

MRS. T. B. PAYNE.

The Accordion Department

(*Continued from Page 335*)

The Used Instrument

LAST, BUT NOT LEAST, let us consider the advisability of purchasing a used instrument. There are often fine opportunities to purchase good used instruments and those whose funds are limited may have the pleasure of owning an accordion without investing a large amount of money. This applies also to the skeptical purchaser who wonders whether or not he will ever learn to play.

The fact that an instrument has been used does not condemn it, because the better makes of accordion, which have hand made reeds, improve in tone the more they are played. Instruments which were of inferior quality and workmanship originally, naturally grow worse with time and should be avoided, no matter how attractive the purchase price may seem. All advice pertaining to new instruments is applicable to used instruments with the additional caution to observe carefully if a used instrument is absolutely air-tight. Also see that the keyboard is of the low modern type rather than the old type with high piano keys. In all these matters we again recommend that the novice purchaser ask an accordion authority to assist him in appraising a used instrument as to quality of tone and other details.

Accordion Questions Answered

Q. What is the most graceful position for women playing the accordion, seated or standing. What touch should be used when playing the keyboard side of the accordion; that is, legato *or* staccato?—Miss E. F. P., Wisconsin

A. It is possible for ladies to appear graceful when playing in either a standing or seated position. The standing position is the same as for men. When seated, ladies may assume a graceful position by resting the piano keyboard against the right thigh and lowering the left knee so that the bass section rests on top of it. Ladies will find the use of a back strap convenient to hold the instrument firmly in place.

The nature of the music being played governs the touch to be used. Novelettes and similar music require an almost *staccato* effect, whereas selections to produce an organ effect, such as *The Pilgrim's Chorus* from "Tannhauser" require a smooth, *legato* touch. The passing from note to note must be made without any perceptible hiatus between the ending of one and the beginning of the next. Always observe markings as given by the composer.

Q. I play the accordion but am not sure that I am holding it correctly as it is not comfortable. I have never had a lesson.

—Miss D. T., Tennessee

A. The reply given to Miss E. F. P. will also answer your question. Be sure that the instrument is strapped firmly so it does not sway as you play.

* * *

"The 'new deal' whether in politics or in education, implies a new coöperation. We need leaders now as always, but the great and healing events for which we long can come only from concerted interest and effort. The new coöperation implies a renewed dedication to the cause of music in its ever-changing aspects."—Louis Woodson Curtis.

Making Pupils' Recitals Interesting

(*Continued from Page 290*)

Parade of the Robins	Overholt	2½
Fields in May	Preston	3
Cherry Buds	Keats	3
Life in Spring	Sartorio	3
Song of April	Lack	4
To Spring	Grieg	5
Rustle of Spring	Sinding	6
SUMMER		
Down by the Frog Pond	Swift	2
Off to the Camp	Bilbro	2
Parade of the Grasshoppers	Johnson	3
The Butterfly	Wright	3
Song of the Lark	Tschaikowsky	3
Sunbeams and Roses	Bliss	3½
Summer Dawn	Williams	3½
Esprit du Soir	Dennée	4
Murmuring Zephyrs	Jensen-Niemann	5
SWISS		
Song of the Alps	Biedermann	1
In the Alps	Claffin	1½
Celebrated Yodel Song	Lawson	1½
Liesel	Ryckoff	2
In an Alpine Hut	Lange	3
Swiss Chimes	Hoffmann	3½
In Switzerland	Bohm	4
VIENNESE		
Pepi and Mitzi	Ryckoff	2
In Old Vienna Style	Protiwinsky	2½
Viennese Refrain	Arr. Hodson	3
Viennese Silhouettes	Locke	4
Alt-Wien	Godowsky	5
The Old Refrain	Kreisler	6
Viennese Dance	Friedmann-Gartner	7
WINTER		
Sleighbells	Rogers	2
Snowflakes	Parlow	2
When the Snow Is on the Ground	Biedermann	2
A Winter Tale	Anthony	2
Merry Sleigh Bells	Preston	2
Skating	Paldi	2½
Ice Carnival	Grey	3
Sleighride	Dutton	3

These recitals are stimulating, not only to the pupils but also to parents and friends. An entire community will interest itself in such programs, in contrast to the total indifference often shown for the usual "Piano Recital by Pupils of Miss Mary Jones." Progressive music teachers, who are in search of new and beguiling ideas, will be more than enthusiastic when they try these few simple inventions.

Next Month

GLORIOUS JUNE and THE ETUDE

THE ETUDE hails the most joyous, exuberant month of the year, with an issue as full of interest and information as we might put out in the Christmas Holiday Season.



JEANETTE MacDONALD

OPERETTA AND THE SOUND-FILM

Jeanette MacDonald, often mentioned as "the loveliest prima donna of the screen," and who has been heard by millions from coast to coast, gives invaluable advice to those interested in preparing for a film career. You, and many of your friends, will revel in this very timely article.

BE READY FOR YOUR OPPORTUNITY

Eugene Ormandy, who has risen to the loftiest heights among the world's great orchestral conductors, tells the most unbelievable romance of the sequence of events which led him to the position of Co-Conductor of the Philadelphia Orchestra.

PIANO PARTIES ARE FUN!

You will believe it after you have read Madelon W. Jackson's article telling how to give them. Both teachers and students will enjoy reading and experimenting with this profitable and fascinating scheme.

MAKING MUSIC PAY IN A DEPARTMENT STORE

I. A. Kirschman is the executive director of one of the country's largest and finest department stores. He tells how, by creating an affinity with the public through music, the store's interests, as well as those of its employees, have been fostered.

THE MUSIC OF MARCHING MEN

Ex-Lieut. C. Seeward Peterson, M.A., is a real soldier who has seen active service in The Great War, and in the Philippine Islands. He is also a musician who in the coming article has furnished Etude readers with a lively, yet scholarly, review of our military music.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

"It is told of Brahms, of all people, that when someone made a slighting remark about Mendelssohn, thinking to please him, he said, 'You must not speak ill of Mendelssohn! He was the last of the great ones!'"

MUSICAL BOOKS REVIEWED

Essays in Musical Analysis

Volume V

By SIR DONALD FRANCIS TOVEY

Sir Donald Francis Tovey, Reid Profes... Music in the University of Edinburgh, ha... brought forth his fifth volume in the ser... Essays in Musical Analysis, in which he... made such serious and valuable contribu... Volumes I and II dealt with Symphonies... ume III had to do with Concertos. Volu... was devoted to Illustrative Music. Volu... covers Vocal Music.

These valuable essays are made up in p... Professor Tovey's program notes for the... Orchestra Concerts in Edinburgh. Few p... realize what a valuable amount of researc... been poured into annotated symphony... grams in the great capitals of the world... Donald's latest volume, form analyses of t... great choral masterpieces, including Mad... and works by Wilbye, Palestrina, Weekles... Bach, Handel, Haydn, Beethoven, Schu... Verdi, Brahms, Joachim, Parry, Smyth... bussy, Bantock, and Holst, every one a mas... example of scholarly research.

Pages: 256.
Price: $4.00.
Publisher: Oxford University Press.

Sebastian Bach, the Boy fro... Thuringia

By OPAL WHEELER AND SYBIL DEUCHE...

A Bach book designed for the use of... dren, with preface, illustrations and an... teresting text interspersed with occasi... excerpts from the best known simpler... pieces, has just been done by Opal Wh... and Sybil Deucher. The work is one of... finest of the juvenile lives of the g... Thuringian.

Pages: 126.
Price: $2.00.
Publishers: E. P. Dutton & Co., Inc.

From Jehovah to Jazz

By HELEN L. KAUFMANN

Miss Helen L. Kaufmann has writte... book about American music, which, altho... it is not put forth as a history, covers... high spots in a very chatty and entertai... fashion. Taking a flying leap from Plym... Rock, she soars through some three hun... pages to 1938 and its Russo-Afro-Broad... whirlpool of "Swing." She has writte... "take-it-or-leave-it" kind of a book, wh... more or less defies the customary review... facts she presents are all too frequently gi... in such stodgy fashion that it is a relief... find someone who is capable of treating th... matters lightly and skillfully with an un... current of seriousness. Such chapter headi... as "Indian War and Other Whoops," "R... Rah Songs of College and Country," "... Care and Feeding of the Symphony Orch... tra," and "Blacks and Blues and Ragtim... tell their own story. What good is a book... it is not readable? Is it not better to w... a readable book than a mere bold categ... of facts and opinions with all the charm... a telephone directory!

Pages: 303.
Price: $3.00.
Publishers: Dodd, Mead & Company, Inc...

Music, Through the Dance

By EVELYN PORTER

The growth of music as influenced by... dance has been portrayed in very interest... manner by Evelyn Porter, L. R. A. M., M... S. T. She starts with the rhythms of abo... inals, passes through the dance in early c... ilizations, including the famous achieveme... of the Greeks, through the Middle Ages, do... to modern times. The book is interspers... with a great many of valuable suggestions... musical examples, to be used with dances... the varying type. One of the most interest... chapters traces the influence of the dance... the evolution of the sonata and the con... quent symphony. To give a modern touch t... book concludes with a peep into the jazz a... There are numerous appropriate illustratio...

Pages: 156.
Price: $3.00.
Publishers: Charles Scribner's Sons.

Tuneful Twaddle

Up on his Music

Storekeeper—Say, listen, boy, this di... doesn't ring good!

Boy—Say, Mister—what do you exp... for a dime—a set of chimes?

* * * * *

The Ritual Revised

Mr. Henry: "What does the bride thi... as she enters the church?"

Mrs. Peck: "Aisle, Altar Hymn."

THE CLINTON PRESS INC...

oice Melodies
from the
STER COMPOSERS
A Collection for
ientary School Orchestras
STRATED R. E. HILDRETH
ll String Parts Bowed and Fingered

Contents

.....Arioso
OVEN .....In the Dark of Night
AS .....Waltz and Lullaby
.....Marchioness
Y .....Gigue
EL .....Market Day
N .....Constantinople
ELSSOHN .....Canzonetta
RT .....Marquis
LL .....Scotch Air
AU .....Tambourin
BERT .....Aspiration
BERT .....Shepherd Dance
MANN .....On an April Morning
IKOWSKY .....Legend

INSTRUMENTATION

n (lead) .....Bassoon
(2d Ldr.) .....1st Clarinet in B♭
(obligato) .....2d Clarinet in B♭
(obligato) .....E♭ Alto Saxophone
.....B♭ Tenor Saxophone
(Viola sub.) .....1st Trumpet in B♭
.....2d Trumpet in B♭
.....1st and 2d Horns in F
ass .....1st and 2d E♭ Horns
.....Trom. or Bar., B. C.
.....Trom. or Bar., T. C.
.....Drums

Conductor—Piano

PRICES

ctor-Piano..... .65
ner books, each..... .35
l numbers also obtainable separately.

PRICES
Small Oren., .75 Full Orch., 1.10

Just Published

Every Lesson a Tune
Every Tune a Lesson

elody-First
Band Book
A *Unisonal* Instructor
or ALL Band Instruments
By
FORTUNATO SORDILLO
t Director of Music, Boston Public Schools

PRICES

book, .30; Piano Acc. and Teacher's Guide, .60

ND INSTRUCTOR:
ELODY-FIRST BAND BOOK, there are no un-d players, because (with two exceptions, and these an be assigned alternative books) **every book is a** ook. You can send a student home with something will practise because he will **enjoy** practising it; the play Alto, Oboe, Bassoon, or Baritone—it difference! Especially if, with a pianist available, e is taken of the **cleverly-harmonized** Piano Ac-nent, which makes even the playing of the scales musical experience.

rs, B. & O. Leaders and Organizers, only:
e FREE
Violin book of "Choice-Melodies"
et book of "Melody-First"
edition, with striking cover-design, check in square , clip, and mail to us with your name, name of organization, and your musical status.

alter Jacobs, Inc.
Boylston Street, BOSTON MASS.

IE ETUDE MUSIC MAGAZINE

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

ered as second-class matter January 16, 884, at the P. O. at Phila., Pa., un-ler the Act of March 3, 1879. Copy-right, 1938, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

00 a year in U. S. A. and Possessions, entina, Bolivia, Brazil, Colombia, Costa , Cuba, Dominican Republic, Ecuador, alvador, Guatemala, Mexico, Nicaragua, guay, Republic of Honduras, Spain, Peru Uruguay. Canada, $2.25 per year. All r countries, $3.00 per year.
ngle copy, Price 25 cents.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy $2.00 a year

VOLUME LVI, No. 6 JUNE, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Pietro Deiro
Dr. Nicholas Douty
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth Gest
George C. Krick
Guy Maier
Guy McCoy
Peter Hugh Reed
William D. Revelli
Henry S. Sawyer

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

World of Music 354
Editorials 355
Be Ready for Your Opportunity ..... *E. Ormandy* 357
Diatonic and Chromatic ..... *A. Meloni* 358
Musicians of June Birth ..... *W. F. Gates* 358
Operetta and the Sound Film ..... *J. MacDonald* 359
Developing a Better Staccato Touch ..... *G. M. Stein* 360
Radio Flashes ..... *P. Girard* 360
Music of Marching Men up to 1865 ..... *C. S. Peterson* 361
Piano Parties Are Fun ..... *M. W. Jackson* 363
The Threshold of Music ..... *L. Abbott* 364
Mozart's Great Romance ..... *H. Grevenstett* 365
Making the Glissando Easy ..... *H. E. Evarts* 366
Recent Record Releases ..... *P. H. Reed* 366
The Oldest Authentic Voice Method ..... *J. DeBruyn* 367
Fifty Years Ago This Month 368
Bands and Orchestras ..... *W. D. Revelli* 369
Arrangement and Editing of Music ..... *M. J. Isaac* 369
Music Extension Study Course ..... *J. Thompson* 370
Teachers' Round Table ..... *G. Maier* 371
Great Music at Popular Prices ..... *I. A. Hirschmann* 372
Etude's Musical Tour 385
Shopping for Charm ..... *T. Van Doorn* 386
From $10 to $1000 a Night ..... *A. Comfort* 387
Etude Historical Portrait Series 388
A Rhythm Band for Mothers ..... *S. Simkins* 401
Singer's Etude 402
The Diaphragm in Its Relation to Breathing ..... *W. G. Armstrong* 402
Lessons Through Listening ..... *E. E. Hipsher* 402
Establishing a Routine of Practice ..... *S. Halbe* 403
Colloquialisms and Abridgements in Singing ..... *W. A. Skiles* 403
Organist's Etude 404
Chorale Prelude Voluntaries ..... *C. N. Boyd* 404
Leading Congregational Singing with the Organ ..... *M. R. Gilstrap* 404
Church Organist's Repertoire Index ..... *H. R. Rustin* 405
Tuners and Voicers ..... *C. N. Boyd* 405
Make Memory Your Servant ..... *D. R. Adamson* 405
Organ and Choir Questions ..... *H. S. Fry* 406
Accordion Department ..... *P. Deiro* 407
Violinist's Etude ..... *R. Braine* 408
The Hardanger Violin ..... *O. Rindlisbacher* 408
How to Buy a Violin ..... *F. W. Hill* 408
Violinists in Varied Veins ..... *A. Troostwyk* 409
Fretted Instruments Department ..... *G. C. Krick* 410
Violin Questions and Answers ..... *R. Braine* 410
Technical Devices, The Slide ..... *M. Bilbro* 412
Questions and Answers ..... *K. W. Gehrkens* 413
Voice Questions Answered ..... *F. W. Wodell* 414
Junior Etude ..... *E. Gest* 418
Letters from Etude Friends 420
Musical Books Reviewed 420
Medals Made of Stars ..... *D. Meservey* 420
Curious Concert Notes 420

Music

Fascinating Pieces for the Musical Home

Old Man Scarecrow ..... *C. Nordman* 373
Reflections at Dusk ..... *G. Connell* 374
Spring Blossoms ..... *E. L. Hopson* 375
Dance Ancienne ..... *F. Zachara* 376
June Waltz ..... *A. T. Granfield* 377
Gondolier's Song ..... *E. Poldini* 378
Dutch Poodle, A ..... *G. Marshall* 379

Master Works

Moto Perpetuo ..... *N. Paganini* 380
Two Minuets, from Sonata No. 19 ..... *W. A. Mozart* 383
Blind-Man's Buff ..... *R. Schumann* 384

Outstanding Vocal and Instrumental Novelties

Because of You (Vocal) ..... *Mana-Zucca* 389
Show Me the Way (Vocal) ..... *H. Tourjee* 390
Cradle Song (Organ) ..... *Brahms-Bedell* 392
Fifers, The (Violin & Piano) ..... *Dandrieu-Cherry* 393
March of Progress (Four Hands) ..... *F. A. Williams* 394

Progressive Music for Orchestra

Little Wooden Shoe Dance ..... *H. Protiwinsky* 396

Delightful Pieces for Junior Etude Readers

Dolly's Lullaby ..... *E. F. Pietsch* 398
How do You Like Your Eggs? ..... *J. H. Perry* 398
Dance of the Fairies ..... *B. R. Anthony* 399
Aquaplaning ..... *A. Richter* 399
Dutch Tulips Dance, The ..... *L. A. Hansen* 400
Charms of a Bygone Day ..... *J. Weissheyer* 400

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co. for U. S. A. and Great Britain.

YOUR PUPILS WANT
CENTURY MUSIC
Continued
FOR LESS MONEY
EDITION
CENTURY
COSTS ONLY
15¢ A COPY 15¢
20¢ IN CANADA

TEACHERS:—You can encourage parents to keep up children's music lessons if you don't discourage them with the cost of music. CENTURY EDITION—at only 15c—keeps the cost of pieces at a minimum—yet, doesn't restrict your teaching in any way.

Remember, this standardized price has not been achieved by printing an inferior Edition. If you are at all skeptical regarding this, we would urge you most earnestly, for your own sake and for the benefit of your students, that you secure a copy of Century and compare it with any other existing edition which you may have or may be familiar with, and we are certain that Century will prove positively and conclusively that it has no superior.

All the suitable classics and a multitude of Standard modern compositions are available in "CENTURY" at this standardized 15c price, irrespective as to whether the Edition contains two or twenty pages.

Here are a few selected at random from our catalogue:

CENTURY PIANO SOLOS, 15c ea.

(Capital letter indicates key—number the grade.)

132 **Amaryllis** (Air of Louis XIII), E—4....Ghys
746 **Avalanche,** Am—3 ....Heller
1321 **Barcarolle** (Tales of Hoffm'n), F—3..Offenbach
514 **Beautiful Blue Danube,** D—4 ....Strauss
1606 **Betty's Waltz,** C—1 ....Martin
2750 **Big Bass Fiddle, The,** C—1 ....Hopkins
147 **Black Hawk Waltz,** E♭—2 ....Walsh
2416 **Blue Butterflies,** Valse Cap., D—4..Leon Dore
516 **Bridal Chorus** (Lohengrin), B♭—3...Wagner
1963 **Bunch of Daisies, A,** Valse, G—1 ....Martin
999 **Butterfly, The,** Etude, Em—3 ....LaVille
1704 **Butterfly,** Op. 81, No. 4, D—3 ....Merkel
968 **Crimson Blushes,** Caprice, G—4 ....Lester
2973 **Dance of Goldenrods,** F—3 ....Fitzpatrick
2671 **Dark Eyes,** Dm—3 ....Grooms
2541 **Deep River** (Transcription), C—3 ....Grooms
1385 **Edelweiss Glide,** Waltz, E♭—4 ....Vanderbeck
2738 **El Choclo** (Tango Argentine), Dm—3..Villoldo
1018 **Elegie** (Melody), Op. 18, Em—4 ....Massenet
1614 **Elizabeth Waltz,** C—1 ....Martin
1225 **Fairy Wedding,** Waltz, C—2 ....Turner
1304 **Falling Waters,** Reverie, E♭—4 ....Truax
209 **Fifth Nocturne,** Op. 52, A♭—4 ....Leybach
1959 **Floral Parade, The,** Valse, C—1 ....Martin
217 **Flower Song,** Op. 39, F—3 ....Lange
1070 **Flowers and Ferns,** Tone Poem, G—4..Keiser
1109 **General Grant's March,** F—3 ....Mack
238 **Gypsy Encampment,** Am—2 ....Behr
628 **Gypsy Rondo,** C—3 ....Haydn
2379 **Hanon Virtuoso,** Pianist, Part 1 ....Burdick
2203 **Hungarian Dance,** No. 5, A—5 ....Brahms
1645 **Hungarian Rhapsody No. 2,** C♯m—5....Bendel
1013 **In Rank and File,** C—2 ....Lange
1015 **Kamennoi Ostrow,** F♯—5 ....Rubinstein
2097 **La Golondrina, The Swallow,** G—3..Serradell
2694 **Let 'Er Go!** (March) F—3 ....Wood
1319 **Love and Flowers,** Em—3 ....Aldrich
2117 **Love Dreams** (Liebestraum), A♭—6 ....Liszt
313 **Melody in F,** F—4 ....Rubinstein
1891 **Menuet in G,** No. 2, G—2 ....Beethoven
1813 **Minuet** (Don Juan), G—2 ....Mozart
1173 **Minute Waltz,** Op. 64, No. 1, D♭—3 ....Chopin
2972 **Moonbeams on the Lake,** C—3 ....Fitzpatrick
1186 **Moonlight Sonata,** C♯m—6 ....Beethoven
328 **Morning Prayer,** Melodic, F—2 ....Streabbog
1226 **Mountain Belle,** Schottische, F—2 ....Kinkel
352 **Over the Waves,** Waltzes, G—3 ....Rosas
361 **Poet and Peasant,** Overture, D—4 ....Suppe
1181 **Polonaise** (Military), Op. 40, A—4 ....Chopin
1028 **Prelude,** Op. 3, No. 2, C♯m—5..Rachmaninoff
2428 **Robin's Return, The,** A♭—4 ....Fisher
376 **Rondo Capriccioso,** Op. 14, E—5..Mendelssohn
681 **Rustic Dance,** E♭—3 ....Howell
2740 **School Pictures,** C—1 ....Hopkins
1341 **Sonata Pathetique,** Cm—5 ....Beethoven
981 **Star of Hope,** Reverie, F—3 ....Kennedy
2932 **Trip to Niagara, A,** B♭—3 ....Cornish
1168 **Trovatore, Il,** Fantasie, E♭—5 ....Smith
2670 **Two Guitars** (Transcription), Dm—3..Grooms
453 **Waves of the Danube,** Am—3 ....Ivanovici
2696 **Wayside Chapel, The,** Op. 42, F—3-4..Wilson
2695 **Whoop 'Er Up!** (March), G—3-4 ....Wood

VIOLIN AND PIANO DUETS, 15c ea.

Each number has separate parts for Violin & Piano

A—1 to A—3 Very easy to medium
B—1 to B—3 Easy to difficult
C—1 to C—3 Medium to concert solos

2178 **Beautiful Blue Danube,** A—3 ....Strauss
1272 **Boat Song,** A—1 ....Vogt
1144 **Crimson Blushes,** Caprice, B—2 ....Lester
2667 **Dark Eyes,** B—2 ....Grooms
1835 **Dream of the Shepherdess,** C—1 ....Labitzky
1275 **Dream Waltz,** A—1 ....Vogt
2408 **Hungarian Dance,** No. 5, B—3 ....Brahms
1457 **La Paloma,** A—3 or B—2 ....Yradier
1745 **Love and Flowers,** A—3 or B—2 ....Aldrich
1890 **Menuet in G,** A—3 or B—1 ....Beethoven
1460 **Over the Waves,** Waltz, A—3 ....Rosas
2129 **Poet and Peasant,** Overture, B—3 ....Suppe
1151 **Star of Hope,** Reverie, B—1 ....Kennedy
500 **Traumerei and Romance,** B—2 ....Schumann
2666 **Two Guitars,** B—2 ....Grooms
1744 **Valse Barcarolle,** A—2 ....Offenbach

The Century Catalogue contains over 3,000 compositions consisting of **PIANO SOLOS—DUOS** and **TRIOS—VIOLIN** and **PIANO—DUOS—TRIOS** and **QUARTETS—SAXOPHONE** and **PIANO—MANDOLIN** and **GUITAR** and **VOCAL.**

Ask your dealer for Century music, and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed you FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 6 · JUNE, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



PADEREWSKI IN 1910

A "PADEREWSKI HALL" is proposed by music lovers of Lausanne, Switzerland. The project was broached in 1898, and in both 1903 and 1928 Paderewski gave concerts of which the proceeds went towards this enterprise. He already is an honorary citizen of Lausanne; and the concert hall is badly needed, as visiting orchestras must now use the Cathedral.

COPENHAGEN, DENMARK, a comparatively small capital, has its three symphony orchestras: the Philharmonic Orchestra, the orchestra of the Royal Theater, and the Radio Orchestra.

THE PRIZE WINNING "Symphony in A minor" of Gardner Read, first heard last November by the Philharmonic-Symphony Orchestra of New York with John Barbirolli conducting, had its first performances in his native Chicago, on February 17-18, by the Chicago Symphony Orchestra under Dr. Frederick Stock.

BRUNO WALTER has resigned his post as director of the Vienna State Opera, as a result of the absorption of Austria by the German Reich. He had but recently signed a contract to act for three years.

BOITO'S "MEFISTOFELE," has been revived at the Royal Opera of Rome, in a superb edition arranged and directed by Tullio Serafin. Beniamino Gigli, another former Metropolitan favorite, "infused much sweetness and charm into his *Faust;*" and Nazzareno de Angelis broke several years of retirement to sing the title rôle for his eight hundred and twenty-second time. The work has been much abbreviated. Its world première at La Scala of Milan, lasted from seven-thirty P. M. till two A. M., with "the audience hissing, howling and groaning."

SIR THOMAS BEECHAM is reported to have become so exhilarated, when leading a recent performance of Mozart's "Symphony in E-flat" by the Philharmonic Society of London, that "in the general excitement towards the end of the first movement, the baton flew out of Sir Thomas's hand and sailed over the orchestra."



JOHN McCORMACK

JOHN McCORMACK is reported to have been urged by Irish friends to return to his native country and become candidate for the presidency of Eire, the former Irish Free State. As a naturalized citizen of the United States there is a probable question as to his eligibility for the office; but he has announced that he would be "very proud and honored, if the Valera and Cosgrove parties want me."

THE THREE CHOIRS FESTIVAL will be held this year at Worcester, September 6th to 9th, under the direction of Sir. Ivor Atkins. Chief among works to be given are Mendelssohn's "Elijah"; Fauré's "Requiem"; Bach's "St. Matthew Passion"; Elgar's "Violin Concerto" and "The Dream of Gerontius"; Vaughan William's "Dona Nobis Pacem" and *Fantasia on a Theme by Tallis;* Beethoven's "Fourth Symphony (B-flat)"; and parts of Handel's "Saul" and "Messiah."

THE "ULYSSES AND THE SIRENS" of Roger Ducasse had its world première on February 20th, at the Concerts-Lamoureux of Paris. Based on an episode of Homer's *Odyssey,* it is developed for a chorus of women, with orchestra.

WAGNER is to have a national monument at Leipzig. Eriel Hipp has been commissioned to do the sculpture, and it will be inaugurated in 1940.

SOME MANUSCRIPT PAGES by Beethoven were sold for twenty-seven hundred and fifty marks (about five hundred dollars, present exchange), at a recent auction in Berlin. A letter of Brahms to Clara Schumann brought seventy-five marks, and a letter of Wagner sold at one hundred and fifteen marks.

THE PHILHARMONIC ORCHESTRA of Lisbon, Portugal, with Ivo Crux conducting, devoted a recent program to works of Mozart, Luis Costa, Claudio Carnerio, Sammartini, Saint-Saëns, and Ivo Crux.

DOUGLAS STANLEY, of New York City, recently received from the College of Puget Sound an honorary degree of Doctor of Music, in recognition of his research relative to the human voice as presented in his books, "The Science of Voice" and "The Voice."

THE YOUNG ARTISTS GROUP, of Passaic, New Jersey, under the direction of Johanna Keller, has specialized in programs of music of the fourteenth, fifteenth and sixteenth centuries, of which they have unearthed numerous formerly unknown treasures, many of them anonymous.

"THE CAPTIVE," an American opera by Gustav Strube, with its libretto by Frederick Arnold Kummer, had its world première on March 1st, at Baltimore.

TWO NEW WORKS by world famous composers—the new "Third Symphony, Op. 44," of Rachmaninoff; and the *Overture Russe,* of Prokofieff—failed to win a "cordial reception," when recently presented at major events in London's musical life. The former was on a program of the famous Philharmonic Society (which has set world standards for a century and a quarter), with Sir Thomas Beecham conducting; and the latter at the Covent Garden Sunday Concerts under the baton of Albert Coates.

WILLIAM GRANT STILL, composer of Los Angeles; David Diamond, composer, Rochester, New York; Paul Creston, organist and choirmaster, New York City; and Carlos Chaves, conductor of the Symphony Orchestra of Mexico; each has received a Guggenheim Fellowship for creative work in musical composition during the year of 1938.

THE KANSAS STATE MUSIC TEACHERS' ASSOCIATION held its Thirtieth Annual Convention on March third and fourth at Kansas State Teachers College, Emporia.

HAROLD VON MICKWITZ, internationally known pianist and teacher, died on February 12th, at his home in Hersinki (formerly Helsingfors), Finland. Born in May, 1859, he became a pupil of Brassin and Rimsky-Korsakoff at the St. Petersburg Conservatory. In America he had been head of the music department of Kidd-Key College, Sherman, Texas, and of Southern Methodist University, Dallas, Texas.

FRITZ REINER, who has conducted the Philharmonic-Symphony Orchestra of New York, and the Philadelphia, Los Angeles and Chicago symphony orchestras, and at the same time was orchestral instructor of The Curtis Institute of Music, has been appointed conductor of the Pittsburgh Symphony Orchestra for the coming season.

ALFRED HOLLINS, widely known British musician, has finished forty years of service as organist at St. George's West Church of Edinburgh, Scotland, in commemoration of which a large gathering paid him homage and the congregation presented a check for $2,500 and a silver tea tray.

PAUL HINDEMITH is reported to have turned his interest to the organ, and his two organ sonatas were heard on a program of January 18th of the Organ Music Society of England.

THE NATIONAL GERMAN-AMERICAN SONG FESTIVAL will be held from June 22nd to 24th in the International Amphitheatre of Chicago, with ten thousand singers, representing one hundred and eighty-six choral societies, participating.

DAVID D. WOOD'S birth centenary was celebrated on March 1st, when a program of compositions of this famous blind musician of the last generation was given at an evening service in historic St. Stephen's Church, Philadelphia, with Uselma Clarke Smith conducting the augmented choir and Rollo Maitland at the organ.

THE "HANDEL HOUSE" in Brook Street, London, where the master lived for nearly forty years, composed his immortal oratorios, including the "Messiah," and where he died, is being secured by public subscription, as a national and world monument. Subscriptions may be sent to Mr. Herbert Westerby, Organizing Secretary, "Sandon," 57 Bexley Road, Erith (S. E.), Kent, England.



FEODOR CHALIAPIN

FEODOR IVANOVITCH CHALIAPIN, world renowned Russian basso, passed away on April 12th, at his home in Paris, aged sixty-five. A blond giant, six feet four inches tall weighing two hundred and fifteen pou his singing and impersonations amounted no less than genius, in such rôles *Mephistopheles* in Gounod's "Faust"; *Basilio* in Rossini's "Barber of Seville"; *Leporello* in Mozart's "Don Giovanni." Si his exile by the Soviet, which confiscated last cent of his large fortune "because sang for the money", Paris had been home when not on tour.

THE FISK JUBILEE SINGERS, and Fisk University Choir, with Roland Ha lending his beautiful tenor art as soloist, g on March 7th a program in the Auditori of Chicago, for the benefit of their al mater, at Nashville, Tennessee. The F Jubilee Singers have been the chief end ment of this famous institution.

ROB ROY PEERY, head of the publi tion department of the Theodore Pres Company, and A. Louis Scarmolin, of Un City, New Jersey, divided honors in recent competition for an original song to performed at the dedication of the Fran Institute of Philadelphia. Mr. Peer *America, My Wondrous Land* and Mr. Sc molin's *Oh, Wisest of Men* were chosen fr more than one hundred manuscripts rep senting all parts of the United States.

THE ROYAL CHORAL SOCIETY London gave for its last program the "M in C minor" of Mozart and the "Dona No Pacem" of Vaughan Williams.

PATRICK HALLING, a young Tasm nian violinist, has won the Henderson Sch arship of the Royal Academy of Mu London.

THE MARY CARR MOORE MAN SCRIPT CLUB, formed originally to courage pupils of Dr. Moore, has served really useful purpose. At the recent celeb tion of its tenth anniversary, it develop that more than two hundred compositi of its members have found places in va ous publishers' catalogs.



PIETRO DEIRO

PIETRO DEIRO, because of his prominence in the ranks of accordionists and of his thirty-eight years of devotion to the development and promotion of the accordion, was elected by acclamation as president of the lately formed American Accordionists' Association in New York City. The Association will conduct competitions and str in all ways to further a better appreciati of their instrument and profession.

(*Continued on Page* 417)

Young Lochinvar

Oh! young Lochinvar is come out of the west,
Through all the wide border his steed was the best;
And save his good broadsword he weapons had none.
He rode all unarmed and he rode all alone.
So faithful in love and so dauntless in war,
There never was knight like the young Lochinvar.

WHEN he wrote his famous poem, *Marmion*, Sir Walter Scott saw his hero, young Lochinvar, come from the West. For some years, American musical history has witnessed a very extraordinary young Lochinvar coming from our West. There are millions of people along the Atlantic Seaboard who never have been beyond the Appalachians; and there are millions who never will go West, because of lack of means or lack of opportunity. Others fail to make the trip because of lack of interest, or because of a lack of information about the marked cultural advances beyond the mountains. For many, many years, however, those who have been "in the know" in education have realized that culture is no longer limited to a thin veneer on the shores of the Atlantic. True, the East can still point to the Metropolitan Opera; the great orchestras of New York, Philadelphia, and Boston; the long established and often munificently endowed music schools of Philadelphia, Rochester, Boston, New York and Baltimore; but the West has been proceeding along different and highly original lines. No longer can the East sit complacently and, with a superior smile, look in patronizing fashion through its telescope of tradition at the folks out yonder.



THE COMMONS

This is not a scene in a great English cathedral but the "Common Room" in the new Cathedral of Learning of the University of Pittsburgh, the masterpiece of America's famous architect, Charles Z. Clauder. In music, as in architecture, the West is manifesting marvelous advances.

There are, of course, parts of the West that are still extremely crude; but, as transcontinental travelers pass through these sections of the country with tiny, little improved, and often unpainted houses, they should remember that horrible jumble of tinder boxes that one sees in Queens County, Long Island, only a few miles from magnificent Fifth Avenue, New York, and similar architectural transgressions in various parts of the East, which are a reflection of the poverty of European immigrants in their brave efforts to gain a foothold in the New World.

The musical progress in the West is by no means of mushroom growth. In fact, its roots might be traced to Oberlin College in 1837, one hundred and one years ago, when the college, then the Oberlin Collegiate Institute, was four years old. A student, George N. Allen, was in that year appointed instructor of sacred music. From this beginning grew one of the most influential musical institutions in the world, in that Oberlin has sent out hundreds of teachers of music to all parts of the West. These men became literally missionaries of music; and the foundations of the marvelous musical development of the West may be said to rest largely upon their enthusiasm, sacrifices and labors.

The college was always extremely liberal and progressive. In pre-Civil War days, Oberlin was distinctly antislavery, and it is said to have been the first college in the United States to admit Negroes. It was also the first college to grant degrees to women. It has had many very distinguished men upon its musical faculty, including George W. Andrews, J. C. Fillmore, Arthur Heacox, Karl W. Gehrkens and Orville Lindquist. The Oberlin Musical Union, founded in 1860, is responsible for the first performance in the Middle West, of many of the world's greatest orchestral and choral masterpieces.

Your Editor, born in the Middle West, but brought up from infancy in New York City, has made many visits to the section of his nativity and has otherwise kept in very close touch with the musical developments of the West. So astonishing have been the achievements of the Western instructors, teaching privately, in colleges and in public schools, that they have been a constant source of inspiration. We have heard of the playing and singing of hundreds of students and, in so far as our musical experience goes, the performances have been, in the cases of superior students, as fine in every way as the best musical performances in the foremost musical institutions here and abroad. At times the playing of certain students has been so brilliant and so excellent, from a criterion of highest musical standards, that we have been astonished.

Many of the music schools have buildings, equipment, and faculties of remarkable excellence. In fact, in one city of less than fifteen thousand inhabitants, there are two music schools, less than half a mile apart, that are both finer than those of any music college in half a dozen of the large Eastern states. The choral organizations in colleges and in many high schools in the West are of amazing character. Among the best known are those of St. Olaf College, at Northfield, Minnesota, under Dr. F. Melius Christiansen; of the College of Emporia, Kansas, under Dean Hirschler; and Augustana College, at Rock Island, Illinois, under Dr. Veld. Musicians of the highest standing in world circles have stated that any one of these choruses would

startle any great European city, with the splendid artistic interpretations given. They have a vitality and virility which seem peculiar to the West.

The bands and orchestras of the universities, colleges, and high schools in the West have been soaring in their virtuosity. The late John Philip Sousa used to say that the school bands of the West were far finer than most of the nation's professional bands in the eighties and nineties. The lovable genius, Commander Sousa, passed on in March, 1932. Since then the quality of the instruments has so improved, and the virtuosity of the students has so advanced, that your editor could not help wishing, when he recently heard the remarkable bands of Wayne University, Detroit (guest conductor, Percy Grainger), and the brilliant band of Kansas University, that his old friend, the "March King," could have heard that magnificent group of musical youths.

Music enters very closely into the home life in the West and Middle West. This is particularly the case with business men who have found the value of music as a leisure background for their strenuous daily affairs. Therefore we were not surprised to see a very much thumbed copy of the piano score of Wagner's "Tristan and Isolde" upon the music desk of the piano in the home of the militant Victor Murdock, owner and editor of the *Daily Eagle;* and we were likewise not surprised to witness the delight with which the famous American editor and publicist, William Allen White, plays the piano. He also has a collection of American and foreign records which have cost him several thousand dollars.

Architecture has probably made a greater advance in America than any other art. This is natural, because America is a country in the making and will continue to be so for many decades to come. The old-fashioned campus in the West, with its incongruous buildings, is being replaced by new structures built with respect for traditions of beauty and appropriateness, and yet with distinctive originality. Thus a new atmosphere has been created. The students of to-day in the West are surrounded by structures which ennoble and exalt them. At Northwestern University, Michigan University, Baldwin-Wallace College, Wichita University, Drake University, Kalamazoo College, Leland Stanford University, University of Pittsburgh, and scores of other institutions, new buildings have been arising yearly; and America can be immensely proud of this wonderful growth. We are presenting herewith a picture of the magnificent commons in the "Cathedral of Learning" at the University of Pittsburgh, designed by the great American architect, Charles Z. Klauder. No student could fail to be influenced by daily contact with such surroundings.

Dr. Howard Hanson, Director of the Eastman School of Music of Rochester University, is distinctly and proudly a product of the Middle West. He was born at Wahoo, Nebraska, and received part of his education at Lincoln University, where he came for a time under the training of Thurlow Lieurance.

It is as hard for an Easterner to think of Lincoln, Nebraska, with its seven colleges, as a great educational center, as it is to think of it as the seat of one of the greatest architectural masterpieces of modern times, the capitol, designed by Bertram Goodhue. By the way, have you ever seen that amazing and original Methodist Church in Tulsa, Oklahoma? It will give you a greater thrill than many famed European structures!

Not one young Lochinvar has come from the West, but armies of them. The West has already taught music supervisors in Eastern public schools new ideals in the training of orchestras, bands and choruses.

The Laboratory of the Keyboard

A RENOWNED Italian piano virtuoso said that the reason why so much piano playing is dull and uninteresting is that students do not try to make it interesting. To me, he said, "the keyboard of the piano has always been a laboratory, an ever growing enticement for experiment. I take a passage and try it in scores of different ways until I find which way seems to be the most effective, then I play it over and over until it is more or less fixed, but not stiff. Stiff music always gives the impression of being hard or stilted. It is the difference between hand playing and machine playing which makes the former more fascinating to the listener. The artist must hold the masterpiece in his hands, while he is interpreting it, and develop it mentally and emotionally every fraction of a second."

The student who goes to the keyboard without the deliberate plan to keep the work he elects to play continually subject to his intellectual and spiritual control, is wasting his time. The best advice any piano teacher can give to a pupil is that he keep his mind constantly on what he is playing and how he is playing it.

A very good motto for the student would be that of Lord Cecil, "The shortest way to do many things is to do only one thing at once."

How Can I Play Quicker?

THAT was the bold question that came to us some time ago. Well, there are certain roads that lead to velocity, that with most students are safe and resultful. Velocity in piano playing must rest first of all upon the firm foundations of correct conditions. In other words the arm must be right, the fingering must be right, the touch must be right, and the time and rhythm must be right. Slow playing seems to be at the base of all rapid playing. We have never known a great pedagog who has failed to lay stress upon the value of slow playing. The reasons for it are psychologically sound. The brain grooves and nerve grooves, if we may call them that, become definitely fixed in slow playing so that when velocity is attempted there is no danger of bad coördination leading to stumbling. Once we heard one of the world's greatest organists, a man who had played before many of the rulers of Europe, practicing upon a fugue that he had played scores of times in public. His tempo was so slow and exact that it would have shocked the ordinary student.

Once the piece has been studied at a very slow speed there are two ways of reaching velocity. The safest and best is that of employing a metronome and advancing the tempo gradually, until the limit of your ability has been reached. Then go back and work up again and see if you can break your former speed record. You probably will not be able to do this at first; but if you keep up the process of advancing the repetitions for several days, until your arms and hands get stronger, you will probably surprise yourself.

The other way is to try spurting ahead and taking a leap at a very rapid speed. This method is adopted with success by some runners, in their athletic exercise. In teaching scales we employed at times a spurt method that proved entirely safe, after years of experiment, and enabled pupils to play at almost fabulously rapid speeds. There is a point in speed at which the human ear becomes incapable of distinguishing notes. That is, they lose their articulate character and become a mere glissando or what the vocalist calls a portamento.

* * * * *

"Originality is nothing but judicious imitation. The most original writers borrowed one from another. The instruction we find in books is like fire. We fetch it from our neighbor's, kindle it at home, communicate it to others, and it becomes the property of all."—Voltaire.

Be Ready for Your Opportunity

A Conference with

EUGENE ORMANDY

Co-Conductor of the Philadelphia Orchestra

Secured expressly for The Etude Music Magazine

By JAY MEDIA

R. EUGENE ORMANDY was born at Budapest, Hungary, Nov. 18, 1899. His family was intensely ...l. In fact, ten years before he was ...is father resolved that if he ever ...e parent of a boy, that boy would ...ed after a famous Hungarian mu... Jeno Hubay. (*Jeno* is Hungarian ...e English *Eugene.*) When he was ... he was taken to a concert at which ... known violinist played. He was told ...p his mouth shut, but he blurted ... You played an F-sharp instead of ...ter the concert he was taken back-...o make his apologies. The violinist, ...er, insisted on thanking the child ... He was started with violin study ... age of three. At five he had mani... such talent that he was admitted to ...oyal Academy of Budapest, founded ...anz Liszt, and thus became the ...st pupil ever registered in that fa... institution. At seven he appeared at ...ademy concert. At eight he was en...n the counterpoint class of the well ... composer, Leo Weiner, who, when ...y the child, shouted, "Get out; this ...lass for adults, not a kindergarten." ...dingly, the composer, Kodaly, took ... his class. At ten he became a pupil ... illustrious teacher, Hubay, finishing ...rteen. At sixteen he received his ... a and at seventeen he became a ...sor at the Conservatory. He had ...y undertaken a series of tours in ...ny and Austria, as a violin virtuoso, ... proved sensationally successful. An ...ive tour in England was planned ...the Great War commenced. At the ...rvatory he had also studied harmony, ...rpoint, composition and conducting ...he outstanding Hungarian masters, ...y, Leo Weiner and Bela Bartok. In ... was over thirteen years at the Con...ory. Since Dr. Ormandy's conference ...ly autobiographical, our readers will ...reater pleasure in reading these facts ... own words.—Editor's Note

* * * * *

...RISE LORD BEACONSFIELD (Benjamin ...li) made one of his keenest apo...s when he said, "The secret of suc...n life, is for a man to be ready for ...pportunity when it comes." Probably ...erage person thinks upon opportunity ...lucky toss of the dice in the hands ...te, by which someone who has done ...or nothing to deserve success, sud...is lifted from penury and ignominy ...es and fame. Of course that is just ...y what does not happen. Opportunity ...tinually traveling all over the world, ...ng upon doors of tragic figures who ...k of preparation have not the un...nding or strength to open them. This, ... man of experience sees every day in ...ar. It causes untold misery to thou... of people who are incapable of ...standing that Fate has not been un...o them but that they have not made ...elves ready to welcome Fate in ... style.

...ore anyone adopts any work as a ...sion, an exhaustive study should be ... of the individual's natural gifts, so ...he calamity of the 'misfit' may be ...d. I am a strong believer in as fine ...ural, musical and artistic education



Rembrandt Studios

EUGENE ORMANDY

as possible being given to all. I do not feel, however, that our modern civilization has any room for waste; and it certainly is a waste to train an individual professionally as a musician, who might have made a remarkably strong man in a circus, as a sprinter. Evidences of talent appear in curious ways. One of the things, I am told, that satisfied my parents that I had musical gifts, was that when I was only one and a half years old, I was able to identify flat, circular metal records, on an old music box of the Regina type, merely by the appearance of the designs on the records. At that time I could barely talk; but, after hearing the records a few times, I could associate the record with a particular piece I had admired.

A New World to Conquer

AFTER THE WAR, in which, owing to my professional work, I was spared participation, I went to the University of Budapest, to study philosophy. What I assumed was an opportunity, arose for a tour of America, and I came to this country in 1921. Imagine my dismay when I arrived to find that the managers who brought me here were without experience and without funds. There were no concerts arranged, and, after three weeks in New York, I found myself one day on the corner of Fiftieth Street and Broadway with only five cents in my pocket. If you have never been in a great metropolis without funds, and with no immediate prospect of getting any, you have not yet had very much to worry about. Obviously something had to be done at once, but the immediate problem was what to do with the five cents. Should I take the subway back to my room, away up town, and possibly dispose of some of my effects; or should I invest my capital in a sandwich and walk uptown? As I was weak and hungry and frightened by the circumstances, I decided upon the latter course, and went into a little restaurant. There I met Miss Opportunity. She was an old acquaintance from Budapest—a professional colleague. She advised me to call upon Erno Rapée, then the brilliant and able conductor of the Capitol Theatre Symphony Orchestra, but now at Radio City.

My meeting with Mr. Rapée shall be long remembered. We talked in Hungarian, and I was delighted to find that he had a position vacant at the last desk in the violin section. This was some drop from my expected triumphal tour of America; but here again was the veiled angel, Opportunity, pointing the way. I sat at that last desk and played with all the sincerity and skill that I might have employed at a Carnegie Hall début. One week later I was moved to the first desk and became the concertmeister of the orchestra; and it was some time thereafter that Rapée moved on to the Roxy Theatre directed by that great managerial genius, S. L. Rothafel, familiarly known as "Roxy."

The famous conductor, David Mendoza, now took charge at the Capitol. He soon tried me out as a conductor, and I was appointed as his fourth assistant. Then it was that, because of the sudden illness of another, I had only fifteen minutes notice to conduct the "Fourth Symphony" of Tschaikowsky. My wife, who as a harpist had had wide experience in symphonic orchestras, chanced in upon the performance; and she said later that the shock of seeing me conduct an orchestra of eighty-five men in a great masterpiece almost gave her heart failure.

Opportunity was smiling, almost laughing. I remained at the Capitol Theatre until 1929—seven and one-half years. There were four or five performances a day, fifty-two weeks in the year; and during that period I conducted a tremendous part of the symphonic repertoire, much of it many times over. What better training could one have? There is a vast difference between conducting 'Til Eulenspiegel' once or twice a year and conducting it, let us say, twenty times in one week. It gives one opportunity to think, think, think, and to imagine new ways of bringing out the beauty of the work; and I have been very grateful for the unparalleled opportunity for this study and understanding of the meaning of music to the general public that my experience in New York afforded me.

Steps toward Parnassus

"I WAS THEN TWENTY-FIVE, and I could not help thinking that if Miss Opportunity had not spoken to me in that little coffee shop, and if I had not been able to grasp that chance, nothing would have come to me.

The newspaper critics were very kind. The late W. J. Henderson wrote such a glowing account of one of the Capitol Theatre performances that Mr. Arthur Judson sought me out and engaged me to conduct an orchestra made up of New York Philharmonic men, for the performances of the Anna Duncan Dancers. Mr. Judson also offered me the conductorship of the Judson Radio Corporation, but out of loyalty to the Capitol Theatre I remained there for one year longer. I did, however, conduct thereafter many radio hours for Mr. Judson. The next year he tried me out at a Philharmonic Concert at the Stadium. In 1930 I conducted two concerts at the Robin Hood Dell in Philadelphia; and for 1931 I was reëngaged for an entire week.

The following season opportunity knocked again. Maestro Toscanini was scheduled to give some guest performances with the Philadelphia Orchestra. Illness detained him in Europe, and I was asked to substitute under these very trying conditions. Obviously, if I had not had my long training in Europe and in New York, I could not have dared to attempt concerts before an audience which was bound to be disappointed by the absence of Toscanini. Fortunately for me, the Philadelphia audiences were most hospitable.

We Venture Westward

SHORTLY THEREAFTER, Willem Verbrugghen, the able conductor of the Minneapolis Symphony, was taken ill, and I took his

place for two weeks. Then, when it became obvious that he could not conduct again, I was given a four year contract. Each year, however, I was a guest conductor of the Philadelphia Orchestra. Finally the labors of Dr. Stokowski became so great that he realized that he could devote but a part of each season to the Philadelphia Orchestra, and in 1936 I was appointed co-conductor. Dr. Stokowski now conducts only about twenty-five concerts of each season.

Students come often to ask, "How shall I study conducting?" I wish that I might place a copy of this conference in the hands of all who ask this question. Of course it goes without saying that the prospective conductor must have as fine a musical training as possible, in addition to whatever natural gifts he may possess; but, more than that, he must have actual experience in conducting, conducting, conducting. Of course, a great deal may come to him through lessons under an able conductor in the class room. He may thus study baton technic and scores without number; but, really, this is only the kindergarten of conducting. The conductor without a very elastic memory and a keen sense of pitch is working at a great disadvantage. After proper training and extended experience the ear becomes accustomed to penetrating the tonal masses and detecting errors that would ordinarily remain unheard. To the experienced conductor they stand out glaringly just as a hole in an Oriental rug obtrudes and attracts attention from the beauties of the rug itself.

They tell an incident about me in connection with a player in the Minneapolis Orchestra. He played the piccolo, and, at a rehearsal, when we were playing de Falla's "Three Cornered Hat" he made an error. I stopped the orchestra and said that he had made a similar mistake two years ago. He corrected by saying that it was three years previously in Chicago. I still persisted and said that it was two years previously in Minneapolis, when he was playing in Stravinsky's "The Fire-Bird." He then admitted that I was right.

The subject of conducting is so vast, from the theoretical, artistic and applied angles, that no four year course at a conservatory or a university can do much more than cover the primary steps. Occasionally some genius arises who seems to absorb in an amazingly short time the thousands of things he should learn; but the very great conductors are great only because they have grown up in the art, not merely of understanding and interpreting the music, but also of establishing the right mental and artistic relations with the men under them and with the great music hungry public of the world.

When Joviality Relieves

"THE ARTIST'S LIFE is always full of incident and sometimes of humor. Carl Burian, the Wagnerian tenor, well known at the Metropolitan in New York, was very popular in Budapest. He unfortunately had taken also a few lessons from John Barleycorn. Once, in the scene just before the *Swan Song* of 'Lohengrin,' he, instead of stepping into the swan boat, missed it by a foot. The swan moved off leaving poor Burian apparently standing on the lake. It disturbed him not in the least, however, and he turned to a stagehand and calmly asked, "When does the next Swan leave?"

"Sometimes one has to be extremely careful, to please eminent artists and composers. One of the most meticulous is my fine friend, Sergei Rachmaninoff. The first time I ever conducted a work for him was in Minneapolis, when he played his second concerto with the orchestra. His reputation for extreme care had preceded him, and therefore I was not surprised when he asked to have a rehearsal of one hour and a half. The orchestral part was accordingly prepared with very great care. He arrived, we played the first movement through, and he sat back and said, "Fine!" The same thing happened with the second and the third movements. It took just thirty minutes in all. I then suggested that we try certain passages over again. He calmly asked, "Why?" and then commented, "This is the first time in my life I ever have played a rehearsal without stops;" and he put on his coat and left the hall. Again, with the Philadelphia Orchestra, we were rehearsing his choral symphony, "The Bells." As we were approaching the final measures he called out, "Where are the famous strings of the Philadelphia Orchestra?" I replied, "But, Mr. Rachmaninoff, the score is marked first with a *pianissimo,* then a *morendo,* and then another *piano.*" "Then change it at once," he answered; "make the strings *fortissimo.*" Such are the problems of the orchestral accompanist conductor!

Diatonic or Chromatic?

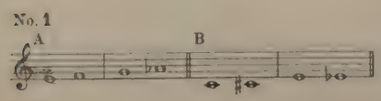
By ANNA MELONI

THE YOUNG STUDENT may find the explanation of diatonic and chromatic, in referring to semitones, a little confusing; and, if so, this outline should clarify the meaning of these terms.

In the first place, a semitone may be defined as the smallest distance between two consecutive degrees of the major scale; and if located on the piano it will be from any given key to the very next key with no key in between; that is, from E to F, or B to C is a semitone.

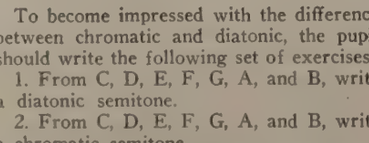
Next to be taken into consideration are the two kinds of semitones, diatonic and chromatic. A diatonic semitone is one between two notes of *different* names, as from E to F, or G to A-flat, and so on, as in Ex. 1 A. A Chromatic semitone is one between two notes of the *same* name (or, more correctly, on the same degree of the staff), as from C to C-sharp, or E to E-flat, and so on, as in Ex. 1 B.

No. 1



A whole tone may be defined as the largest distance between two consecutive degrees of the major scale; and, if located on the piano, it will be from any given key to the next key, with one key in between; that is, from C to D, or from D to E, is a whole tone. Within the whole tone there are a chromatic semitone and a diatonic semitone.

Ex. 2



To become impressed with the difference between chromatic and diatonic, the pupil should write the following set of exercises:

1. From C, D, E, F, G, A, and B, write a diatonic semitone.

2. From C, D, E, F, G, A, and B, write a chromatic semitone.

By such practice the young student soon will become able to calculate quickly the whole steps and half steps.

Musicians of June Birth

By W. FRANCIS GATES

JUNE, PERHAPS THE MOST JOYOUS month of all the year, has given to the world, also, many of its sweetest singers—a term which covers those who have clothed their thoughts in immortal phrases of combined tones, as well as the ones who have interpreted these creations to the living ear. Among these have been Glinka, "The Father of Russian Music;" Lecocq, Méhul and Offenbach, three bright particular stars in the field of operetta; Schumann, a luminary of the Victorian romanticists; Gounod and Charpentier, brilliant in the galaxy of creators of serious French opera; and Grieg, the musical glory of Norway.

Of pianists there are such unfading names as Nikolai Rubinstein, Theodor Leschetizsky, Carl Reinecke and Katharine Goodson. Then we find the inimitable Camilla Urso, first of a group of illustrious feminine violinists, and Joseph Joachim, creator of an era of violinistic art. Of singers there are the marvelous Schumann-Heink; the polished French baritone, Victor Maurel; and Italo Campanini, with a tenor's High C among the most brilliant in the annals of singing.

If this month has been not overgenerous towards America, still it has given us Clarence Eddy, perhaps our greatest of organists; Harry Rowe Shelley, eminent organist and composer; and a large coterie in varied fields who have made distinctive contributions toward our nation's culture in the musical art.

A Natal Chronology

1st—Karl Bechstein (1826), Michail Ivanovitch Glinka (1804), Werner Janssen (1899), Jean-Lucien-Adolphe Jullien (1845), Margarete Matzenauer (1881), Joseph Pache (1861), Ferdinando Paër (1771), Ignaz Joseph Pleyel (1757), Alfred Madeley Richardson (1868), Eben Tourjée (1834), William Vincent Wallace (1813)

2nd—Sir Edward Elgar (1857), James Cutler Dunn Parker (1828), Felix Weingartner (1863)

3rd—Karl Fuchs (1865), Charles Lecocq (1832), Charles Steggall (1826)

4th—Joseph Ascher (1829), Karl Wilhelm Kern (1874)

5th—Jakob Niklas Ahlström (1805), Tina Lerner (1890), Arthur Somervell (1863)

6th—William Howard Glover (1819), Bruno Oscar Klein (1858), Alexis von Lvov (1798), Sir John Stainer (1840)

7th—Leopold Auer (1845), Guido Gasperini (1865), Sir Landon Ronald (1873)

8th—Otto Goritz (1873), Nathalie Janotha (1856), Alberto Jonás (1868), Robert Schumann (1810), Harry Rowe Shelley (1858)

9th—Bernardus Boekelmann (1838), Gaetano Braga (1829), Clarence Grant Hamilton (1865), Otto Nicolai (1810)

10th—Francesco Berger (1834), William Henry Dana (1846), Benjamin Lambord (1879), Clara Anastasia Novello (1818)

11th—Julia Claussen (1879), Richard Strauss (1864)

12th—Karl Fortlage (1806), Pol Plançon (1854)

13th—Julius Eichberg (1824), F. Fischer (1838), Maria Gay (187 Frederick Maxson (1862), Edu Poldini (1869), Prince Anton H rich Radziwill (1775), Edw Francis Rimbault (1816), Freder Woodman Root (1846), Anton F Schindler (1795), Camilla U (1842)

14th—Max Heinrich (1853), John McC mack (1884), Nikolai Rubinst (1835)

15th—Johanna Gadski (1872), Edv Hagerup Grieg (1843), J. Ropartz (1864), Alwin Schrö (1855), Ernestine Schumann-He (1861), Abbe Georg Joseph Vog (1749)

16th—Frederick Archer (1838), Joh Christoph Bach (1671), Ete Gerster (1857), Otto Jahn (181 William Shakespeare (1849), Waring Stebbins (1869), Pa Antoine Vidal (1863)

17th—Enrico Delle Sedie (1826), Nich J. Elsenheimer (1866), Charl François Gounod (1818), Aug Hyllested (1858), Victor Mau (1848), Fritz Steinbach (185 Igor Stravinsky (1882)

18th—Katharine Goodson (1872)

19th—John William Glover (1815), hann Wenzel Anton Stamitz (171 Ludwig Stark (1831), Eugen Woy (1843)

20th—Salvatore Rosa (1615), Art Whiting (1861)

21st—Johann Christoph Friedrich B (1795), Alfred Herbert Bre (1865), Calvin Brainard C (1851), Ernest II, Duke of Sa Koburg-Gotha (1818), Will Hawes (1785), Charles Edw Horn (1786), Louis Maas (Phil Otto—1852), Jacques Offenb (1819), Johann Friedrich Silb mann (1762)

22nd—Frank Damrosch (1859), Heinr Karl Hermann de Ahna (183 Theodor Leschetizky (183 Étienne-Nicolas Méhul (1763)

23rd—Theodor Heinrich Friedrich Bo mann (1865), Clarence Eddy (185 Philip Henry Goepp (1864), Ern Guiraud (1837), Raoul Pug (1852), Karl Reinecke (182 Maude Valérie White (1855), dison P. Wyman (1832)

24th—Louis Brassin (1840), Farin (Carl Broschi—1705), Harry Pl kett Greene (1865), Sumner Sa (1856), George James Webb (180 T. Carl Whitmer (1873)

25th—Gustave Charpentier (1860), An Schott (1846)

26th—Frieda Hempel (1885), Joh Andreas Silbermann (1712), Cam Zeckwer (1875)

27th—Fanny Davies (1861), John Py Hullah (1812), Albert Löschh (1819), Henry Bickford Pasm (1857), Friedrich Silcher (1789)

28th—Robert Franz (1815), Jos Joachim (1831), Max Maret (1821), Jean-Jacques Rouss (1712), Oley Speaks (1876)

29th—George F. Boyle (1886), Italo Ca panini (1846), John Coates (18 Nelson Eddy (1901)

30th—Riccardo Drigo (1846), Edw John Hopkins (1818)

* * * * *

Music unites mankind by an ideal bond.—Richard Wagner.

Operetta and the Sound Film

JEANETTE MACDONALD

Prima Donna of Stage and Screen

Tells what the Novice should know about these two interesting fields

An interview secured expressly for The Etude Music Magazine

By JULIETTE LAINE



JEANETTE MACDONALD

THE TWO QUESTIONS which present day students of singing ask more often than any others are, "Is t operetta an easy stepping-stone to bet- things, musically;" and "How can I get audition for the movies?"

Unfortunately neither question can be swered easily or with finality, since so ich depends upon the singer himself, his ice, training, temperament, and back- ound. Moreover, both these fields of sical endeavor are highly specialized, fer considerably from other lines of sing- g, and have their own inflexible stand- ds. Neither should be approached with a tronizing or "tongue in cheek" attitude; t the casual way in which the beginner ys with the idea of operetta or sound film uld imply that a career in either medium to be had for the asking. "If I can sing 'adame Butterfly' and 'La Tosca' I cer- nly can do 'The Merry Widow' or 'The ocolate Soldier,'" they insist with pathetic veté; yet their argument has no reason- g at all. The two fields are as far apart, most respects, as are the poles; and the ility to sing one of these types of music eptably by no means guarantees an equal cess in the other.

An Exacting Art

MUST BE BORNE in mind that light opera not inferior to, nor less important, as an t. than grand opera. It is a question of d, not of degree. Yet it is usually the ger, who finds his equipment unequal the demands of grand opera, who also agines that operetta will be a happy ond choice. Sometimes it does work out at way; but in such a case it is usually cause that particular singer was from e beginning primarily best suited to eretta.

Operetta is no less demanding than grand era; but it demands vocal, physical, and mperamental qualities of a different order. nderstand please, that I am speaking of eretta in the true sense of the word. I ean such works as those of Lehar, Strauss, lman, Friml, Victor Herbert; I do not an the type of entertainment called usical comedy" or "revue."

Perhaps the greatest mistake the aver- e student makes is in thinking that one y succeed in light opera with less natural ice, or with less thorough training than uld be required for grand opera. Which quite untrue. Operetta music is frequently st as difficult, technically; and it de- ands just as much flexibility and range voice as does grand opera. Moreover, any of the modern light operas are as avily orchestrated as some of the grand pertoire. In fact, many of the latter are mparatively light of accompaniment, as is en in the light orchestration of many of e Verdi works, such as "Il Trovatore," "La Traviata," "Rigoletto" and almost all but the ones of his last period.

No Meagre Preparation

MOREOVER, THE OPERETTA SINGER'S voice should be well trained, not only to insure the beauty of her singing, but as well to insure her career. No poorly trained voice can cope with the physical demands of operetta—at least not for very long. Consider how in grand opera one sings a rôle but once at each performance; while in operetta, with its encore to almost every song, one actually may sing perhaps near twice this limit. Then, too, in grand opera one sings usually only two or three times per week; while in operetta there are always at least eight performances each week, including the usual two matinees. A particularly popular production may call for additional matinees, to say nothing of frequent rehearsals for the interpolation of new numbers. With such constant use, it will be readily seen that an inadequately prepared voice would soon become tired and worn of its beauty.

Aside from these considerations, the beginner will find that a fine voice will be essential if she is to interest an agent or manager. Good voices are plentiful, as one learns to her chagrin directly on going to auditions. That all these promising young singers do not speedily find engagements and successful careers is due primarily to two principal causes. The first of these is that, with the present dearth of musical shows, the beginner is overwhelmed with competition from experienced and already established singers; and the second develops from some lack in the way of essential natural qualifications.

The Twin Qualifications

PERHAPS CHIEF IN IMPORTANCE among these considerations is the artist's appearance and her personality. For operetta it is important that the singer be as attractive as possible. This does not always imply actual beauty; but it does mean that she should look smart and chic, should wear her clothes with a certain dash, and should interest her audience the moment she steps upon the stage. Charm of personality, grace in every movement and gesture, and graciousness of manner—all these are essential. Having said this, it seems scarcely necessary to add that she must have a youthful figure. If she has not one, she must acquire it, somehow. Slenderness at any price has become a cult, at least with Americans; yet at the average audition one sees quite as many young singers who look like middle-aged matrons on their way to a bridge party, as there are of young women who might be the heroines of musical romance. It is the duty of the artist to purvey illusions; yet this becomes impossible if the owner of the golden voice looks like the tenor's mother rather than his sweetheart.

Another qualification which the operetta aspirant must have, and should develop to its utmost, is the ability to dance. This will be of immense advantage, especially in the earlier years, before she has become established in audience favor. True, there are many light operas in which the prima donna does not dance; but in most of them she does, even if it be merely ballroom dancing. Moreover, the beginner can scarcely expect to be cast in a prima donna rôle at the outset; and for secondary, or soubrette, rôles it will be imperative that she be able to dance acceptably. I attribute my own rise in the theater largely to the fact that I was an excellent dancer long before my voice was recognized. I had started dancing lessons as a child, in my sister's dancing school in Philadelphia. In those days I had no thought of an operatic career, but I did most earnestly hope to become an important singer. I read all I could of musical history, took piano lessons, dancing lessons, vocal lessons, and avidly studied the careers of contemporary singers. Consequently, when the time came to seek professional engagements I was as well prepared as my teachers and my own earnest application could make me.

One of the most frequent of inquiries is whether chorus work is advised for beginners. To this it can only be said that all depends upon the individual and whether she can stand a great deal of fatigue. As a rule such work is very hard on the voice, particularly because of the long hours of rehearsal which most choruses require. Moreover, in singing with large groups one is apt to try too much to sing above the others. If, on the other hand, one is content to sing normally; and if one has undertaken the work merely to acquire familiarity with stage routine; it may prove excellent experience.

To return to our original question, as to whether operetta does not make an excellent stepping-stone to better things, I can only give an emphatic "no". If the young singer is of grand opera calibre, and intends to make that field her ultimate goal, she should not waste any time on this wholly dissimilar field. Instead, she should study with the best teacher to be found, right here in her own country, until she is ready for a professional début. Then, if possible, she should go abroad for a year or two, for the coaching of repertoire and perhaps to secure a few guest appearances. Her future then will be in the lap of the gods.

A Common Misapprehension

AND NOW WE COME to our second most asked question, "How can I secure an audition for the films?"

Seeing the vast improvements that have been made in sound recording in the past few years, and the enormous popularity of good music by way of the sound screen—to say nothing of the notable personalities such as Lily Pons, Kirsten Flagstad, Nelson Eddy, and Leopold Stokowski, who have bestowed the dignity of their names and their art upon this former stepchild of the stage—we can well understand any student's interest in a possible film career.

We would not at all discourage the ambitious and intelligent student; yet, if the qualifications for an operetta career have been pictured in none too bright colors, what is to be said about the sound screen will be even less encouraging. Nevertheless, the truth should be told, let the tears fall where they may. Personally, we have always thought it better to weep with disappointment beforehand, rather than later, after the expenditure of much time and money, and the shattering of precious illusions.

Briefly, everything that has been said about preparation for the stage applies with equal or added force to the singing actress of the screen. She must be young, she must be attractive, and she should be as good an actress as she is a singer. Film audiences were accustomed to good acting

and charming personalities long before the days of sound films. Consequently, when music came to the screen they accepted this new gift without being willing to forego any of the qualities in their players to which they had been previously accustomed. In grand opera a fine singer may succeed in spite of limited histrionic gifts, but on the screen such a singer is doomed before she starts. No matter how strongly we feel that audiences should make every allowance in case of a superb voice, the fact remains that they do not.

The Thorough Preparation

WITH ALL THESE FACTS displayed, we would say that if a young singer's heart is set upon a career in the musical films, she must make up her mind to study even more, and to develop her voice to a finer degree than for any type of stage work in person. This is because of those bugbears, the microphone and the recording device. For instance, a tremolo, which is not noticeable across the footlights, will sound like a minor earthquake when caught by the merciless sound machine. So will a slight huskiness or other vocal impediment. Singers have been heard to give entire concert programs, despite a bad cold and with few in the audience any the wiser; yet for a microphone such a performance would be out of the question. The "mike" not only discloses flaws of which the singer himself was unaware, but it also magnifies them.

In conclusion, if one is to succeed despite these everpresent ogres—and this applies also to radio broadcasting—her singing must be even better than for almost any other field of vocal activity. She must have absolute purity, firmness, and steadiness of tone; a faultless sense of pitch; a clean, accurate attack; and perfect breath control. All of these qualities are imperative to the singer whose voice is to be successfully broadcasted. However formidable this may sound, these are qualities for which a singer should strive, no matter what her ultimate goal; and, with care and intelligent practice, they are all attainable. Too much cannot be said regarding the importance of proper training, and of the continuance of lessons even long after one's goal has been seemingly reached. I still take a vocal lesson every day, excepting when actually making a new picture, and I practice with the same regularity as when achievement was still afar in the future.

Taking to the Deep Sea

SO MUCH FOR PREPARATION. Assuming that this is all that it should be, how does one embark upon a film career? Briefly, one does the very opposite of what she most wants to do. In other words, she does not go to Hollywood. Nor does she pay a large sum of money to some trickster who advertises in the daily papers that he can get her screen tests and auditions at so much each. She will not write letters to producers and directors—unless she is personally known to them—and she will not lend an ear to any stranger who professes to be an intimate friend of an intimate friend of some star's personal secretary. Hollywood is full of people who did all these things, and believed all these things, and got not one inch nearer their goal.

All fairy tales to the contrary, it is not true that producers delight in discovering wholly new and untried talent. The risk is too great and the experiment too expensive. The new singer may seem to be wholly new and unknown, but only to the screen. She must have distinguished herself, at least in a small way, in some other field, and that identified with the stage, in order to be singled out and tested for screen possibilities.

The best and surest way to secure an audition and screen test is to make an impression in either radio, operatic, concert, or theatrical work. Many an actress has attracted attention by the quality of her work in one of the small, community theaters now common throughout the country. One must be seen by the right people, or by one of the talent scouts who are literally everywhere; and this can happen as readily anywhere else as in Hollywood. The outstandingly successful musicians, who have made good in the films, were not people who came out here and, figuratively, sat on producers' doorsteps. Not one used this method. All have been people who had won distinction far away from Hollywood. So the candidate for screen honors need not lament if a trip to California seems out of the question. Let her find an engagement somewhere nearer home; and then let her do her work as carefully and as beautifully as if she were certain that the most important people in the world were watching her, and sooner or later the miracle will happen.

The one who would succeed must, above everything else, avoid mediocrity. She must work, study, and improve her art incessantly, no matter how many have gushed over her and assured her that she is "just too marvelous!". None of us is ever "too marvelous". It must be always borne in mind that we Americans are accustomed to the best in music, and that now, with the radio and the motion picture bringing the greatest artists and finest orchestras to every village and hamlet, as well as to our cities, the standard becomes higher day by day.

Now in spite of all that has been said, this should not discourage the serious young artist, for the one who truly loves music is only too anxious that an idealistic standard be maintained. Moreover, with the steady growth of public interest there will be also a proportionately greater outlet available to the singer, even to the lesser fry. Remember the words of A. B. Alcott: "Our failure may be our Success."

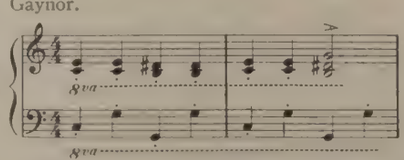
Developing a Better Staccato Touch

By GLADYS M. STEIN

When teaching piano compositions like *March of the Wee Folk*, which contain many *staccato* notes, it is sometimes wise to have young pupils to practice such measures one or two octaves lower than written.

It is harder to get a clear, crisp *staccato* on these keys because they have larger strings, and the extra effort required to produce the *staccato* will result in a beautiful sparkling touch when these same measures are played higher up on the keyboard, as originally written.

March of the Wee Folk, by Jessie L. Gaynor.



Children enjoy moving about on the keyboard; and the novelty of this work also helps to hold their interest in practicing.

* * * * *

"It would be contrary to all history and to the general nature of things for a great and original musical mind not to perplex, baffle, startle and shock the critics."—Mr. W. J. Turner.

Radio Flashes

By PAUL GIRARD

WITH THE COMPLETION of the first season of the broadcasts of the NBC-Symphony Orchestra, radio has shown for the first time in its history that it not only can rival the concert hall but also can form a national concert hall of its own. It needs only television, which everybody keeps saying is "just around the corner," to make the illusion complete.

It is indeed good news to know that Maestro Toscanini, perhaps the greatest conductor of his time, will return to America in October to conduct another series of concerts with the NBC-Symphony Orchestra, and that he will give a number of concerts in several American cities, which will enable the public outside of New York to see as well as hear his performances with this orchestra. There is no question that Toscanini has heightened the interest in symphonic music. That this great musician has, in the twilight of his career, turned his attention to the greatest modern purveyor of music, the radio, proves his great love for his chosen art.

It was a fine gesture on the part of the National Broadcasting Company to invite that distinguished American composer and conductor, Dr. Howard Hanson, to conduct a concert with the NBC-Symphony Orchestra. In the broadcast of March 26, Dr. Hanson gave the world première of his recently completed "Third Symphony, in D major." This work, dedicated to the first Swedish settlers in America, who, three hundred years ago, landed at the site of Wilmington, Delaware, proved to be a well made composition, melodic in style and harmonically rich in texture. The symphony is not program music, yet its four movements are written in moods intended to reflect the search for religious freedom which inspired America's first settlers from Sweden. Dr. Hanson, who is director of the Eastman School of Music, is familiar to radio listeners of America, through the annual series of programs of the Rochester Philharmonic Orchestra, which are broadcast regularly during the season, over NBC Networks.

Young American singers have been greatly encouraged toward operatic careers through the Metropolitan Opera Auditions of the Air this past season, heard on Sunday afternoons at 5:00 P. M., EST. There were seven hundred and seven voices auditioned this past year, out of which four hundred and forty-three were women singers. More men were heard this past season, however, than ever before. But even with this condition, Wilfred Pelletier, the conductor, feels that it was easier to pick the male winner. Expressing amazement at the number of contestants who selected the same try out arias, he said, "The greater percentage of women have sung either the *Pace, Pace* from "La Forza del Destino," the *Dich teure Halle* from "Tannhäuser," or *Amour viens aider* from "Samson and Dalila."

How far can a radio program extend? The question has often been asked. Around the world, if it can be successfully picked up and rebroadcast. One of the latest long distance pick ups is being worked out by Columbia Broadcasting System, to relay to Egypt some of their radio facilities. The signal strength of Columbia's international short wave station, W2XE, is said to be one of the strongest received in Egypt.

Grace Moore, who replaced Lawrence Tibbett after his departure for a concert tour of Australia, is featured with Andre Kostelanetz' Orchestra over the Columbia Broadcasting System, on Wednesdays from 9:00 to 9:30 P. M., EDT. Miss Moore's colorful career has led her from the little town of Jellico, Tennessee, where she was born, to stardom in the Metropolitan Opera Company and in the picture world. Miss Moore sings a variety of selections ranging from operatic arias to familiar classics and the best examples of contemporary light music. A worthy plan in connection with Miss Moore's broadcasts has been her inclusion of new and unfamiliar singers to radio audiences, selected on the basis of vocal talents, appearance, and dramatic ability. For some time Miss Moore says she has felt that there exists in this country a considerable group of talented young singers who would bring fresh qualities of interest and appeal to many listeners.

It is interesting to note what radio has done for the College Glee Club and other choral groups. They have multiplied their audiences by radio broadcasts. Only a few years back this was impossible because of the imperfections of broadcasting; but now, with the new and more sensitive microphones and the better transmitting facilities, a choral group is broadcast as successfully as a soloist or a small ensemble. There is great value to these types of broadcasts. Heretofore, because of transportation difficulties, it has been impossible for one glee club to compare its work with another. Now, however, a Glee Club from the University of Washington may be heard on the same day with similar groups from such famous colleges as those of Emporia and Harvard. The sociability and good will of young people to-day extends far beyond their own college campus.

Josef Hofmann's fiftieth anniversary of his début as a pianist this past winter has been attracting world wide attention. One of the historical features was his fiftieth performance with the New York Philharmonic-Symphony Orchestra, early last March. This was broadcast over the Columbia Broadcasting System. Imagine the contrast between the boy of twelve years of age playing for an audience of 2000 people in his American début in 1888, and that of the mature artist playing for an assembled audience of more than twice the size, with a radio audience of several millions. Hofmann first appeared with the Philharmonic Society in 1901, under the direction of Emil Pauer, playing a concerto by Anton Rubinstein, his teacher, whom he similarly honored in his fiftieth performance with the Society in March.

Edgar A. Guest, the poet, famous for his "Just Folks" and other similar verses, is now spreading his kindly philosophy in a series of broadcasts called "It Can Be Done," over the Columbia Network, Wednesdays from 10:30 to 11:00 P. M., EDT. Each week a human interest drama is enacted, featuring an individual who has struggled to success in spite of seemingly impossible handicaps. In addition Mr. Guest reads some of his own poetry and Frankie Masters and his orchestra supply the music.

Major Edward Bowes original Amateur Hour recently entered its fourth year as a national network feature. This program, launched in the spring of 1935, is now regarded as one of the outstanding events of the air. "We've brought more than thirty-five hundred aspiring youngsters, and a good many of their elders, too, before the microphone," the Major states; "but our audition schedules are as full to-day as they ever have been." That the Major has been definitely helpful in social service, and that he has stimulated and promoted music study throughout the length and breadth of the land, few will deny.

Music of Marching Men Up To 1865

By EX-LIEUTENANT C. STEWART PETERSON

The author of this article is an overseas veteran of the World War, who arrived in France with the first thirty thousand of the American Expeditionary Forces. In later years he has seen service with the Field Artillery in the Philippines

OT A LITTLE of a Nation's history can be read in its martial music. It was with the purpose of g American history from this viewhat the writer undertook a research of source material revealing Amerartial music. As an aid thereto spe-knowledgment is due the Directors Division of Music of the Library ngress, for their excellent reports on research; and it were well to name helpful books for those desirous of r study: "The American Songbag," l Sandburg (1927); "American Balnd Folksongs," by John and Alan (1934); and "Sound Off," by E. lph (1929).

w soldiers and sailors songs of each can war up to 1865 will be here con-d, beginning with the French and War. In this war French influence songs is noted; British influence is ered in the songs of the Revolution e War of 1812; Spanish influence is t in the songs of the Seminole and h American War; Mexican influence in America's martial music in the with that nation; in the Civil War some German influence is seen; in hilippine Insurrection a Filipino in- is noted; and in the World War Germany and France left their marks erica's martial music.

A Candidate for Fame

OF THE EARLIEST lyrics of America's l music was the *Liberty Song*. The of one version were by Mercy Warwife of General James Warren of uth, Massachusetts; and it is believed he also composed the music. In that *Liberty Song* was probably the first American composition. This is the t American patriotic song, having advertised in the *Boston Chronicle*, tober 16, 1768. Mrs. Warren died at uth in 1814. One authority claims John Dickinson of Delaware wrote *y Song* in 1768. He was an officer Continental Army and a member of rst Continental Congress. The air is me as that of *Hearts of Oak*, written 9 by Dr. Boyce and David Garrick.

stanza:

me join hand in hand, brave Amer-icans all,
d rouse your bold hearts at fair Liberty's call;
tyrannous arts shall suppress your just claim,
stain with dishonor America's name."

Girl I Left Behind Me is undoubtof Irish origin. The oldest known script of this song is dated 1770. This air of an English army marching called *Brighton Camp*, which seems e been of Irish origin and was probwritten in 1758 in the encampment at ton on the south coast of England. before the American Revolution, it en an English custom to play *The l Left Behind Me* whenever a manr weighed anchor or a regiment de- for service elsewhere: and an on to do so would be thought of as of consideration of the ladies. Refer-is made to the lips and eyes of the dames of France, Flanders, Italy and Spain; but the hearts fall back to Erin's Isle. It is at present the regimental song of the 7th United States Infantry. In General Custer's day it was the song of the old 7th Cavalry. This song is a prominent part of the medley march played at West Point when each graduating class stands in ranks for the last time.

God Save the King seems to have been written by Henry Carey and sung during the reign of James II and during the rebellions of 1715 and 1745.

Some Anglo-American Ballads

ANOTHER SONG often heard in America in the prerevolutionary era was *Brave Wolfe*. This was for a long time a popular song and was widely sung in the 18th Century. It was a ballad written in commemoration of the capture of Quebec on September 13, 1759. The author of this song is uncertain and two basic texts appear to exist. In enchanting words the composer gives a beautiful description of a charming setting wherein General Wolfe bids farewell to his loved one and gives her a diamond before leaving England for America, where he landed at the City of Quebec. Then follows a ghastly description of the battle and the mortally wounded General Wolfe speaks of his pleasure in dying, when told of the British defeat of the French and capture of the city. Another song, *Death of General Wolfe* was written by Thomas Paine and was first published in *Aitken's Pennsylvania Magazine of the American Monthly Museum*, March, 1775. The title of this song is descriptive of its contents.

A lyric called *Braddock's Defeat* was a part of America's martial music in prerevolutionary days. Both the composer and date of composition are unknown. The author builds his theme around the progress of the battle against the Indians in the American wilderness, by General Braddock, in which he was aided by Generals Gatefore and Gates from England and the young American George Washington. The crossing of the river is described and how so many British and Colonial soldiers fell so that the water was stopped and it turned red from flowing blood.

Rule Britannia was the anthem of loyalty sung in the American Colonies in the prerevolutionary era. The air was composed by Dr. Thomas Arne about the middle of the 18th century. There appears to be some uncertainty as to who wrote the words. They describe the rise of Britain out of the azure main, with chartered lands, and guardian angels sang,

"Rule Britannia, rule the waves,
Britons never will be slaves."

Tyrants never will tame the Britons; they will build cities of commerce; here the muses will find freedom; and brave hearts will guard the fair.

One song of American prerevolutionary days deserves special mention since it was handed down in American army camps from the French and Indian Wars and was still sung in 1836 during the Seminole War. The name of this song is *How Stands the Glass Around?* At a gathering of General James Wolfe and his officers in Quebec, in 1759, on the night before the British captured the city this song is known to have been sung. The words were first published in London in 1710; and Handel, the great German composer, is said to have written the music. The lyric was one of the very first of America's martial music. It was a special favorite of the old Second Dragoons, now the Second Cavalry. The words describe the severe life of the fighting soldier and the joy he finds in drinking. The soldier's business is to die, so he should drink on and drown fear. The warrior must never complain; the next battle may place him before his Maker; if not, with a glass all will be well again.

One of the most popular songs of the Revolutionary War was *The Capture of Burgoyne*. This song was long lost, but in 1842 it was discovered that a copy was possessed by John Ely who took part in the capture of Burgoyne at Saratoga. The battle is described in fitting words. The composer tells of how when victory was proclaimed the bells were rung on the American plains and praises were sung to high heaven.

One of the Immortals

THE MOST WIDELY KNOWN in our day of all the Revolutionary War songs is *Yankee Doodle*. We are greatly indebted to Oscar G. Sonneck, at one time chief of the Division of Music in the Library of Congress, for his excellent investigation of the authorship of *Yankee Doodle*, covering seventy-eight pages, with several additional ones on musical variants. Sonneck concludes, "Thus to sum up, Dr. Richard Shuckburgh's connection with *Yankee Doodle* remains as mysterious as ever". It seems that this song has come down through all our wars, and in each one a new version has appeared. Lack of space prevents quoting these, but in any case the reader is familiar with at least one version. Doctor Richard Shuckburgh, a witty British army surgeon in the French and Indian War is usually credited with having written the first American version of *Yankee Doodle*, in 1758, while encamped near Albany, New York. He built the theme of his lyric on the ludicrous rustic appearance of the American provincial troops. *Yankee Doodle* is the probably lone American mongrel descendant of many ancestors of other lands. Of the origin of this, the oldest and most widely known in all of America's martial music, E. A. Dolph has this to say, "Whether the prototype of *Yankee Doodle* was a twelfth century chant in a Roman Church, a folktune of the Pyrenees, a harvest dance in Holland, a Hungarian folkdance, a Welsh jig, an Irish air, or a tune used to ridicule Cromwell, will probably never be satisfactorily determined." And whether "Yankee" is an Indian corruption of the word "English", a variation of a Dutch term of contempt, or a Scotch or Persian derivative, is likewise a matter of speculation. But, with the passing of the years, *Yankee Doodle* lives on with ever increasing vigor.

Another of the most popular of all the Revolutionary War songs, and often sung at officers' and soldiers' messes in the camp and field of the Revolution, was *Mad Anthony Wayne*. The original tune appears to have been lost and the one now used was composed about a century ago. That courageous leader, the dramatic and picturesque General Mad Anthony Wayne was idolized by his men. So it was quite natural that the very exceptional thing should occur, namely, that an aide-de-camp wrote a song about his General. It is said to be one of the very rare instances in history where this has happened, since such is not the custom—soldiers do not write songs about their Generals. The words of this lyrical composition are descriptive of General Mad Anthony Wayne in battle. He knew no fear as a leader. He was a man of few words. Rarely did Mad Anthony Wayne fail to gain a victory.

Between the Revolutionary War and the War of 1812 almost continual fighting raged in the old Northwest Territory, between the Indian tribes and the armed forces of our newborn American Republic.



HERE COME THE WELSH GUARDS!
This picture was taken at the historic St. James Palace in London.

An account of America's martial music would be incomplete without including a few songs of the Indian fighters of those early days. When the Indians inflicted the tragic defeat on the forces of General St. Clair's two thousand soldiers of militia and regulars, a song was born known as *Sinclair's Defeat*. All his artillery officers and one half of his men were massacred by some two thousand Indians led by the nefarious American born Simon Girty who turned traitor and joined an Indian tribe, and by Chief Little Turtle. This occurred on the banks of the Wabash, early in the morning of Nov. 4, 1791. *Sinclair's Defeat* was written by one of the veterans surviving the massacre. This is a descriptive battle lyric which tells of how no men of Mars ever fought more bravely, and on that day his own courageous Captain Bradfort of the Artillery fell dead in battle.

Another very popular song of these old Indian fighting days between the Revolution and the War of 1812 was one on General Harrison's victory over the Indians in the West, at Tippecanoe. In "McCarty's National Songbook" this song is found, which gives a picturesque account of the renowned commander, General Harrison, leading his victorious troops near Phophet's Town, and here they encamped after defeating the savages,

Then came the War of 1812 and there occurred the savage massacre of the Kentuckians by the whiskey crazed Indians, on the river Raisin, near Fort Malden, in January of that year. Dolph has handed down to posterity the popular song, *Remember The Raisin*, which was the battle cry and was sung at the camp fires when the Kentuckians, under General Harrison, in September, 1813, at Fort Malden, heaped victorious revenge on their savage enemies. The song recounts the horrible cruelties suffered at the hands of their Indian foes; and the cry was to save the daughters and wives of the men on the frontier. The chorus resounded with the words of how at Fort Malden gold was paid for the settler's scalps.

In this war the Canadians had a battle song expressing their desire to avenge the Yankee capture of their General Burgoyne, and that their intentions were to make the Americans subjects of the British crown again.

Soldiers But Sentimental

One very appropriate little popular battle ballad of the War of 1812 is deserving especial mention. It was entitled *The Yankee Girls*, and Dolph tells us that this song continued to be popular among the soldiers of the some years later Seminole War in Florida, and still later also in the Mexican War. The unknown author built his lyrical composition around the theme that not England's daughter's, Scotia's lassies, Erin's maidens, Italy's maids, the Georgian bride of the Turks, or the black-eyed Houris, could compare with the Yankee girls. To the American soldier, Columbia's daughters were incomparable. So they drank to the form, freedom, eyes, hearts, cheeks, and chastity of their Yankee girls, which were like none other. This song was sung to the tune of *Auld Lang Syne*.

America's martial music of the War of 1812 holds the unique distinction of having given to the land of the free and the home of the brave its national anthem, *The Star Spangled Banner*. Only a few years ago Congress made this song the official national anthem, and thus this country became one of the very few nations on earth to have a national song that was so declared to be by law. Every American schoolboy and girl knows at least a part of the *Star Spangled Banner*, and the story of how the words were written by the lawyer Francis Scott Key while he was a prisoner on a British warship during the bombardment of Fort McHenry at Baltimore, Maryland. The Pennsylvania Militia was at the time in camp near Baltimore, and it is said that they were among the first soldiers known to have sung what to-day is our official national anthem. Bacchus was the inspiration of the music of *The Star Spangled Banner*, according to a report prepared in 1910 by the chief of the Music Division of the Library of Congress. Its verse form and meter are nearly identical with the old English drinking song known as *Anacreon in Heaven*. The song first gained national prominence in the Civil War.

As will be remembered, between the War of 1812 and the Mexican War came the Seminole War in Florida, about a century ago. As previously stated two of the soldier songs in camp and field at that time were *How Stands the Glass Around*, which had come down from the French and Indian War of Colonial days, and *The Yankee Girls*, which was first sung in the War of 1812. Both have been already discussed. A popular song of the Florida War was *Benjamin Beall*, written by Colonel A. T. Lee of the Eighth Infantry, who was a soldier in this campaign against the Indians. The song tells of the bravery in battle of Benjamin Beall, of his jolly and ever new stories, of how he could swim the raging waters of the Swanee River, and how he smiled at cold, grim death.

Songs of the Southwest

We next pass on to the martial music of the Mexican War now nearly a century old. For a song named *Jackson* we are indebted to one Franz Rickaby, who claimed to have once met this interesting soldier of fortune while walking to the Great Plains from the Great Lakes. Jackson was a survivor of the War with Mexico. The words of this romantic lyric tell of Jackson's return from the Mexican War to a home where the mother told him of how her daughter Mary had dreamed of him the night before. He said that all his money was lost but if he could marry Mary both would be happy. But he was told that she was not at home and would not care to see him if she were. There was no lodging place for Jackson, so he would have to find his shelter elsewhere; but when he pulled out his hands full of gold he at once was told that Mary really was at home and loved him best of all. So downstairs came Mary, kissed and embraced Jackson and informed him there were empty beds that he could rest in. But he refused and said that the street would do and that he would buy brandy with his gold and have a girl on each arm.

Zachary Taylor was a Mexican War song. It is believed that this musical composition was written by the soldiers of that war. It is a story of General Taylor's activities through this war, including the Battle of Buena Vista. The tune used was that of an old song called *Billy Taylor*. The words tell of the superb bravery of the victorious General Zachary Taylor and his men at Arista, Resaca de Palma, Palo Alto, Matamoras, Camargo, Monterey, Saltillo, and at Buena Vista. The song closes with a glowing tribute to old Zachary and his Yankee Volunteers.

The *New York Volunteers' Camp Song* expressed the usual sentiments of the Mexican War times and was one of the popular ballads.

Deserving of special mention am these war songs is the one known as *member The Alamo*. At the old Spa mission at Alamo, in 1836, the Mexi General Santa Anna and his men m sacred the entire company of one hun eighty men and Colonel Travis, Bo and Davy Crockett of the Texas ar The words of this song exhorted the diers to emulate the valor of this br band who had so gloriously met th tragic fate ten years before, and they w urged to seek vengeance on their foe. G eral Santa Anna was finally defea Texas became independent, and the m derous brigands were defeated in the M ican War. The tune was that of *Bruc Address* and the words were written J. A. Durriage.

Cvil War Classics

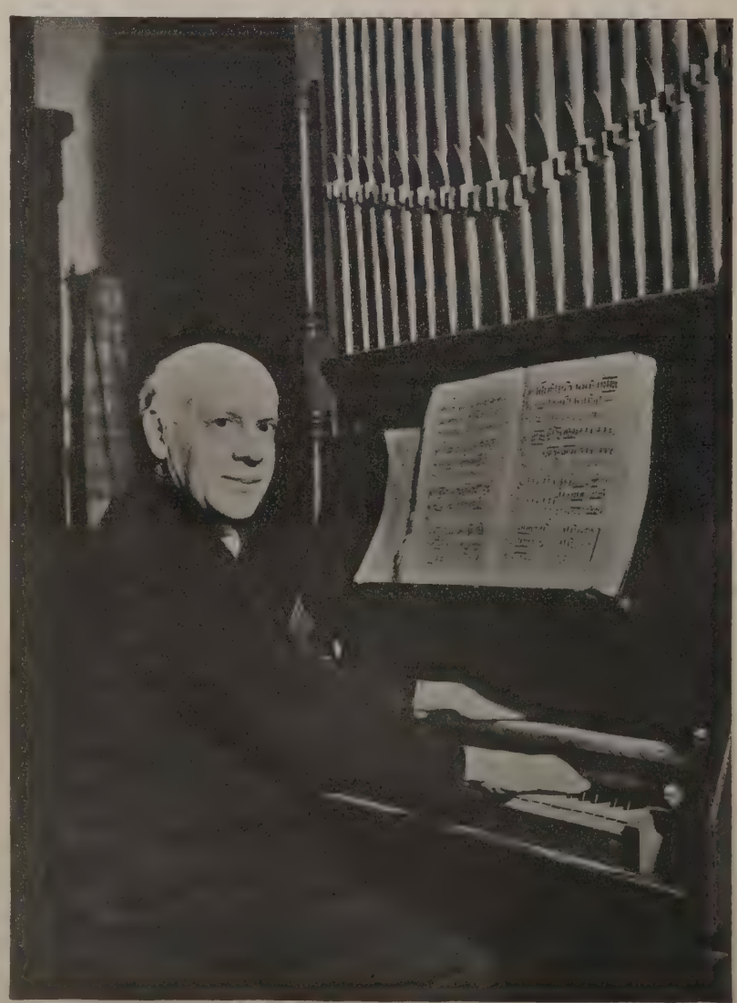
Prior to the World War, no war which the United States was ever engag brought forth so many songs as did Civil War, when one considers the musi productions on both sides in the confl And there is certainly room for hon doubt as to whether or not three quart of a century after the World War many of the songs of that period will s prevail as now survive from the War the Secession. In the schools of to-d they still learn to sing the songs used those in both blue and gray, in camp a field, when the Union we now know w forged in the fiery furnace of war. T school boys and girls of a united nati all still sing songs handed down from t Great Conflict such as, *The Battle C of Freedom; Battle Hymn of the Republ Bonnie Blue Flag; Dixie; John Brow Body; Maryland, My Maryland; Tram Tramp, Tramp, The Boys Are Marchin* and *When Johnny Comes Marching Hom* One song of the War of 1861-65 was al popular in the Spanish-American War, a a parody of it was sung in the World W This was *Just Before The Battle Moth* by George F. Root; and it was very po ular in the North. In the Southern Ar comic parodies of it soon appeared, telli of a frightened soldier boy homesick f Lorena Juanita, his mother.

On every Memorial Day the Gra Army Of The Republic still plays th old favorite *Marching Through Georg Tenting On The Old Camp Ground* w written by a farmer boy from New Ham shire, who never had a chance to stu music. His name was Walter Kittredg In 1863 he entered the Union Army. O his first night in camp he was deep troubled and wakeful. In the silent nig out of the mind of this farmer boy soldi came the deeply moving, the descripti and so expressive of war time emotio *Tenting On The Old Camp Ground*. Th night, while others slept, Kittredge ro from his camp bed and wrote both t words and music of his cheering, co forting and prayerful song, which was the time and still remains one of the mo popular of all our war lyrics.

One tragic little Civil War balla mournfully sung by the children of tho trying times, was *Poor Kitty Popcorn*. tells the story of a cat that joined a reg ment as mascot and along with the soldie left for the southern battlegrounds. So the cat became more fond of one soldi than others, and she remained his pet. H soldier master died and was buried; a while she was mourning at his grave s perished of cold in a snowstom.

The most popular and the best know of all the love songs of the soldiers the south, was *Lorena*. It was a speci favorite of the Boys in Gray, in camp a field. The words of this song recalled the confederate soldiers fond past rec lections of the girls they left at home, w hopes of early reunions. Lieutenant Fra Brady is reported to have led Gene Morgan's men in singing *Lorena* in fro

(*Continued on Page* 412)



ARCHBISHOP MADE HIM A DOCTOR OF MUSIC

During the reign of Henry VIII (1509-1547) an act was passed known as the "Peter's Pence" act. The Archbishop of Canterbury was given the right to confer degrees. Dr. Cosmo Gordon Lang, the present Archbishop of Canterbury, has just conferred the degree of Doctor of Music upon Walter Vale, who for thirty years has been organist of All Saints' Church, in London.

Piano Parties Are Fun

How to Conduct a Simple Studio or Home Gathering for Music Pupils

By MADELON WILLMAN JACKSON

IANO TEACHERS realize that not many of their young pupils are prospective artists. The vast ma- of children are taking lessons prin- y because the piano provides for them arly companionship with good music. ien, this companionship does not bring e child happiness and satisfying social icts, the piano lessons fail utterly to uce for him a friendship with music h will broaden and ripen throughout ntire life. This has been already proved housands who, as children, took piano ns for four or five years but later ed into neglecting the piano, never ouch it again. To such persons, piano y was an isolated experience never d with practical experiences in life. ildren need to learn at an early age because they can play the piano they better equipped to encounter the human ionships of society. In leading young ls to make this important discovery hemselves, the simple device of giving sional "piano parties" will prove in- able to any teacher. At such parties, playing games, marching and skipping ther with friends, or playing for others ng and dance, children come to realize piano playing is a sharp edged, shining ement with which any one may thrust loneliness, and with which he may e his way into social satisfaction and rity.

any years ago my first piano teacher, Rae, invited me to a piano party. as nine years old and had been taking ons only six weeks, but I was included he privileged group gathered at her e that Saturday afternoon. Never be- was there such a marvelous party—such delicious fudge!

hat piano teacher was a tiny, mouse- creature, but she bequeathed to her ls a remarkable treasure. She not only oduced us to the real values of the o, but she taught us to know and to good music, and to make of piano ing a joy giving, helpful companion.

reserving the Spirit of Youth

MISS RAE'S PIANO PARTIES there were rown-ups to watch us, no performers, program. They were apparently just rmal parties where we mingled happily children of our own age. Yet, remem- ng the things we used to do, I know that Miss Rae was not nearly so ial in her planning as we were led to ve. Remembering some of my attempts give parties for my own pupils, years r, I know, too, that Miss Rae must e worked long and carefully to make little events so successful.

lere are some of the things we used to We sang songs together—jolly songs always seemed somehow to be special us. We played "Marching to Jeru- m." We played guessing games—guess- high and low pitches, names of notes, es of compositions. We marched and ped through other games. We gave s with music or about music. We told ies both funny and serious about great posers.

t every party, the happiest moment of came when Miss Rae would play for famous piano compositions. Sitting und on the floor or on cushions, we ned to the sort of music we dreamed playing for ourselves some day. Sometimes she named her selections; sometimes she played quietly without speaking. We learned how compositions came to be written or facts about the men who wrote them. She illustrated how the piano could play gayly, sadly, fast or slow, how it could sing melodies or play harmonies, how it could make us laugh or cry. In this informal companionship with the best in piano compositions she built up for us a background of happy associations with music which was to last many of us all through our adult life.

No Wall Flowers

EVERY CHILD CONTRIBUTED something, too. Perhaps Donald played while we marched to Jerusalem, or Mary accompanied our singing. Each one of us had to take turns performing upon the big piano which played the most important rôle in every activity. Yet we were asked to play so casually that there never was any fear attached to the performance. The accent was placed on the fun of the game rather than on the performer's skill.

Miss Rae would say, "Of course we need music for this, something quiet but with a strong swing; Dorothy, that little waltz you played for me Thursday would be just right."

"Do you mean the *Fairy Ring?* I cannot remember that all the way through," Dorothy would say, with just a hint of modesty.

"Try it," Miss Rae would say encouragingly and then would add, "I have a copy of it here if you forget."

Somehow or other we never needed those copies she cheerfully volunteered, simply because she knew so well just how each one of us could fit into service. Perhaps later in the year we would play those same selections at a real recital.

While our teacher was getting the fudge, popcorn, or simple confection so necessary to the success of any party, we would investigate the metronome, the piles of music, or crowd around the piano to "show off" a little.

"I'm as far as this in the second book," Mary would brag a little.

"Have you taken this one yet?" Jack would inquire.

"I had to play this at school yesterday," would be Rosa's experience.

We had fun at those parties, but we learned more than we ever realized. We learned to welcome opportunities to play for each other. We learned to hum themes from piano compositions, to distinguish world famous melodies, and to understand the piano's harmonies. Chords, intervals, signatures, signs and symbols were not so difficult when presented through fun. Ears were sharpened with pitch and ear training games. In one game the child who guessed correctly became "leader," playing scales or chords for others to guess "major or minor." That made us work. We learned to sing on pitch, but best of all, because we never knew just when we would be called upon to play at sight, we learned to read music.

We Learned Through Fun

OUR PLAYING EXPERIENCES became purposeful and meaningful. Accompanying for specific activities is stern and exacting discipline. To play *Marche Militaire* for marching feet, a bit of Gilbert and Sullivan for the singing, or a Brahms waltz for swinging, means steady flowing rhythm, with no lagging behind or stumbling; while, on the other hand, to provide incidental music for the Dolly's funeral scene in the little marionette theater means your Tschaikowsky melody must sing softly, with sympathy and true sadness.

Not many children go to piano parties to-day. The small, informal recital seems to have replaced the party idea. There are classes in musicianship, appreciation, harmony, and theory, but few of these provide the temporary fun and everlasting inspiration for a child that a real piano party does.

Perhaps one reason that piano parties have been pushed aside is the fact that children seem busier to-day than ever before. Dancing lessons, swimming and art classes, singing, orchestra and band rehearsals, clubs of every kind, fill the after school hours in scurrying sequence. Yet, because of this, children are better able to contribute to the success of the parties. The teacher, who knows of these additional accomplishments of her pupils, could utilize them to the advantage of all.

Music for all activities may be chosen from compositions children already know or from simpler selections to be played at sight. Fascinating collections of songs, classics, duets, and trios, are available in varying degrees of difficulty. It is significant that music houses are publishing an astonishing amount of excellent material which should make piano parties very simple for these days.

And Such Interesting Books

HERE ONE FINDS A BOOK entirely made up of games to play to music, and ideas for having fun with music. Another unique book furnishes stories, anecdotes, music plays, poetry, and quotations about music. Among many lovely books about composers, is a most successful one to furnish lasting associations with musical history through its cutting out and pasting activities. Still another tells how music comes over the air waves, and gives intimate glimpses of radio artists. For younger children, a new collection of well loved songs furnishes pictorial suggestions for rhythmic pantomimes. In addition, the music magazines, educational, and children's magazines devote many pages to cleverly written musical articles, plays, pantomimes, and marionette shows with music, and riddles, puzzles, and games. Children, discovering such items in current publications, enjoy contributing notes and clippings to the others.

If these books and magazines are available in the teacher's studio, excerpts may easily be read while children await their lessons. Many parents would gladly purchase such books as gifts for their children, upon recommendation of the teacher.

The following suggested list of books will yield many tangible ideas to any piano teacher who may be interested in finding new materials for this phase of music work: "The Magic of Music," Robert Schauffler; "Sing," Stevens and Dykema; "My First Song Book," Ada Richter; "Piano Fun," Dorothy Hughes; "Come and Caper," Virginia Whitlock; "Thirty Rhythmic Pantomimes," Jessie Gaynor; "Music on the Air," Hazel Kinscella; "Young Folk's Picture History of Music," James Francis Cooke; "Complete Book of Great Musicians," Scholes and Earheart; "Great Musicians as Children," Franciska Schwimmer; "Music Stories for Girls and Boys," Donzella Cross; "Magic World of Music," Olga Samaroff Stokowski; "Musical Games and Puzzles," Daniel Bloomfield; and "The Children's Music Party," by Colleen Brown Killner.

* * *

"The success in the musical life that is permanent and grows steadily to the end does not depend only, or even chiefly, upon technical skill or musical knowledge—it depends upon intelligence and character."

—Edward Dickinson.



THE NEW BALDWIN-WALLACE MUSIC BUILDING

The great musical advance in the middle west has another manifestation in the new Kulas Musical Arts Building, at Baldwin-Wallace College, Berea, Ohio. Mr. and Mrs. E. J. Kulas, of Cleveland, Ohio, are the donors. Mr. Kulas, like Charles M. Schwab, is another musical steel king, as he is president of two big steel companies of Cleveland. The great musical activity at Baldwin-Wallace College, with its famous Bach Festivals, is due largely to the eminent ability and tireless labors of the Director, Albert Riemenschneider, whose father was the founder of this fine music school. The new building, which will be completed in the fall, will be one of the most complete college music structures in the country.

The Threshold of Music

Triads, and How They are Put Together

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the fifth in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter.*

NOW THAT OUR NEWLY-ACQUIRED KNOWLEDGE of intervals is complete, we are ready to explore farther into the subject of triads and to discover the patterns from which they are constructed.

The vocabulary of music contains many complicated chords. But they are all ramifications of triads—like country houses which were originally built as simple, box-like structures, and gradually became complex with the addition of wings and gables. All triads, and all the complex chords which are triads-plus, have one thing in common. They are constructed on patterns consisting of "every other note."

We know from experience that this is true of major triads. To form the major triad on G, you press down the G key on the piano, skip A, press down B, skip C, and press down D. Every major triad has such a pattern, consisting of a root tone plus the third and fifth tones above it—the second and fourth being silent.

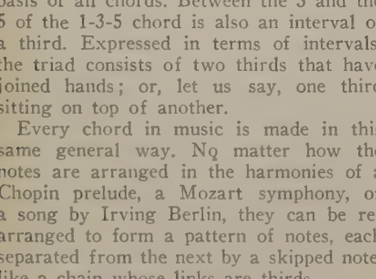
This same formula also permits the construction of other triads, slightly different from major triads. On the piano you can make your own triads very simply, as long as you keep to the white keys. Start with any note you please. Press this note down, skip the next one above it, press down the third, skip the fourth, and press down the fifth. You have a triad. Not necessarily major, to be sure, but invariably a triad.

Since you skipped the second and fourth notes, and played only the first, third and fifth, you can call your triad a 1-3-5 chord. The first note you skipped was an interval of a second from the original note. The next note (which you pressed down) was an interval of a third from the original note. This is an all-important interval, the basis of all chords. Between the 3 and the 5 of the 1-3-5 chord is also an interval of a third. Expressed in terms of intervals, the triad consists of two thirds that have joined hands; or, let us say, one third sitting on top of another.

Every chord in music is made in this same general way. No matter how the notes are arranged in the harmonies of a Chopin prelude, a Mozart symphony, or a song by Irving Berlin, they can be rearranged to form a pattern of notes, each separated from the next by a skipped note, like a chain whose links are thirds.

The following measures from *Estrellita*, by Manuel Ponce, as a random example, will show how chords can be rearranged into patterns of thirds:

Ex. 1



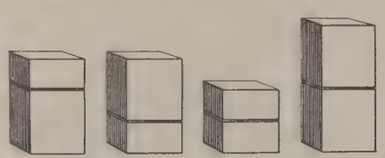
The Four Chief Colors of Harmony: the Four Kinds of Triads

THERE ARE FOUR different kinds of triads in all—the major triad, which we already know, and three others known as the minor triad, diminished triad, and augmented triad.

It has already been shown that triads are built of thirds, stacked one on top of the other, like empty packing cases. Also that there are two normal kinds of thirds—major and minor. We might carry out the simile and imagine for the moment that packing cases come in two standard sizes (dismissing, for the moment, the two less usual sizes known as "diminished" and "augmented"). If we had a supply of such standardized packing cases, some large (major) and some small (minor), and if we wanted to stack them in pairs, we could arrange them in four different ways:

1. A large one with a small one above it.
2. A small one with a large one above it.
3. Two small ones, one above the other.
4. Two large ones, one above the other.

These, we would find, are the only four combinations possible.

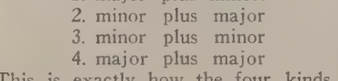


Intervals of thirds can be paired in the same four ways:

1. major plus minor.
2. minor plus major
3. minor plus minor
4. major plus major

This is exactly how the four kinds of triads are formed:

Ex. 3



The different kinds of triads have no names of their own, so they are called after the intervals which mark them as being distinct each from the other.

In the case of the first two triads, the distance between the two outside notes is the same—the interval of a perfect fifth. The distinguishing feature is the height of the middle note. In the first triad that note is a major third above the bottom note, so we call the resulting chord a major triad. In the second triad the interval is only a minor third, and so we call the chord a minor triad.

With the other two triads, the distinguishing feature is not the middle note, since its major third or minor third interval duplicates that of the "major" or "minor" triad; but the top note, which in both the third and fourth triads deviates from the standard height of a perfect fifth which distinguishes both the major and minor triads. The top note of Triad No. 3 is substandard, while the top note of Triad No. 4 is above par. These variations from the standard are what give these two chords their exotic quality. In the first case, the interval from bottom to top note is a diminished fifth—and for this reason the chord is called a diminished triad. And in the second case, the above-par interval is an augmented fifth, which gives the chord its name augmented triad.

Each of the four triads has its own distinct personality. In order that we may tell them apart whenever we meet them in music, we must learn their characteristics.

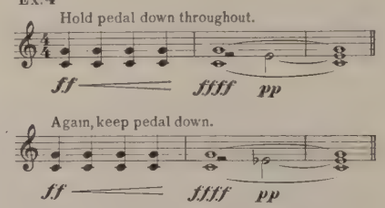
We already have met several examples of the major triad. It is the bugle call chord, the most natural and common chord in music. It is the backbone of music in the major scale, for the three important triads in major scale harmony (tonic, dominant and subdominant) are all major.

It radiates joy, happiness, serenity, good cheer.

The Sad Chord: the Minor Triad

Make one slight change in the major triad: lower the sensitive middle tone a half step; and instantly the cheeriness of the major chord has vanished, and sadness takes its place. If you wish to prove for yourself that the third is the all important interval which establishes the character of a major or minor triad, make this simple test at your piano:

Ex. 4



Pound as hard as you please on the open fifths. Then touch the third so lightly that it utters only the faintest whisper. Even so, when the third drops from major to minor the chord changes color as completely as litmus paper dipped into a test tube of acid changes from pink to blue.

Notice that the empty fifths sound characterless, while the third, though played ever so softly, brings life and warmth to the chord; in the first case suffusing it with a contented glow; and in the second, a dark, sombre quality. The first was sunlight; the second, shadow.

The minor triad has a wide field of expression, its mood ranging from mere pensiveness or solemnity to bitter, heartrending tragedy.

There is a separate scale, somewhat different from the major scale, for music harmonized with minor chords. It is called the minor scale. The third and sixth steps in the scale are minor intervals, like this.

Ex. 5

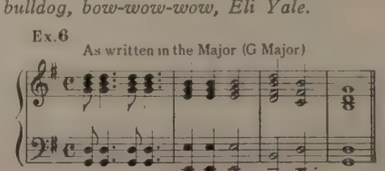


Just as you can change a major chord into a minor one by lowering its third, you can change major tunes into minor ones by lowering the third and sixth notes of the scale, whenever they appear, to minor intervals. The clear brightness of the major will yield to the sombre coloring which pervades all music in the minor key.

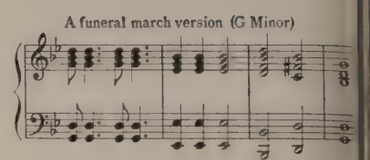
Try this for yourself. Take a tune you know, play it through in the major—and then play it again, changing its major chords to minor. Here is an example: the famous Yale University song, *Bulldog, bulldog, bow-wow-wow, Eli Yale.*

Ex. 6

As written in the Major (G Major)



A funeral march version (G Minor)

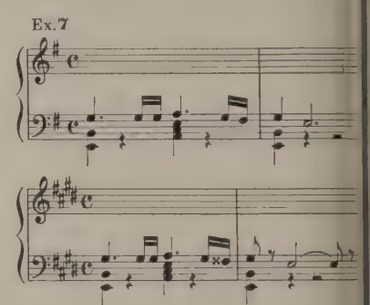


(This quotation is made with permission of Cole Porter, owner of its copyright.)

Way Down Upon the Swanee River another good tune with which to expe ment in this fashion.

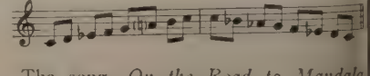
Orchestral composers know the effecti ness of this device. In the opening mo ment of Tschaikowsky's "Fifth Symphon for instance, a theme appears in som minor colors. When it reappears in finale it is identical except that it has b transformed into a triumphant major. H are both forms:

Ex. 7



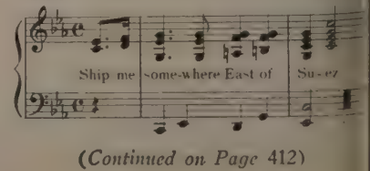
If the music is played as written, in t minor, several notes foreign to the mi scale just given will be found. As a matt of fact, the minor scale has several for each one being in the nature of a co promise. The scale already illustrated is t best one to use in forming chords, but has one serious defect: the interval of augmented second between the sixth a seventh notes of the scale (between A-f and B-natural in the scale of C mino which is considered awkward. To av this uncouth interval musicians have d vised another scale to use in forming mi melodies. Incidentally, it turns out that t smoothest and most effective notes on t way up are not the best notes to use the way down, so in this revised scale b sets of notes are used. It is as if, on t highway between C and C, we came to place where the road divided into two o way stretches, one for going uphill, t other for returning downhill. This revis scale is called the Melodic minor scale distinguish it from the other, the Harmon minor scale.

Ex. 8



The song, *On the Road to Mandala* contains both forms of the melodic mi scale in the short space of two measure This is where they occur:

Ex. 9



(*Continued on Page* 412)

Mozart's Great Romance*

The Youthful Love Story of a Beloved Master of Music

By HEINZ GREVENSTETT

L THAT WAS REQUIRED of music during Mozart's lifetime was serenity joined to a fair amount of ution. Savants had not as yet busied elves with the esthetic content of ; and the only question, possibly, that they or the public asked was, "How the composition sound?" Surely no would ever have thought of asking, t is the composer's meaning?"

zart lived during an epoch when the requisite demanded of a melody in form—even in a large musical work—hat almost anybody could hum it after gle hearing. At that time the world neither music doctors nor music phi-ers. And that was wholly logical, g that any composition by the immor-Wolfgang Amadeus was frank and d of hidden meanings. No musical te was needed to inform the public whether the music was treating of death, joy, fear, libertinism, a twit-g of birds, or perhaps the pungency ampagne.

Changing with the Tide

FOR THE MUSIC of the majority of the osers living in a later period—those ing to the new romantic school ex-g from Liszt and Berlioz to Richard ss and Max Reger—some sort of nentary became imperative for a com-nsion of the music's intention and ing; because all that could be ex-ed in the way of elemental strength naïve originality had been exhausted e famed trinity of Viennese com-s, and what was left was differentiated complicated. Thus with the coming of sophy in music there entered musical sophers.

merity is a special attribute of today. ake editions of modern fantastic com-ons intelligible to present and future ations, there must be explained the oser's significant use of augmented s and chords of the diminished seventh; after that the audience must be in-ed about all the composer's private mstances, his destiny and moods, his cal views and religious convictions, as his philosophical contemplations based ivisection and X-rays. A new form terature was thus evolved. There is dy an extensive library devoted ex-vely to the life and works of Richard Wagner. Investigation and research, as is natural, have the faculty of working crab-wise.

A Neglected Prophet

IT IS STRANGE, is it not, that while our musical intellectuals engage in profoundly deep studies respecting Beethoven and his symphonies, the compositions of the many-sided, versatile Mozart, whose moods, fate, and innermost experiences found utterance in every musical form, from homophonic song to polyphonic ensembles in mass and opera, has had no commentator. And, parenthetically, it may be added that it seems as though the general public is little interested in "truth about Mozart."

That evidence corroboratory of the last statement may not be lacking, let it be said that the two worth-while biographies and collections of letters—the authentic works of Ludwig S. Meinardus and Karl F. Pohl—circulated in only a few thousand copies; while in contrast, the anecdotal novels of La Mara and Elise Polko, that caricature the person of Mozart, have been universally read and probably believed as true to life. It may be conjectural, but it looks as though some of the neglect of Mozart can be attributed to a hostile clique that has propagated all sorts of falsehoods about the master; for, according to these traducers, Mozart had love affairs with nearly every singer for whom he composed an aria. Should we credit such vilification, then Mozart could well have exchanged rôles with his *Don Juan*.

Annals Short but Rare

MOZART LIVED but thirty-five years. He was born in Salzburg, January 27, 1756, and died December 5, 1791, in Vienna. August 4, 1782, he married Constanze Weber, and for nine years they loved each other through sickness and gruelling poverty.

As a bridegroom aged twenty-six, he opened his heart to his father—to whom he always made conscientious confessions—after this manner: "It is absolutely impossible for me to live like the majority of other young married couples. In the first place, I am scrupulously religious. Secondly, I have too much love of neighbor. And, because I have ever had nothing but the most honorable thoughts, I could declare under oath that I have never had a mésalliance with any woman whatsoever. I can, therefore, either live or die!"

Those who have said malignant things about the composer of "The Marriage of Figaro," "Don Giovanni" and "Abduction from the Seraglio," regarding him as a Lothario, should thoroughly purge their obnoxious verdicts. The life of Mozart is so filled with humor, passion, jubilance and heart-rending suffering, to engage all of one's attention, that it is perfectly inane to conjure up all sorts of false adventures behind the scenes.

Youth and Romance

AT THE AGE of twenty-two, Mozart fell in love for the first time, with the distinguished Aloysia Weber, a singer at Mannheim. Because of his sympathy for this family in distress, it came close to a wedding almost immediately. A serious letter from his father came in the nick of time, to prevent the foolish undertaking. The plan collapsed when he read this advice: "It depends solely on you whether your future course be that of a common musician, a person speedily forgotten, or whether your career be that of a celebrated artist of whom all posterity shall read. It is for you to decide whether in your infatuation for this young woman you spend your life in a squalid chamber with clamorous, suffering children, and sleep and die on a straw shake-down, or else—living as a Christian should—your life be filled with satisfaction, honor and after-glory, making good provision for your family, and at the last dying holding the respect of the whole world."

Naturally, the soft-hearted, boyish Mozart was greatly affected by his father's sobering counsel; and, after a brief period of pain, his filial love for the 'best of fathers' won the victory and he could reply, "Next to God comes papa! In childhood that was my sole maxim and it remains unchanged today!"

What has a cold-blooded countryman of Mozart to say about first-love affairs?—"They are the heart's milk teeth and at the right moment they must be yanked out." And that is exactly what happened to Mozart in his supposed affair with Aloysia Weber. But this unsophisticated youthful experience became almost an insurmountable obstacle to the truly 'grand love of his life,' because Constanze was a sister of Aloysia.

Youth and Love

MOZART HAD but one serious "affair of the heart"—the one with his Constanze. Romance was not absent; and courtship ended in an elopement. The parents of the pair were strenuously opposed to their marriage. This led to a clandestine engagement. Common sense and the past would have argued along with the parents; but the devoted couple voted for the adventure.

After the death of the father of Constanze, the widow and her daughters had left Mannheim and had begun life anew in Vienna. Aloysia married an actor named Lange. The Weber family put up a tough fight for subsistence and meeting of rent, through the rest of their stay in the Austrian city. About the same time, domestic matters had made Mozart's position under the Archbishop of Salzburg decidedly undignified and distasteful, and he resigned. He soon became intimate again with the Weber family, and a little later could write to his father, "A single man, in my opinion, enjoys but half a life. Such are my views and such they will always remain. I have thought and reflected sufficiently, and shall continue to think the same. But who now is the object of my love? Do not be alarmed, I entreat of you! Not one of the Webers, you say? Yes, one of the Webers—not Josepha, not Sophia, but the third daughter Constanze. I never met such a diversity of dispositions in any family. The eldest is lazy, vulgar, deceitful, crafty and cunning as a fox; Madame Lange is false and unprincipled, also a coquette; the youngest is still too childish to have her character defined—she is merely a good-natured, frivolous girl—may God guard her when tempted!

"The third daughter, namely, my good and beloved Constanze, is the martyr of the family, and perhaps because of that is the kindest of heart and the cleverest—in short, she is the best of them all! She takes full charge of the house, and yet does nothing that is right in the eyes of the others. She is not bad looking, although not especially beautiful. Her beauty consists of two snapping black eyes and a good figure. She lacks wit but has enough sound sense to fulfill all duties incumbent on a wife and mother. She is no spend-thrift—a habit that is fundamentally wrong—although she dresses neatly and with taste. She can make all her needed clothing. She is also skillful in dressing her hair. She knows the management of a household and has the best heart in all the world! I love her and she loves me from the heart. Tell me, could I choose a better woman for a wife?"

That letter again shows Mozart's naïveté. The faint-hearted stripling had now become an avid man. And right here a fierce struggle was to begin.

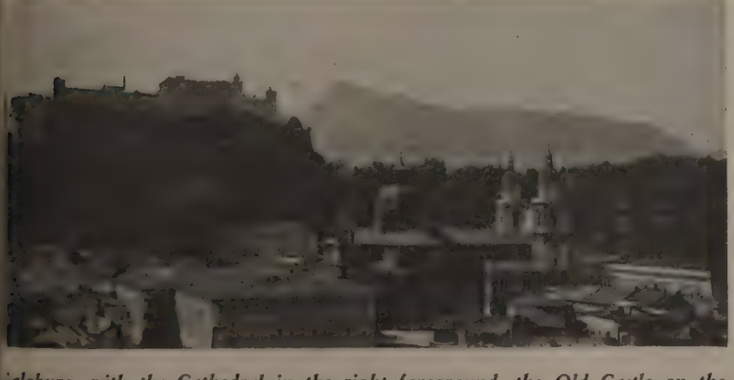
The father was distracted by the irreconcilable view that all his beloved Wolfgang Amadeus had in prospect was a "squalid chamber with clamorous suffering children, to sleep and at last to die on a straw shake-down." Unscrupulous friends promoted badgerings and clashings among the three parties concerned. Of these the Weber party was the worst.

Family Cupidity

IT IS IMPOSSIBLE to say overmuch that is good about the mother of Constanze. She was overfond of her toddy, to begin with;



A Child Portrait of Mozart



Salzburg, with the Cathedral in the right foreground, the Old Castle on the elevated bluff at the upper left, and the Alps showing dimly in the distance.

* Note:—This article, originally entitled "Mozart's Liebe" ("Mozart's Love"), has been freely translated from the German by S. Harrison Lovewell.

and cupidity led her to gain all possible profit from Mozart's love-affair. She slammed the door in his face, because he had not put in writing that he was ready to marry Constanze. On the other hand, Mozart stipulated that he would marry Constanze within the space of three years; or, "if he found this to be impossible because of changed desires," he would pay annually three hundred gulden.



MOZART AND CONSTANZE

Naturally this contract gave Mozart's father real cause for worry. He conjectured that the Webers were mercenary and were taking advantage of his poor, weak and foolish lad; but Wolfgang wrote him reassuringly, "Do you know what the heavenly girl has done? She demanded that contract from her mother and told me, 'I need no writing from you, dear Mozart — your word is sufficient.' She tore up the paper. My dearest, best of fathers, I ask for nothing more earnestly than that you come and visit me so that you can see the girl herself; because I know right well that you will love her dear kind heart." Later he wrote: "The mother is so angry that the girl is now worried to death!"

A God-Mother Intervenes

When matters had come to this extreme pass, a compassionate friend of the young people took the Weber Cinderella to her own home. These were exciting times! And yet, in spite of deep, passionate, tender moments and his troubles, the composer found relief from all distractions respecting his love and strivings for his livelihood, in the writing of the soul-stirring music to his "Abduction from the Seraglio."

Although the Webers threatened to bring the police into the case and to force the return of Constanze, this outrage was averted by the diplomacy and financial aid of Baroness von Waldstädten. The young people were quietly married before Mozart's father could be drawn into the Weber conspiracy.

The son wrote after the wedding, "When we had become united in marriage, both wife and I wept. Our tears touched the hearts of all the others, and all wept, including the priest. Our wedding feast was a supper provided by Frau Baroness von Waldstädten." Two days thereafter, Mozart received by mail his father's blessing.

Constanze was Mozart's only beloved! Constanze must have been noble and profound, consecrated yet smiling, chaste though passionate, to have influenced by means of her love the wonderful variety of melodies that found their place in her Mozart's compositions, beginning with the sad little violet all alone and crushed on the meadow, and then going on through to the other world harmonies in "The Magic Flute." It was love incomparable! In the lives of the twain—Mozart and his Constanze—the most touching compassion stands beside transcendent smiles, a sunny tenderness next to fervid yearnings—the joy and happiness of healthy young people great in depth of character and feeling.

Making the Glissando Easy

By HENRY E. EVARTS

The word *glissando* is the Italian form of our present participle *gliding;* and in music it is applied to an ornamental flourish produced by drawing a finger rapidly over the keys of the piano.

In executing the ascending *glissando* with the right hand, perhaps the safest plan is to close the four fingers (not including the thumb) into a compact flat bunch, and then to turn the hand over, back downward, and draw the nail of the third finger quickly and lightly over the keys, for the distance indicated. The middle finger being longest, it may be easily projected beyond the others, so that these, while adding weight to the hand, will not touch the keys. The arm must draw the hand rapidly along its course, with care that it moves at an even pace so that there will be nothing jerky about the series of tones.

The left hand will proceed in the same manner, but, of course, in the opposite direction.

In descending, the right hand will follow a quite different course. The hand will not be turned over, and its thumb will become the acting member. The elbow should be quite free from the ribs; the fingers will be held loosely and quite free of each other, and the thumb will be held well under the lower part of the hand. Only the edge of the nail of the thumb will touch the keys. As before, the left hand will follow the course of the right one, only in an opposite direction.

It is quite essential that in all *glissandi* each hand should pass lightly along, with the least possible weight coming from the elbow. The hands must be held as high as possible above the normal level. There must be the greatest care that only the nail used shall touch the keys; for, if the flesh is allowed to do so, there will be soon a patch of missing skin.

And so this intriguing ornament is accomplished.

Recent Record Releases

By PETER HUGH REED

Considering the tremendous output of records in the past year, particularly of good music, as distinguished from popular music, one would be inclined to say that the American music lover is more advanced to-day in his musical appreciation than are his European cousins. For no place in Europe are the variety and quantity of recordings issued that are now to be found in this country. Thus it will be noted the American home is being enriched by music to an extent never before equalled and probably never conceived possible. The music library in the home of this day contains not only sheet music, scores, and books on music, but also discs that permit the music to be ideally reproduced for us *ad libitum,* for purposes of study or for pleasure.

The RCA-Victor company has been more active this past year than ever in its history. Its rich output and its wider policies can be traced to the enterprising director of the record section, Mr. E. Wallerstein, a man who has grown up with the industry and not only has seen it expand but also has contributed greatly to this expansion. It was once believed that popular music made the money for a recording company. This Mr. Wallerstein never conceded was true; so he set out several years ago, when he first went with RCA-Victor, to prove that good music was as sound and as good an investment. "Popular music is necessary, but it should not be the featured work of a great recording company," he told us recently. "Good music is and always will be more enduring. To-day, more than ever, the gospel of good music is being disseminated on all sides, by way of radio, concert halls, musical societies, and in teaching studios. Heretofore, coöperation with public events was never considered a function of the recording company. This I have always thought was a mistake. Many fine performances are prepared for public concerts in a way that it would be difficult for a recording company to duplicate. With this in mind, I have made arrangements this past year to secure recordings of definitely meritorious performances planned for a single public hearing. And, in so doing, we have obtained, I believe, some of our best contributions on records." In pursuing this policy, Mr. Wallerstein not only has secured some excellent recordings but also has made record history.

Among Victor's outstanding recordings made in connection with public events this past year are the complete performance of Bach's "The Passion According to St. Matthew"; a series of chamber works made in connection with that enterprising New York chamber music society, The New Friends of Music; a group of recordings with the NBC-Symphony; and another with the NBC-String Symphony.

Those who have a predilection for chamber music will find much for which to be thankful in the special list that RCA-Victor brought forward through its tie-up with The New Friends of Music. Although several works emerge in performances less auspicious than already existent recorded ones, the majority are outstandingly accomplished and, besides, are new to records. Among these latter we would number several engaging early works of Mozart: the *Wind Serenade in D minor* (K. 388); the "Divertimento in B-flat," for strings and horns (K. 287); both performed by Arthur Fiedler's Sinfonietta. Then there is the "Piano Quartet in E-flat" (K. 493), excellently interpreted by Hortense Monath, the American pianist, and the Pasquier Trio; and also Mozart's lovely serenade, "Eine Kleine Nachtmus (K. 525), offered in its original form the Pro Arte Quartet and C. Hal Mozart's Flute Quartet in A (K. 298) notably played by Rène Le Roy and Pasquier Trio. Other works in this ser of especial merit are the Pasquier Tr fine reading of Schubert's lesser kno "String Trio in B-flat," and Miss Mon and the Kolisch Trio's performance Schumann's "Piano Quartet, Opus 47."

Rène Le Roy, the French flutist, a comes to us in two Bach sonatas, "Fifth" and "Sixth" for flute and figu bass (Musicraft set 16). The effortl flowing tone of Le Roy is, as in the c of the Mozart quartet above, well suit to this kind of music, which is thorough ingratiating and delightful. The reali tion of the accompaniment is here acc plished by Albert-Lévecque (harpsichor and L. Kirsch (violoncello).

One of the finest sonata recordings e issued, judged from performance and t balance between the instruments (the m remarkable, perhaps, of a piano and stri instrument combination extant), is Casa and Horszowski's performance of Brahm *Sonata in F major, Opus 99,* for viol cello and piano. There is storm and stre and passion and pathos, in this splendi fashioned work. As one writer has sa the work has the utmost in richness of to and grandeur of style. (Victor set M-41

Less compelling, musically, is Sch mann's *String Quartet in A minor, Op. No. 3* (Columbia set 319). Yet, here aga performance and recording have been e cellently realized. Schumann has given rare grace and richness of effect in th work, which is undoubtedly the m warmly expressive of his string quarte

By far the most satisfactory of the Ba Organ Society issues is the third volu (Columbia set 320), containing "Prelu and Fugues in C major and C mino *Fugue in A minor,* and *Prelude and Fu in E minor* ("The Wedge"). Dr. Alb Schweitzer, one of the leading authorit of our day on the music of Bach, is t organist, as in the other sets, performi these works. Although his playing has technical shortcomings, there is at the sa time much to admire in his clarity registration and his devotional regard the music.

A striking example of devotional rega is given in Victor set M-421, where S kowski and the Philadelphia Orches give us truly inspired performances Wagner's *Prelude to "Parsifal"* and *G Friday Spell.* The glowing tonal qual of a great orchestra is superbly captu and revealed in this recording; and t tenderness and compassion of the mu are movingly set forth.

Alfred Wallenstein, with his Sinfonie (of radio fame) have recorded Mozar early "Symphony in G minor" (K.18 composed in Salzburg in the compose seventeenth year (Columbia set 323). T is one of Mozart's important symphon works; for many years it was his most i portant contribution for orchestra. T work presages in more than one way later great works, "Don Giovanni" a the "Symphony in G minor" (K. 55 Wallenstein gives us a vital, penetrat reading of the score; and, while the to qualities of the recording lack depth a overtones in the *forte* passages, the cla of instrumentation is nonetheless co mendable. Columbia inaugurates an mirable and praiseworthy procedure w this set, presenting a miniature score the work for the first time in the hist of the phonograph.

The Oldest Authentic Voice Method

By JOHN W. DeBRUYN

Instructor in Voice, University of Florida



John W. deBruyn

THE YEAR 1453 A.D. was momentous in the history of art and the classics. In that year Constantinople aken by the Mohammedan hordes, and exile went a multitude of Greek ars in whose possession had lain the ving remnants of the ancient Greek re. These exiles scattered throughout pe, and a goodly number found their abode in Italy.

music education we are accustomed to of 1600 A.D. as the date whence de- ed our modern opera and oratorio. By the Renaissance, succedent upon the of the central repository of what had ved from the old Greek civilization, well under way. In Florence, Italy, we one not inconsiderable proof of the movement in thought, literature, and in the organization of the society n as the *Camerata*. The membership drawn from the ranks of artists, ti, nobility, and other influential men eans. Their chief patron may have been t Bardi, at whose home they usually nbled. The meetings of this group were ed to the study of the classics.

motivation succeeds thinking, so enthusiasts for the ancient culture to a resolution to reproduce the old orms, including the drama. But in the ion of these new operas — literally ing "works"—research disclosed that ctors of the Greek classical era did not their lines but, instead, chanted them. the many details of technic evolved by *Camerata* and others of that epoch, to such problems as how to chant the y made creations, we shall not go ex- to point out that from these exigencies loped the style known as the *recitativo*, h to-day we regard as neither speaking singing, but as a combination of both.

The Origin of Song

HANTING, then, we encounter our oldest entic historical voice method. This word writer considers an equivalent to his combined terms "speech-song"; which urther defines as an attempt to conjoin aspects of speaking and singing into one ed and organic phonation process.

et us not err in mistaking speech and as necessarily one and the same. In ch, pitches rapidly change; there is no ite scale; consonants more nearly equal els in time and space extension; and ities, like the trill, are not easily pro- ed. Speech relates closely to *portamento*. ong, pitches are more constant; vowels e more value than consonants; *sostenuto* ore frequent; agility is easier; and the rvals are definite.

lowever, there are similarities. In speak- and in singing the identical mechanism mployable; the head vibration is the e; both productions, when correct, are anic; both are mediums of gregarious mmunication; speech has singing aspects, song has speech characteristics. These ets and characteristics can be mutually olved—to the benefit of the singer.

What do we mean by "organic"? Just as human body is an entirety made up of ticular organs, like the heart and lungs, of which function together for the good of the individual, so in the voice mechanism we have anatomical parts or compartments —vocal "rooms"—which coöperate and correlate in the production of speech or song. Beautiful speaking or singing always must be organic. But more of this later.

The advantages inherent in the approach to song from speech are several. Correct organic speaking is produced without strain or forcing. The pupil is assumed to have become accustomed through the years to the sensations of his speaking voice. Speech may be exercised to the benefit of singing by right use in the ordinary employments of the day, a boon to those who own little time for practicing. The speech process in one inclusive act can teach the following aspects of singing: æsthetic thought and mood, breathing and support, the open throat, tone projection, phrasing, quality, color, variety, articulation, enunciation, pronunciation, fluency, range, intensity, volume, tempo, and rhythm. Furthermore, the involuntary processes, which we cannot seize upon by conscious thought, are brought into the tonal production very naturally. The inclusion of interpretation in the approach from speaking gives added zest and interest to the beginning pupil. In brief, the speech-song way of bringing out the voice is at once the most natural and the simplest means of mastering a most intricate, elusive, and difficult art.

Difficulties in the Way

FIVE OBSTACLES usually encountered in the speech-song approach are: failure of the beginner to grasp at first the concept of singing as sustained speech; incorrect employment of the speaking voice by intending singers; development of the emotional element without encountering certain pathologies, like throatiness; the difficulty in getting women to express emotion in the vocal studio; and the problem of high note saying. These five obstacles will be considered in the order mentioned; and in doing so we shall introduce additional aspects of the general subject.

The beginning pupil is apt to start his work with certain preconceptions. For example, he has the idea that the initial orthodox step in improvement must be the development of his breathing. This is not so bad. But we shall attempt to make clear later on that this aspect of voice is best inculcated through the medium of emotion and not by direct physiological processes, which is the expectation of the voice. So, with such anticipations, the introducing of the concept of starting "voice culture" from the standpoint of beautiful speech creates something of a shock in the mind of the intending artist, whose reaction to such initiation might well be expressed in the remonstrating expostulation, "Sir, I came here to take singing and not elocution lessons!"

As another preconception, the new pupil very likely has envisioned the running of scales, the vocalizing of trills, and the singing of arpeggios (perhaps for the edification of the neighbors). Lest we be misunderstood, let it be stated that the early stage employment of the sustained speaking voice approach in no wise militates against the later entering of the practice of the embellishments.

We have a pet phrase by which to demonstrate to a new pupil that singing can be regarded as sustained speech. (To the pupil) "Speak the phrase, 'The night has a thousand eyes,' holding the 'eye' in 'eyes' while on the fingers you count five before sounding the 's'. Now repeat but count to ten. Repeat once more counting fifteen." As the pupil is doing this in the third repetition, the teacher interrupts with, "What are you doing now?" The reply invariably is, "I am singing."

Nuts Difficult to be Cracked

THE LARGEST of the obstacles in the speech-song approach is the painful truth that the majority of our young people in America appear to own either inadequate or pathological speaking voices, for the reason that small care is given to this phase of education in the home and in the public schools.

The prerequisite to the teaching of singing, from the speech approach, is beautiful speaking. But what is beautiful speaking and how is it to be attained? Here we go about in circles. A good speech-song process must contain the emotional element, and the hazard of emotion is the tightening of the throat. In treating more particularly the physiological problems of this process, we shall indicate a remedy for the fault.

While other teachers of the approach to song from speech may not have had a like experience, we have found it exceedingly difficult to get women to emotionalize in the vocal studio. To know why this is so would be invaluable; for the successful employment of speech-song at its maximum finds emotional expression to be a requisite. Perhaps another difficulty concerned especially with women—but not altogether related to emotion—is the phonating of pure vowels on high notes. In any event, men appear to get along much better with this problem than do the fair sex.

Those Troublesome Vowels

TO UNDERSTAND ADEQUATELY the difficulty of singing high notes—true of any method of approach—we must turn to the physics of the vowel. We know with a great deal of definiteness that some vowels can and other vowels cannot be phonated in their full purity above certain well-established pitches. "Ah" (father) for example, lies in the first classification and "E" (tee) in the second. "Ah" can be phonated very high in any vocal range. We learn also from acoustical research that the vowel is produced predominatingly in the adjustable cavities of the front and back mouth (and in some instances partly in the naso pharynx, or back head). When these cavities are properly adjusted, the vowel is realized in maximum purity or clearness; when not well adjusted, the vowel is less pure, less clear, or we may have it "impure," though not in the sense of dipthonging.

Whereas certain followers of the older school, perhaps rightly, instruct their pupils to "Ah" any vowel as high pitches are reached, another way is to open the mouth more on the high notes, thus changing the purity of the vowels on middle pitches to impurity. A common sensed student of voice can demonstrate this phenomenon for himself by selecting any vowel (preferably another than "Ah"), phonating it with clear, maximum purity on a middle pitch, and then lowering his jaw. The resulting vowel is the sound he needs to employ, with lowered jaw, on his high notes. "E" (tee) for example changes toward an "Eh" (met) when the jaw is lowered. Contrariwise, we cannot logically assume that clarity of the vowel is possible with the



AT THE UNIVERSITY OF FLORIDA

mouth opened excessively. This is to state again that the vowel production on medium pitched notes in our tessituras differs from the higher.

The Voice a Compound

PREVIOUSLY THE QUESTION has been propounded, "What is beautiful speech and how is it attained?" Because of the difficulty of the answer, more than one teacher in the past undoubtedly has preferred to ignore the present approach and has chosen to deal directly with the problem of the singing voice divorced from the possibly unpleasant and incorrectly produced speaking voice of the pupil. Not always may this have been an unwise procedure. The historical viewpoint has stressed quite emphatically the psychological answer to our question. To be sure, the mental concept of beautiful tone should be helpful in the obtaining of the desired result. The psychological method of imitation can be beneficial in the securing of beauty of voice. But in too many instances the untrained singer, relying entirely on the psychological approach, has run into pathology, in particular the fault of throatiness, so that in the end he contemplates his goal farther toward the horizon than it was before the initiation of his effort. Much more fruitfully can we seek the answer to our question in the domain of physics, as we did in the matter of high notes.

Beauty of voice is synonymous with good quality, and good quality is a blend of characteristic, variously sourced tones, just as in a many stopped organ or in a symphony orchestra. Or we might put it that beautiful tone is like a mosaic. Each part has a place in the complete pattern. In voice we have characteristic tones, each quite traceable to an anatomical source, which in turn is quite well defined, if not isolable. These sources we have designated as compartments or rooms; but it is better perhaps to call them factors. The total list of definable factors (not all of them giving characteristic tones) follows: front head, front mouth, back head, back mouth, larynx, chest, and abdomen. Practical experience has shown that we need to give attention mainly to the first four named. The last three can be relegated quite safely, except for special purposes, to the operations of nature.

The first named four factors, located in the head, with the other factors assisting, coöperate and correlate organically to form a maximum, blended tone in which no factor predominates in the hearing of the trained listener. As the Scriptures have it, "The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh." One of the joys of listening to radio or singers' concerts—for the enthusiastic, even critical, lover of fine voice technic—can be to appraise the prominence of any of these factor tones.

In organic speaking or singing you have the key to the perfection of voice production. In the right combination of the factor sounds lies the secret of beautiful singing. As many teachers of voice have been known to assert, we discover voice—not always merely "build" it. Once the combination is mastered, sometimes in a moment's illumination of the understanding, we sing! Successful singing is the correct motivation of the complete vocal organism.

A Union of Fundamentals

TO ATTAIN THE GOAL of beautiful speaking or singing we must, concretely, place our reliance on those phonetics which will promote the accentuation of the several characteristic sounds. Thus, "nee" will give the front head sound; "wah" (with the lips well articulating the consonant "w") will accentuate the front mouth; "Ah" (without the "w"), the back mouth; and the phonetic "k" (as in "kee") will help to deliver the least distinct, characteristic, that of the back head. As each of these phonetics is sounded, preferably first in speech, let attention be concentrated on the anatomical factor concerned. Finally, speak or sing as though saying an "Ah" or an "Ay"; and in the doing strive to include the sensations of all the head factors in the one full, entire, complete, organic tone. In passing, may we venture the suggestion that isolated, protracted exercising of any phonetic, which is peculiar to any of the anatomical factors, may not assist and can retard vocal development, since in such practicing there is a departure from the organic ideal of combination. Infinitely preferable is the quick succession of the variously functioning phonetics in this manner: "kee"—"nee"—"wah"—"Ah" followed by the attempt with "Ah" or "Ay" to combine their sensations. Remember that wherever in the head air can go, there also tone should be.

Once we are masters of the concept that speech-song is organic, we are in control of the remedies for many pathologies. The term "pathology" derives from the Greek word which means, literally, "suffering."

> "Ful well she song the service divyne
> Intoned in her nose ful semely."
> —Prologue: "The Canterbury Tales."

Nasality, in the pathological or negative sense, is not hard to cure. Any tube vibrating to a sound source, as an organ pipe, will give a nasal sound, if one end be open and the other closed. But if both ends are open, nasality will not be heard. Speakers and singers are nasal when the vibrating tube up above the two palates, hard and soft, although open at one end, the nostrils, is closed at the other end, the aperture behind the soft palate. If you are nasal, open the mouth sufficiently, and the nasality will be heard no more, for now both ends are open. (There is, however, a sound like nasality which comes from constriction in the larynx.) Do not fear giving the front head maximum play in the tone production, provided that commensurately and properly you open your mouth.

Throatiness is a case of over-concentration of energy in the back mouth or throat. The poor victim of the fault attempts to express his emotion in this locality. There is a clean cut remedy. Distribute the energy of tone into the other vocal rooms and acquire the proper technic of emotion, whose physiological expression (as distinguished from its psychological origin) begins far down in the regions of the diaphragm and the solar plexus.

Speech-song in the emotional aspect tends to sublimate the front and back heads. Here the cure is the employment of bright, vibrant, and ringing vowels. Such phonation brings out proper glottising in the larynx and resultant automatic and spontaneous vibration in the upper head, just as the right adjustment of the trumpet player's lips, for any given pitch, will give full vibration in the body of his instrument.

A Composite Process

SPEECH EDUCATORS recognize qualities (distinguished from quality) such as the normal, orotund, oral, aspirate, guttural, pectoral (strong chest vibration), nasal, and falsetto. Speech-song needs to employ at first the normal and the orotund. The normal quality is that of ordinary, conversational speech. The orotund may be considered normal quality with emotion added. This is the quality heard in the stage speaking of Shakespearean actors or of the priest chanting at the altar. It is well to begin work in speech-song with the conversational quality, later on taking up the orotund. Unless in perfected singing we are able to produce all the qualities used in speech interpretation, the vocal art becomes a matter largely of pyrotechnics and a one quality, monotonous production. Consider the *Erl King* by Schubert, whose rendition requires the employment of five of these qualities.

Emotion originates in the brain structure. The chain of operations after mental excitation of emotion includes: increase of blood circulation; stimulation of the nerve ganglia on either side of the spine; stimulation of the solar plexus; breath amplification and because of these stimuli; tone amplification above the glottis; and some extension of the diameter of the back and front mouth cavities. Thus it is at once apparent that conscious physiological breathing, initiated arbitrarily in the region of the diaphragm, is taking to be a cause what actually is a resultant of forces more remote. Emotion is the correct source of the singer's breath and always gives adequate support to the tone. Because of its function in supplying breath, emotional feeling is absolutely essential to high notes, which especially require adequate and intensive breath.

Some years ago we gave up in despair the study of the speech-song, approach because it seemed impossible to get high notes with it. Afterward, when we had acquired the principles of grading, interest was reawakened because it was found that in correctly ascending pitches not only is there a grading of the jaw by progressive lowering, of the vowel by increasing impurity, of the glottis by a gradual diminishing of the diameter of that aperture, but also the head vibrations change in their focuses of sensation from the vicinity of the nose bridge upward toward and beyond the forehead. We do not speech-song higher pitches with the adjustments for lower zones.

A Concluding Process

ONCE THE HABIT of beautiful speaking by the organic process has been acquired, one may proceed to speech-song vowels, syllables, phrases, and entire songs, by no means ignoring the recitative. While voice teachers who stress the sustained speech procedure necessarily must differ in the details of instruction, probably all would agree that the exalted reading out loud of the psalms, poetry, and Shakespeare, is highly beneficial. Few might object to the student's visits at houses of religious worship where chanting is stressed, in order to become familiar with the form of emotional sustained speech which has come down through centuries of history. On his own part, the author likes to have a pupil recite the lines of a song he is studying, paralleling (in speech) the rise and fall of the melody; with himself occasionally touching the exact pitch of a note of the song on the piano and having the student to sing that note as though it were spoken. Afterward the entire song is played with the singer employing the technic of singing as though saying. Another device is to select a phrase and have the pupil begin to speak it, gradually more and more sliding into a sustained pitch, and ending in singing.

At first, easy pitches of the usual speaking voice must be employed, and the intensity of the intonation should be that of ordinary conversation; but later very soft and very loud intensities and all practical pitches, low and high, need to be exercised by the speech-song process. Finally the student should take up all phases of interpretation, including the qualities of speech before enumerated.

Never forget that there is a sociology of singing. Think of directing your voice toward an imagined person a hundred and fifty feet distant. Try megaphoning toward this objective with the palm of one hand at one side of the mouth. Let the chain of the emotionalized urge pass unforced from your mind across the intervening space to the mind and heart of the imagined auditor. Consider how many actors, especially the Shakespearean, by much beautiful declaiming before their audiences, get to own such splendid voices.

If our statement that "speech-song is the simplest means of mastering a most intricate, elusive, and difficult art" is true, then speech-song, or sustained speech, is the best singing method for public school education to employ in the development of ensembles and otherwise. We hail with pleasant anticipation the recent growth of choral speaking in school assemblies.

The principle that speech and song are akin, one to the other, has consequence for the philosophy of voice. Any departure from the technic of the speaking voice should be always regarded as a getting away from the normal and should be viewed with suspicion until it has shown positive results.

The biography of what we have named speech-song is extensive. Many of the world's greatest singers, of both the past and the present, have found this method of inestimable benefit. To cite just one instance, the author's investigation of the rise of the immortal Enrico Caruso, from a parlor singer to becoming the world's most famous dramatic tenor, by what he called "natural means," was all or in part by the sustained speech approach, for he sang as he spoke.

FIFTY YEARS AGO THIS MONTH

MME. JULIE RIVÉ-KING, one of the most distinguished of women pianists and teachers in America's musical annals, replied thus to a request for her opinions "On the Use of Studies in Piano Teaching":

"In reply to your inquiry 'what ten, or more books of studies I consider *indispensable*,' I beg to say that I am not acquainted with any particular book, or set of studies, that, in my judgment, would be 'indispensable.' There are a great many excellent studies. For my own personal technical practice I do not use any studies; I find that the wide range of my concert and recital repertoire is sufficient to keep my technic up to the required standard. My own experience in teaching is so confined to Phrasing, cultivation of touch, and artistic finish, that I use the Chopin and Liszt etudes, and the Tausig Daily Studies, together with a few of my own. Should I, through illness or other cause, lose several weeks' practice, I can soon bring my technic up to its usual smoothness and flexibility by the practice of playing Bach's Fugues. Almost every pianist and teacher has written either an instruction book or a set of studies, and many of them are really valuable. Among the many instruction books, that of Dr. William Mason is, in my opinion, one of the best. The studies written by Mr. Anton Strelezski, and Mr. Carlyle Petersilea, deserve high praise, and as a help to overcoming certain technical difficulties they will be found especially valuable, to those whose technic is not far enough advanced to use the studies of Chopin, Liszt, or Tausig."

Very sincerely yours,

JULIE RIVÉ-KING."

* * * * *

"Any method which confines one to a single style becomes an enemy to progress; and in expressing my preferences for classical music as a basis of piano study, I do not wish to reject modern music absolutely."

—Le Couppey.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI
FAMOUS BAND LEADER AND TEACHER
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



e Arrangement and Editing of Music for School Orchestras

By MERLE J. ISAAC
Conductor, Marshall High School Orchestra, Chicago

Mr. Isaac is well known for his outstanding work with the orchestra of the Marshall High School of Chicago. For the last few years his orchestras have made an enviable reputation at the Chicago City and the National Contests. Mr. Isaac is well known also as a composer and arranger.

HE TRULY UNIVERSAL printed anguage is music, for there is but ne manner of recording the world's for purposes of performance. From y start, every student of music must a knowledge of the physical means ch musical expression is conveyed. n essential the importance of which be overemphasized, whether it be as um of expression or as a factor in cative process.

e printed scores of musical composi- e usually adequate for the purposes d, a greater mobility and usefulness director or teacher of school instru- organizations can be given to the score. The need is obvious, for in ater percentage of our schools the is faced with a large number of s and a heterogeneous group of in- nts. With limited rehearsal time, he ed upon for music performance of and worth, and the task is great. ore every additional aid which can n him through printed musical sign ge will not only assist him but also e the cause of school music educa-

e purpose of printed music is to en- e performer to recreate in the most e manner possible the tonal beauty existed in the mind of the composer, otation should be clear and complete. uld indicate fairly accurately the f tones, their relative duration, and, rtain degree, their relative volume. respect our published music is in- ive; but it may yet be incomplete. meter, rhythm, *tempo* and style are designated, much needed informa- r educational purposes is lacking. of the students of instrumental are players of meager knowledge and ate skill. It is therefore important ese young people develop musically environment that offers them every aid to true musicianship. Not the f these aids is the type of printed l language to which they are sub-

Let us view the typical circumstances attendant with a school orchestra rehearsal. The instructor has placed before the students sheets of music which, if properly interpreted and practiced, will be of permanent cultural value to each player. False intonations, unmusical sounds, and other common student deficiencies make it necessary for the director to stop the orchestra whenever it seems propitious. Upon the correction of these difficulties, he asks the orchestras to resume playing. But who knows the exact place, and how shall the director best indicate the place in the score to begin?

There are many orchestral scores, including some of recent publication that have few or no rehearsal indications. To say to a group of youthful players, "the fourteenth measure after number six," and then at once to bring down the baton, is to invite a mild form of chaos. For a group of this type, four measures are enough to count accurately in a rapidly moving practice period. Thus, rehearsal letters or numbers should be approximately eight measures apart, this distance varying in accordance with the natural divisions of the melody.

For sake of clarity, numbers (encircled) are better than alphabetical letters, as rehearsal indicators. Several of the letters sound very much alike: B, D and E; M and N. Alphabetical letters are limited to twenty-six in number, but numerals are limitless in extent. With large groups a simple gesture on the part of the director will immediately tell the place in the score to begin playing; for instance, three fingers held up in the air would indicate the third, thirteenth, twenty-third measures. Players do not find this confusing.

In the matter of rehearsal indicators, there is no need for excess. The numbering of each measure would be superfluous and confusing, and the mechanical numbering of every ten measures is impractical, since playing should be resumed at the beginning of a phrase or natural structural division of the music. Nevertheless, there is a definite need for frequent rehearsal indicators in printed school music, including solo and ensemble scores.

Uniform Bow Markings

ANOTHER SOURCE of difficulty and waste of time is the decided lack of bowing and fingering notations for the string instruments. Professional players know how to bow passages most effectively, but even they will not bow uniformly unless the parts are clearly marked. With our school players there is often a lack of knowledge as to proper bowing procedures. We cannot assume that all pupils are taking private lessons, nor that those who are have private teachers who are interested in the school orchestra. Not always does the orchestra teacher know the fine points of each and every instrument; and it is more than likely that a teacher with such knowledge will not have the time to mark each individual part.

Such information should be printed on the score, by a specialist who knows the instrument and knows the deficiencies of young players. Once engraved on the publisher's plates, thousands of players will learn the better methods of instrumental technic and will derive added pleasure from their improved performance. The demands of accuracy of intonation and performance made on the school music student are quite enough without the obstacle of incompletely annotated scores. If we agree that the printed page should clearly and completely assist the performer in the effective recreation of the tonal beauty existing in the mind of the composer, then bowing and fingering notations are essential.

At present, among orchestral instrumentation of scores, there appears to be a tendency to increase the number of divisions in violin parts. We can find Advanced or Solo Violin, 1st Violin, 1st Violin A, 1st Violin B, 1st Violin C, 2nd Violin, 3rd Violin, 4th Violin, Obbligato Violin, First Position Violin, and probably several others. In most orchestras of our schools the violin sections are weak. To divide them, subdivide them, and divide them again, is to weaken further these sections. The intention to make provision for individual differences is good in theory, but does not work out in practice. Another plan of doubtful value is that of writing three violin parts equally interesting, equally essential, and equally difficult. In practice, however, there are players of lesser ability whose limitations must be considered, and thus ordinarily it is desirable that less be demanded of the second violins than is expected of the firsts.

Very often we find printed musical scores which provide fingering annotations for the violin parts, but neglect the violoncellos and basses. The need for such aids, however, is greater in the cases of the latter instruments; for, whereas violinists usually study privately, players of the violoncello and string bass seldom have that opportunity. Fingering and bowing should be clearly indicated for all strings. After dealing with carefully edited music, the players should be better musicians; editing should be part of the teaching process.

Certain printing abbreviations commonly used by the engravers may be satisfactory for the publisher, but very often are confusing to the novice. For example the measure repeat sign, $\cdot\ .$, if used only once for a measure containing several notes is confusing to the performer, especially if he is sight reading. If several repeat signs are

(*Continued on Page* 411)



The Marshall High School Orchestra, of the John Marshall High School, Chicago, Illinois, with Merle J. Isaac as Conductor

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Mus appearing in the Music Section of this Issue

OLD MAN SCARECROW
By CHESTER NORDMAN

The first musical number in THE ETUDE this month is one whose title heralds the approach of summer. *Old Man Scarecrow* has a tunefulness that almost disguises its efficiency as a study piece—a combination often wished by teachers striving to hold the interest of average students of high school age.

The first section develops a crisp, forearm *staccato*, also sharply carved grace notes, while the second section promotes contrast between *legato* and *staccato*. In both sections it is important to observe the sudden and somewhat heavy accents.

A new theme in the key of G major is introduced in measure 37. The *tempo* is somewhat slower throughout this section, *poco meno mosso*, and the character of the whole is more sustained than that of the preceding sections.

Try to play the entire piece with a touch of humor—even a bit of burlesque is not objectionable if it does not interfere with accuracy.

REFLECTIONS AT DUSK
By GRANT CONNELL

This piece, in lyric form, should be treated like a nocturne. Give the best possible singing tone to the right hand melody in the first section and use the pedal carefully.

At measure 17 a new *motif* appears. Play the right hand triplets with a bouncing wrist, lightly but clearly. Again care must be used with the pedal, being sure to release it on the second quarter.

A new theme in B-flat major begins at measure 49. Play it in sustained manner and keep the *legato* unbroken.

The *crescendo*, beginning with measure 58, works up to a climax at measure 61, from which point a *diminuendo* is in force.

At the end of this section, the first theme is again heard—D. C.— and ends at *Fine*.

SPRING BLOSSOMS
By ELIZABETH L. HOPSON

The rhythmical swing of this piece is suggestive of a gavotte, and it should be given the stately, dignified treatment of the old dance, setting the *tempo* at *moderato* and keeping strict time.

The pedal should be used very sparingly in the first section. Its use is clearly indicated and the player would do well to follow the markings exactly.

Apply plenty of tonal contrast, building up to *fortissimo* at measure 14. The second section is in F major, subdominant key, and is played a little faster, *un poco piu mosso*. Because of the dominant sustaining quality of this section, the pedal is used more freely. With the reëntrance of the first theme, drop back to the original *tempo* and keep it intact to the end—*Fine* at measure 16.

DANSE ANCIENNE
By FRANCISZEK ZACHARA

This interesting dance in ancient form opens with a theme in doubled *staccato* notes. It is most effective when played without pedal. The second section shows an interesting contrast between the voices. While the right hand continues with brittle *staccatos*, the left hand plays a series of two note slurs, with the first note of each pair accented. Properly performed the result is most attractive. The pedal should be used as indicated, that is, down on the first and released on the second note of each slur.

At measure 26 octaves for the left hand and chords for the right hand make the use of the forearm necessary. Be sure to observe all accents in this section and keep the *staccatos* crisp and brittle.

While the tonal level ranges from *piano* to *fortissimo*, the *tempo* should remain steady at all times, except for the ritards in measures 9 and 25.

JUNE WALTZ
By ARTHUR TRAVES GRANFIELD

This waltz, depicting the spirit of June, should be played lightly and gracefully, being sure to observe the long *legato* phrases in the right hand while the left hand plays a series of two note slurs as accompaniment.

The second theme, beginning with measure 19, consists of passage playing, partly chromatic and partly diatonic, which, by the way, is always a tricky form and calls for extra care in fingering. In this section be sure to observe the sustained basses (half notes).

The third section—the Trio—is in the subdominant key, the usual key for a trio, and should be played as expressively as possible.

The notes with the *sostenuto* signs should be strictly observed and played with intention. Note several changes of pace in this section, all clearly indicated.

The last two measures are played quite slowly, *lento*, after which the first theme is again heard in original *tempo*, and ends at measure 18—*Fine*.

GONDOLIER'S SONG
By EDUARD POLDINI

This piece is obviously in the style of a barcarolle, or boat song. A gentle but persistent six-eight swing depicts the swaying of the boat, while the gondolier, a baritone this time, sings *sotto voce*, in the left hand, against the accompanying chords in the right.

A modulation is shown at measure 23, and this time the song is heard a little louder, denoting the approaching gondolier. Note the *crescendo* beginning with measure 27.

Follow the expression marks, and give the imagination free play.

MOTO PERPETUO
By NICCOLÒ PAGANINI

This is probably the first piano arrangement of the famous *Moto Perpetuo* of Paganini. To his sensational skill on the violin, Paganini added more than a touch of showmanship, such as playing on one string after cutting the other three in full view of the audience. Great artist though he was, it was by no means a matter of "Art for Art's Sake" with him. He often raised the price of admission to his concerts, much to the wrath of his audiences, and as a result, the following once appeared in a humorous London newspaper.

"Who is it that will pay five guineas
To hear a tune of Paganini's
Echo answers, Pack-o-ninnies."

In all fairness however, it must be admitted that Paganini raised the standard of violin playing and pointed the way to its technical possibilities.

This arrangement has been cleverly done, and it will be an interesting addition to the pianist's repertoire, besides furnishing an excellent etude in finger development.

Learn it first at slow *tempo* with well articulated finger action. Later keep the fingers closer to the keys as speed develops and finally play it as fast as possible.

A DUTCH POODLE
By GLORIA MARSHALL

A Dutch Poodle is very short but very potent in technical development. In its twenty-eight measures there are opportunities for wrist *staccato*, forearm *staccato*, rotary motion (on the short broken triads) finger *legato* (passages in sixteenths) accents, and grace notes. It should be played "fast and snappy," as indicated in the text. Make a distinction between the ordinary accent and the heavy, wedge shaped accent—the latter, of course, is the stronger.

Play it without pedal and make it as humorous as possible.

TWO MINUETS
By W. A. MOZART

These two minuets, gems from the pen of Mozart, are excellent examples of the simple manner in which effects can be created by the master composer. Note the twelve measure period in the first *Minuet*. These extra measures, while remaining well within the conventional form of the minuet, give an entirely new flavor to an otherwise hackneyed form and the result is truly Mozartian—graceful simplicity. As with all music of this period, the player should keep ever in mind the tonal limitations of the keyboard instruments of that day (harpsichords and clavichords) and play accordingly: that is, the *fortes* less robust and the *pianos* more delicate than on instruments of to-day. Since both numbers are in the dance form, rhythm is, of course, uppermost. *Tempo*, too, is of utmost importance. Set the pace as indicated in the metronome mark, and keep it steady thereafter. In the second minuet make a noticeable contrast between *piano* and *forte*, and preserve a strict *legato* in the left hand, against careful phrasing in the right.

Both of these minutes are most carefully edited in detail; and it needs only an observance of the marks as given to approximate very closely the intention of the composer.

BLIND MAN'S BUFF
By ROBERT SCHUMANN

Another tune from another master, that is not so easy as it looks. The *staccatos* call for perfect control, a light and very close wrist action being necessary for proper resilience.

Note too, the many two note slurs, also the sustained notes in the right hand on the first beat of many measures. These sustained notes must be heard to sing ov the group of 16ths in the middle voice.

DOLLY'S LULLABY
By EDNA FRIDA PIETSCH

An easy but tuneful melody for the fir grader.

The melody remains in the right ha throughout while the left gets good pra tice in the drop, roll, attack while playi the two note slurs of the accompanim

As usual in the early grades, words a supplied to help the young pupil catch t proper atmosphere. It can also be done a song, as the melody lies in a singable ke

HOW DO YOU LIKE YOUR EGG
By J. H. PERRY

A little descriptive piece, showing t cackling of the hen as she struts about t barnyard.

Develops *staccato* in the left hand a *legato* in the right.

DANCE OF THE FAIRIES
By BERT R. ANTHONY

Dance of the Fairies should be play lightly and gracefully, in keeping with t title.

Wrist attack is suggested for the r peated *staccato* notes in the right hand. T left hand part is *legato* throughout and is important that this be observed. The fi finger groups in eighth notes in the treb part should be played with clean, artic lated finger *legato* so that each tone stan out clearly and distinctly.

The *tempo* is *moderato*, about 102 qua ter notes to the minutes.

AQUAPLANING
By ADA RICHTER

An excellent study for the right hand developing smoothness in passing the thum under.

It will be found advisable to practice th first, with rather high finger *legato* at slo *tempo*, later holding the fingers somewh closer as speed develops.

Play the left hand accompaniment in sustained manner and follow the marks dynamics as given.

The second section is a bit slower a phrasing is important throughout this se ond theme which is in the key of C maj

THE DUTCH TULIPS DANCE
By LILLIE A. HANSEN

Play this in typical Dutch dance fashi The first beat of each measure is heavi accented and is usually phrased into a thrown off on the second beat.

It makes a short but very tuneful pie of about grade one-and-a-half.

CHARMS OF A BYGONE DAY
By JACQUES WEISSHEYER

Although written in three-eight met this number is intended to be played minuet *tempo*.

Give to it the careful, precise treatm accorded the old fashioned dance which imitates. Keep a steady *tempo* through and try to follow closely the dynamic mar ings as shown.

It goes without saying that a sharp co trast between *staccato* and *legato* is im perative.

Through special arrangements with ASCAP (American Society of Composers, Authors, and Publishers) THE ETUDE MUSIC MAGAZINE will announce, in its issue for July, a gift portrait etching of a famous American composer, suitable for framing, which may be secured entirely without cost. Wait for this important announcement in THE ETUDE.



THE TEACHERS' ROUND TABLE



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

...pping Pieces Too Quickly

If, as you advise, a pupil is allowed drop a piece after only two or ree weeks study, how is he to finish with any degree of polish, or ever ve anything suitable for public permance? I should expect to find myself in the predicament of THE ETUDE ader who wrote, "I have nothing at I can play well enough. My new udy and composition are not yet ished." How do you ever get a pupil ady for public performance, and w do you ever get them to keep up repertoire of any sort if only two three weeks are spent on each lection?

You also say, "The repetition ethod of practice is so utterly fule." How is one to perfect a piece, if is not repeated many, many times? ow gain speed? How develop the ind?—E. A. S., New Hampshire.

s is another instance in which I did ake myself clear. I humbly apologize! nly, some compositions must be studot only many weeks, but for months n years. I have found in my own as well as with pupils of all grades three weeks concentrated, intensive ce on one piece is about all anyone and without developing bad practice , which in a short time spoil the piece. ot better to drop it for a week before and ears become stale, returning to it ard with cleared perspective and zest? If you do this you will often nat the technical or musical problems seemed insurmountable the week , have solved themselves in surprispainless fashion. Give the subconscious a chance to work, and you will be shed at the result. It is frequently hat your swimming improves in the r (when you don't swim), and your ating in the summer (when you cerdo not skate). The time to notice the vement is, of course, the following n when you return to the sport; ! you are suddenly able to cut the s easily or swim the stroke perfectly which you had struggled so despair- . . . Which shows how efficiently quiet, staunch, old friend, Subcon-, works for you during the "off" n.

necessary, return again and again to piece—but give it a week's rest at r two or three week intervals. You stand much less chance of "getting of it—ruining it by over practice.

same holds good for repetitions of ilt motives or passages in practice. urse, speed, strength and endurance from the sweat of our noble brows, ou must admit that these can be ac- much more quickly by a thoughtful, gent approach. Do you honestly think person can concentrate perfectly afree or four repetitions? Why do more when each succeeding repetition tends played more mechanically and inac- ly? Muscles, economically employed, ed clearly by the mind, respond better if put through a course of senseless tion. Is it not more intelligent (and saving) to repeat a minimum number es intensively, and to follow this with al and mental rest, giving the subious time to groove the impressions ughly in your mind, than to repeat ssly and senselessly, hoping thereby to speed or power? . . .

e day, when I was a student, (a long ago!) a concert pianist came to our for a recital. In the morning he went e hall where he spent most of the day practicing. Several times I eavesdropped on him. He was one of the "repeat boys"; but I was horrified to hear that his playing of a passage was not nearly so good at the eightcenth repetition (yes, I counted 'em all!) as it had been at the third. He practiced like this for at least seven hours that day—with the concert in the evening yet to come. Is it necessary to say that his playing that night was not only inaccurate, but mediocre, that after a few years he just "petered out", and that he is now completely forgotten? For me, it was one of the best piano lessons I have ever had.

Trumpet versus Piano

My son, aged 14, has been taking lessons on the piano for about a year. He has made good progress for the time he has been studying, but he hates it, and when he has to practice, is a regular clock watcher. About six months ago, he started taking trumpet lessons and has done very well with it so far; likes it and is ahead in his school band. He has time for only one hour of practice a day and has been dividing it equally between the two.

Both teachers are pressing for more practice, and he wants to give up the piano, but his teacher insists that he should continue as she says the piano is the basis of all musical training and that she is sure he has talent if only he will stick to it. On the other hand, his trumpet teacher says it is a mistake to force him to take the piano and that if allowed to give it up now, he will eventually take it up again later on.—Undecided Mother, Maryland.

You have put me in a terrible spot! Even Solomon, I'm sure, would quake with fear at the dire consequences of any decision he might make in this case of piano versus trumpet. But boldly (come what may!) I decide in favor of the trumpet. Isn't the chief point at present to hold your boy's musical interest during the next year or two? Fourteen is a very dangerous age at which to "hate" the piano, and under the circumstances, I would not compel him to continue its study. But how lucky for him (and you) that he is interested in the trumpet; by all means let him explore its possibilities for awhile. In a year or two its limitations may irk him, and he may return to the piano. What difference does it make, so long as he loves music and wants to play, hear and *live* it?

Blessed are the parents whose children love music! And blessed too, are the children!

Parental Indifference

Recently I lost a talented pupil. I had used up-to-date material with her, as I always do—lovely teaching pieces, old familiar melodies arranged for beginners, and so on. I learned afterward that her parents wanted her to learn popular music—the popular songs of the day.

The mother would not coöperate in keeping the room quiet while the child practiced, or insist on her doing her practicing, or notify me when she was not coming for a lesson. Must teachers, who really try to teach music that will advance their pupils musically, "stoop" to teaching song hits? Do teachers in other parts of the country have a similar situation?—P. H., Oklahoma.

If you are a discriminating musician you will be able to find some popular music that you can use without blushing. Often in this column I have declared myself in favor of teaching song hits; I certainly do not consider it "stooping" to do this, if the material is wisely chosen and carefully arranged. Isn't it natural for active, healthy youngsters in their teens to want to express themselves in the vernacular, to talk the slang of the moment, to clothe themselves in the latest styles, to follow all the up-to-date fashions, in short, to *live* in the present? Well, why not then permit them to play some of the living music in which they find appeal and which strikes sympathetic notes in their souls? If they have the slightest artistic proclivity, they will soon be dissatisfied with such a diet, and it will be a very simple matter to lead them to more substantial food. And if they do not possess artistic gifts or inherent good taste then nothing can be done for them. The best you can hope for is to help them enjoy themselves in their own small, limited way, and pray that one or two may some day grow to love beautiful music. I feel that teachers are unwise when they adopt an uncompromising, "thumbs down" attitude toward popular music.



GUY MAIER

I do not think that you lost your pupil altogether because the material you gave her was unsatisfactory. It is only another of those cases which constantly confront music teachers and for which, alas, there is no solution—of parents refusing to take their share of the responsibility for their children's musical training. And have you noticed that such nit-wit parents usually shirk their duties all along the line?

Balanced Practice

I am twenty-six years old and I am studying music without a teacher. I had three years of piano study in childhood and believe my playing is about third or fourth grade. I have four hours daily to devote to music, and would greatly appreciate some advice as to how best to budget this time systematically. At present, I am working at several small pieces (a Bach invention, Chopin etude, and so on) doing a lot of sight reading and spending about an hour daily on ear training and harmony. Is it better to study several small pieces of different types, or one big one? Also, must one do scales, arpeggios, and so on, or is it permissible to use studies and selected passages from pieces for purposes of drill?—N. B. A., Colorado.

You made me chuckle when you called a Chopin etude a "small" piece, since any of those terrific studies loom as high up as Mt. Ararat to me! What you mean, don't you, is a "short" piece? Yes, I always advise students while they are working at well contrasted short pieces to "chew on" some long, difficult work even if it is hard to digest. But you must practice such a piece humbly, realising that it is beyond you, aspiringly hoping that the day will come when you will master it.

If you read this page regularly you will not need to be told again that I consider daily work on pure technic absolutely indispensable. In addition, you will of course need to extract many passages from your pieces for further technical work. I am not sure as to your present accomplishments, but out of the four daily hours I would advise one hour of technic, which could be balanced and budgeted as follows:

First two weeks: Tone exercises, five minutes; finger independence exercise (single hands), fifteen minutes; major or minor scales, ten minutes; an octave study (memorized), fifteen minutes; a miscellaneous study, fifteen minutes.

Second two weeks: Tone exercises, five minutes; chords, ten minutes; finger independence exercises (hands together), ten minutes; arpeggios (any kind!), fifteen minutes; a scale study (memorized), twenty minutes.

Third two weeks: Tone exercises, five minutes; chromatic scales, ten minutes; exercises in double thirds, sixths or octaves, ten minutes; an arpeggio study, twenty minutes; a miscellaneous study, fifteen minutes.

After the third two weeks, start the routine all over again—*ad infinitum!*

For technical material I suggest: Felton, "Progressive Piano Studies for the Grown-up Student"; Czerny, "Opus 299"; Czerny-Liebling, "Volume 1 or 2"; Philipp, "Complete School of Technic"; Doering, "Octaves Exercises and Etudes, Opus 24"; Cooke, "Mastering the Scales and Arpeggios."

How Soon Octaves

I have a nine year old piano pupil who can easily finish John M. Williams' "First Year at the Piano," this term, but some of the pieces have octaves; and I am asking your opinion about how soon a young pupil should play octaves. Can octaves injure the growing hand?—M. M., Georgia.

If, by octaves, you mean occasional chords which contain the octave stretch, every child should be encouraged to play these as soon as he is able to span them. Too many widely-spread chords, and all specialized octave practice should be postponed until the student is older—eleven or twelve years of age—and then only if the hands are large and well developed.

Technical Material

Please list any supplementary books of piano technic you recommend to go along with general instruction books in Grades I and II?—W. H. S., Pennsylvania.

Grade I: Robyn, "Technic Tales"; Thompson, "Guide to Scale and Arpeggio Playing"; D. G. Blake, "Keyboard Secrets."

Grade II: Thompson, "First Studies in Style"; Elizabeth Gest, "Third Book of Tones and Tunes."

Great Music at Popular Prices

How the "New Friends of Music" Triumphed

By I. A. HIRSCHMANN

A conference secured expressly for The Etude Music Magazine

By ROSE HEYLBUT



HORTENSE MONATH
Virtuoso Pianist

During the past few years, the name of I. A. Hirschmann has appeared repeatedly in connection with the fostering of worthy musical projects. Mr. Hirschmann is a nonprofessional; his business activities are concerned with the executive direction of one of the country's largest department stores, and he insists that his sole musical distinction lies in the fact that he "happens to love music." As an amateur, he has made such notable contributions to the cause of art, that The Etude has asked Mr. Hirschmann to talk of his activities, partly for the sake of their interest, and partly as a means of opening new channels of enterprise to other music lovers.—Editorial Note.



I. A. HIRSCHMANN
Store Executive

I HAPPEN TO LOVE MUSIC. I love to hear the best music, and, as long as I can remember, I have been seeking more opportunities of listening to it. To a certain extent, the normal facilities of a normal concert season provide such opportunities. Beyond a given point, however, one finds himself asked to compromise with the demands of the sort of professionalism which reduces music to the status of a routine. The American people have been limited in their opportunities for hearing the best, through the unfortunate attitude which holds that the more popular numbers will "take" better. We have had an artistic inferiority complex literally forced upon us. Europeans, it has been held, might listen respectfully to the great trios and quartets, but what America wanted was a rousing, good "show." You could expect *lieder* evenings in Vienna; but for Chicago and points west (or east, too, for that matter), it has been considered better business to intersperse the Schubert songs with ballads. In a generation or two America might be ready for the better things, but just now, sheer musical eminence is dangerous.

An attitude of this sort I believe to be hopelessly wrong. Experience shows that people will listen to all kinds of music but will prefer the best, provided they can find an opportunity of being exposed to it long enough and often enough. Similarly, the American people could be brought to choose their heroes from among the spiritual giants as well as from among the baseball stars and the boxing champions, if only they were permitted a chance to become acquainted with their work. There is nothing wrong with music, and there is nothing wrong with Americans; the bridge that connects them, however, needs "treatment." The form in which music has been presented to the American public might be revised. The effect of music has been stressed to the point where the music itself has almost been allowed to sink into secondary place.

For my own part, Beethoven makes me happy. Hearing his music does not make me better or wiser or more erudite or more profound; it makes me happier, quite as it makes me happier to look at trees.

Too Many Frills

TOO OFTEN DOES ONE FIND that music is treated less as a source of unalloyed enjoyment than as an agreeable means towards some entirely nonmusical end. People come to the concert hall to see each other, to be seen, to promenade the corridors during the intermissions, to exchange glib professional chatter. Equally often, too, artists plan their programs and regulate their deportment less for the purpose of giving pleasure through art than to count up the number of encores demanded of them, and to make "a success." This is not true with all artists. There are a few who do not compromise with music, but lamentably too few.

It has long been my earnest conviction that different methods might be used to bring music before the public, and this entirely for the sake of the music itself. Furthermore, it is believed that audiences are waiting to receive the best in music, also for its own sake.

A Momentous Experiment

OVER TEN YEARS AGO, when I was associated with L. Bamberger & Co., their Radio Station WOR was but a small affair. We had the sort of programs to which a small station could aspire, but wanted something better. We suggested putting the New York Philharmonic Orchestra on the air. The idea was ridiculed, of course. None of the great symphonic organizations had ever played over the radio; the public was held to be not yet ready for them. We, however, were lucky enough to find those who believed that what America lacked was not so much an appreciation of good music as a chance to hear it. WOR finally brought the Philharmonic to the radio public. The result of that venture started symphonic broadcasting throughout the United States. The Philharmonic broadcasts have maintained their position as the most popular programs throughout the land; other great orchestras have come before the microphones; and the American public has manifested a keen appreciation of these and an ardent desire for more.

There is much good music still to be heard. However, two major forms were until recently being buried deeper and deeper in neglect; chamber music and *lieder*. Entire concerts of chamber music and *lieder* were taboo because the public was believed to be not yet ready for them. Artists were advised to avoid them, and they did. I wanted very much to hear the great works myself. If there was no chance for me to hear them in the regular way, I decided to give them myself. At the very worst, it would be an experiment in giving good music; at the best, there might be others who felt as I did, and they might make such programs a success.

So during the winter just past I organized the New Friends of Music. Its purpose is to present the best in music, in the best and sincerest way; to make music rather than to give concerts. There were to be no committees, no teas, no patronesses; no undue extraneous publicity; no full dress promenades, no intermissions, no professionalism, no glamour, no encores, and no free passes to assure a full house. If the public did not care to come, we were quite content to let the empty seats tell the story, and to make music notwithstanding. On the other hand, there were to be sixteen Sunday evening concerts of great music, performed in the best spirit of music making, by the finest artists in their fields, regardless of whether they were "Big Names" or not.

That was the spirit in which the experiment was begun. As to practical ways and means, we hired a business manager who was as far outside the professional musical world as it was possible to find one. We engaged inexpensive desk room, and we rented a concert hall on sixteen Sunday evenings, for the period of time after the matinee concerts had ended and before the evening performances opened. Our concerts began at five-thirty and lasted until about seven. We scaled our prices from twenty-five cents to one dollar. Then we proceeded to the more interesting business of planning programs.

The entire musical conception was developed by the eminent pianist, Hortense Monath, assistant to Artur Schnabel in the United States. During this first year of its existence, she devoted the sixteen programs exclusively to Beethoven and Brahms. The works selected were chosen so as to make each concert a balanced whole, and to afford the hearers a well defined cross section of the significance of the composers. We engaged the artists and outlined the programs to them. With their coöperation we avoided duplication or monotony. Each program was varied, being built from a trio, occasionally a group or two of *lieder*, and a quartet or quintet. There were no intermissions and no encores. It is as illogical to follow up a serious rendition of a Beethoven quartet with an encore, as it would be to attempt to put on an extra act after the final curtain of "Hamlet."

Who Came to Scoff Remained to Enjoy

THIS, THEN, WAS THE PROGRAM of activity we announced to the public. Of course, people viewed it with skepticism. With popular musical fare to be had at all normal concerts—and on the radio, without admission charge—who would come to hear the sort of thing that the public is supposedly not ready for, until another generation or so has made it wiser? The answer is that the sixteen concerts were completely subscribed in advance, and after the second concert we had to sell standing room. When the "Quartet in C-sharp minor" of Beethoven was performed, the lobby was crowded with people who could not secure even standing admission. And the audience—a veritable cross section of American life, composed of Smiths and Cohens, of distinguished scientists, lawyers, and professors, and people to whom the minimum admission of twenty-five cents was a definite attraction—was entirely different from that of the fashionable concerts. Next year's series, to be devoted to Mozart, Schubert, and Schumann, is more than eighty percent subscribed now, in mid-May.

There has been a purposed delay speaking of the artists who performed our series, because the emphasis of the pr ject was entirely on Beethoven and Brahm and less upon performer values. This m not be taken to mean that our artists a considered in anything less than their i portant light. But names do not impress Artists are fortunate intermediaries betwe the intention of the composer and the pu lic. Among others, the Pro Arte, t Kolisch, the Musical Art, and the Gord quartets played for us; and our assistin artists included Artur Schnabel, Floren Easton, Emanuel List, and Elisabeth Schu mann, the last of whom was brought ov from Europe especially to sing for the Ne Friends of Music. Often people telephon our office, asking for discussion regardi the artists, and our answer was, "We real do not know much about the performers but we will gladly lend you a score, if yo wish it."

We like music and have neither time n inclination for the trappings surroundin concert giving. And the public came an enjoyed themselves, proving again that th people are eager to hear the best, sincerel presented, if only they can find the opportun ity. It was thrilling to observe the reverer concentration of the audience, which n merely came to the concerts, but actuall participated in them. Indeed, it worked a a spur to the artists, stimulating them t the finest performances of chamber musi I have ever heard.

Since the season's end, there have bee numerous requests from outlying cities, ask ing how the project was managed, an whether our group might not care to ex tend its activities beyond New York. It impossible for us to do this; and we hav no desire to work in distant communitie chiefly because our guiding spirits are no professional musicians, but plain amateurs with business duties that keep them prett well fixed in space.

The Simplicity of Success

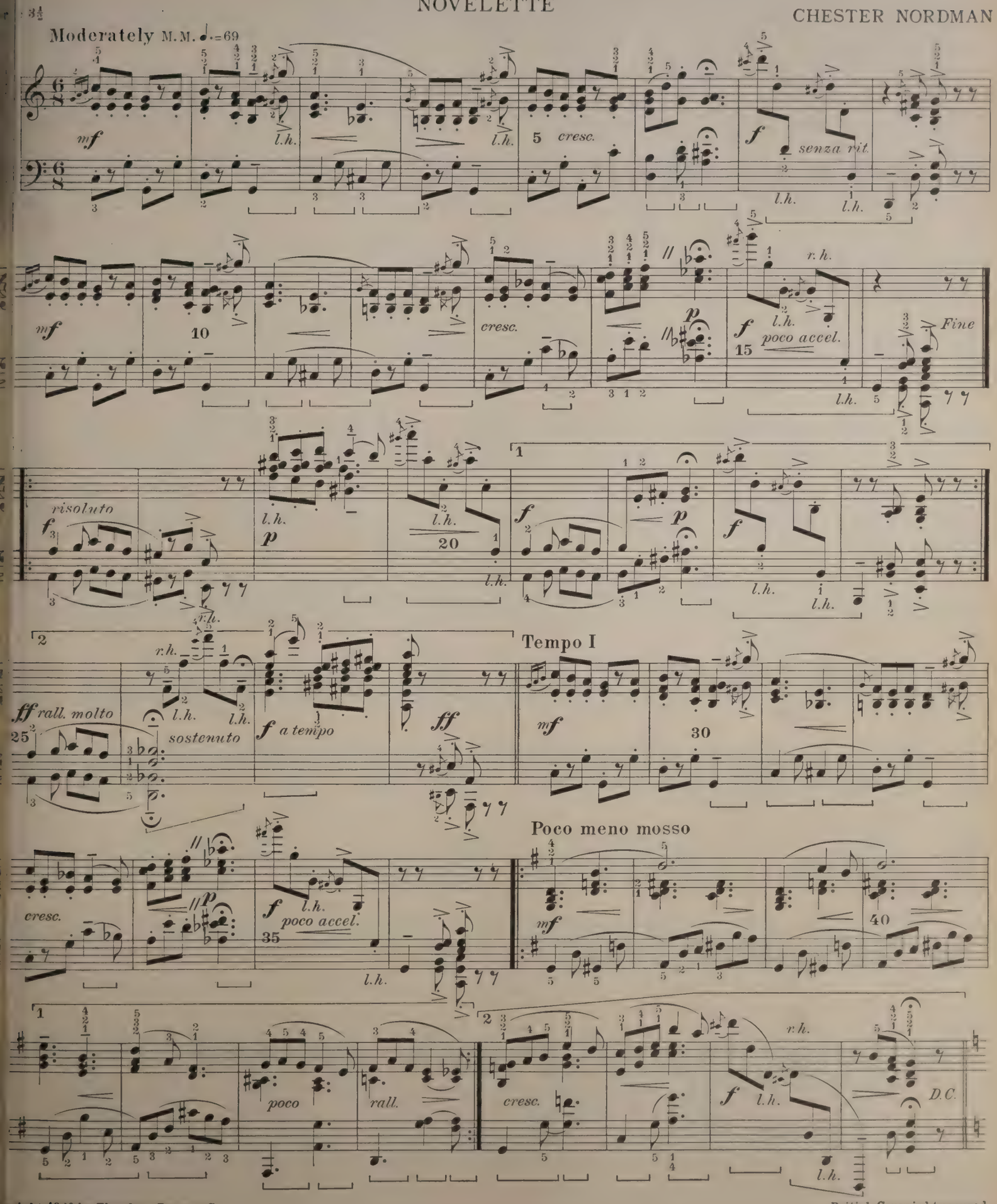
THE FACTS OF HOW the New Friends o Music got under way are simple. The mos important factor was to cling tenaciously to the purpose of presenting good music i the sincerest, least professional way. would heartily urge other cities to try ou the idea for themselves. Working expense can be kept down by using cheap office quarters and by presenting the concert either in an inexpensive hall or at a time when the normal entertainment activities are having an intermission, and when spe cial terms may be made. The serious ex pense, of course, is the contractual fees o the artists, which must be reckoned in ad vance, and must be met. To protect one self at that end, it is advisable to map ou the concert course in advance, and to ge

(*Continued on Page* 401)

OLD MAN SCARECROW

NOVELETTE

CHESTER NORDMAN

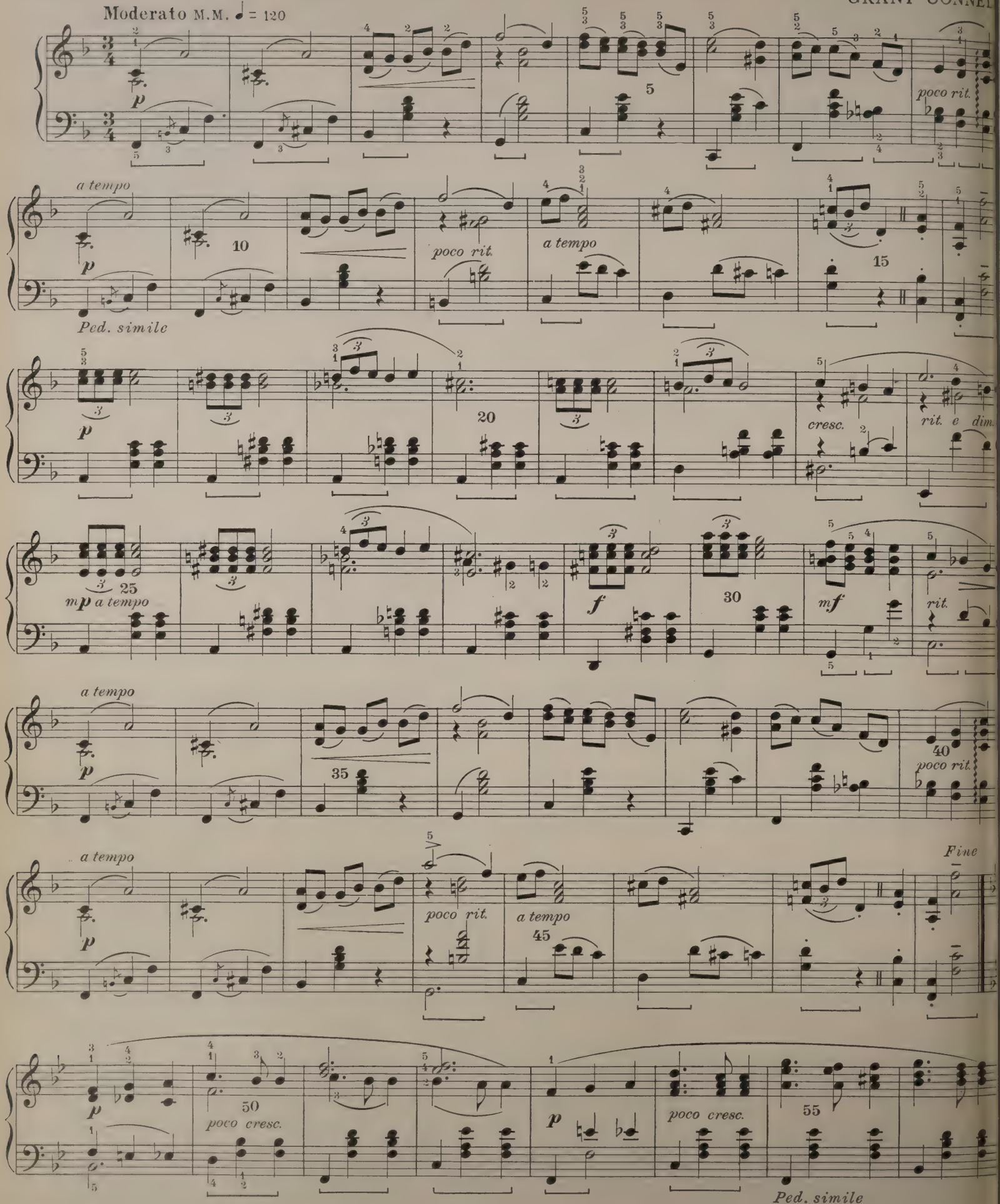


right 1937 by Theodore Presser Co.
E 1938
British Copyright secured

Grade 3½.

REFLECTIONS AT DUSK

GRANT CONNEL



Copyright 1938 by Theodore Presser Co.

British Copyright secure

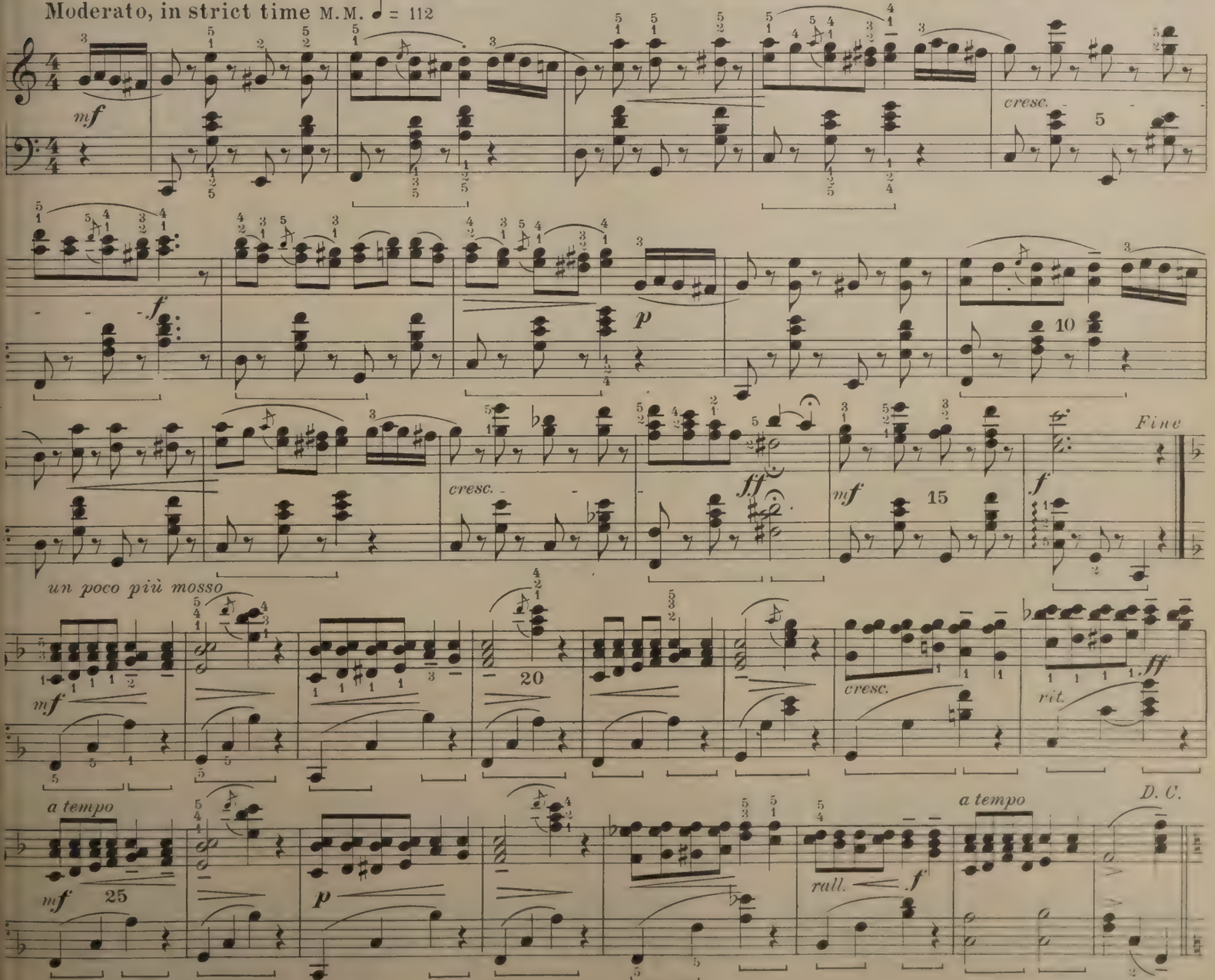


de $3\frac{1}{2}$.

SPRING BLOSSOMS

ELIZABETH L. HOPSON

Moderato, in strict time M.M. ♩ = 112



vright 1938 by Theodore Presser Co.
British Copyright secured

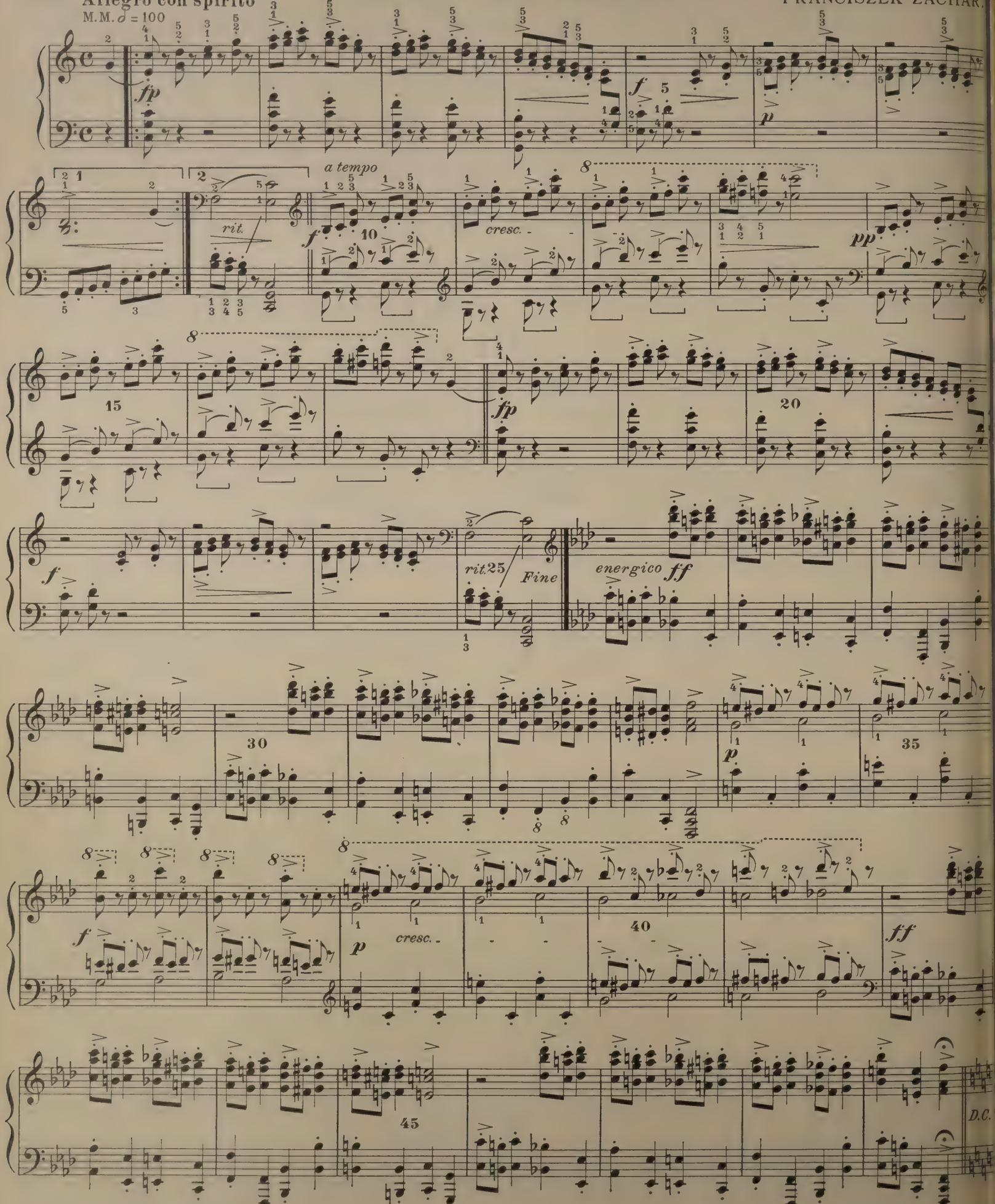
Grade 6.

DANSE ANCIENNE

FRANCISZEK ZACHAR.

Allegro con spirito

M.M. ♩ = 100



Copyright 1938 by Theodore Presser Co.

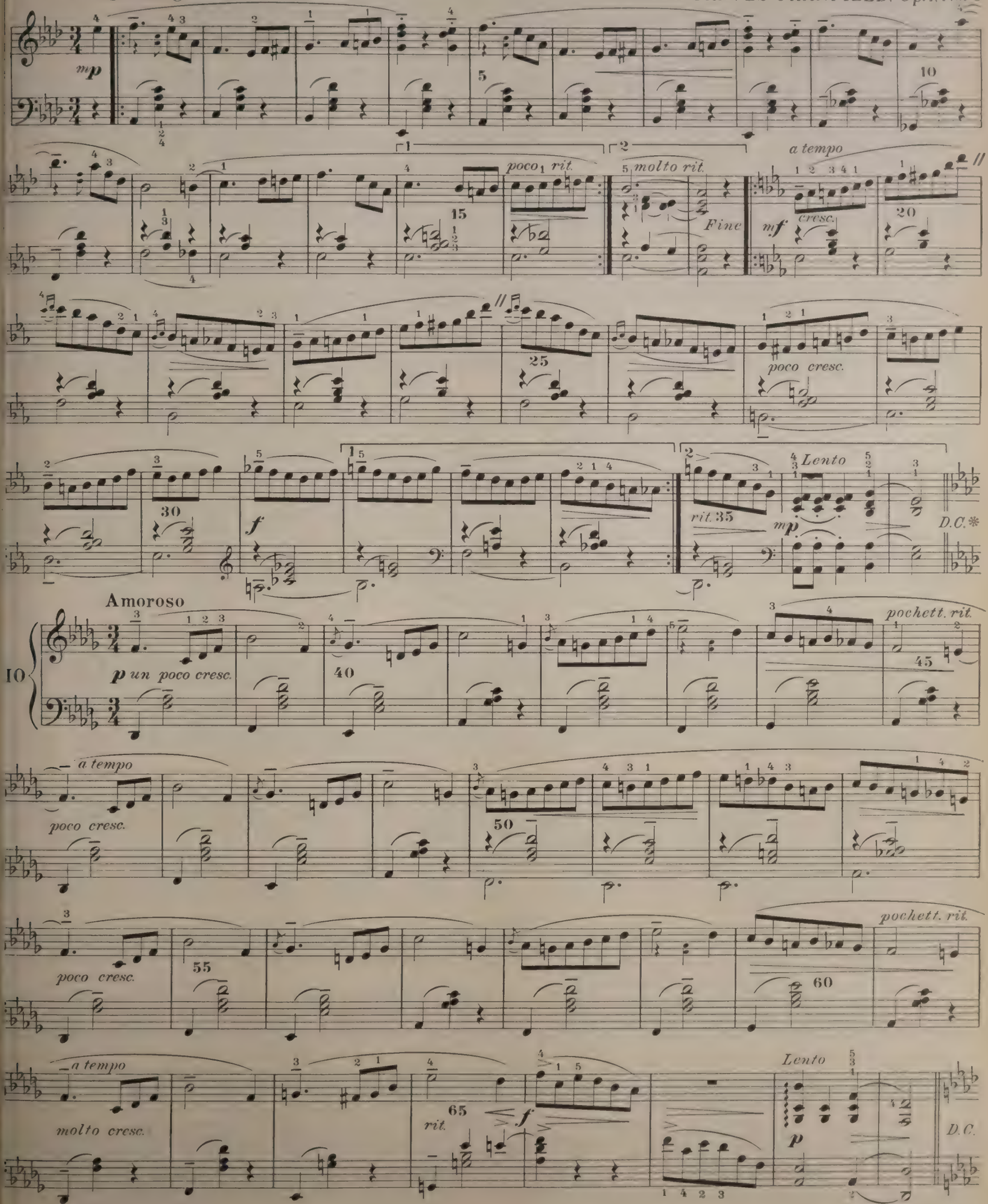
British Copyright secured

JUNE WALTZ

Spirit of June trips lightly in every measure of this melodious valse. Keep the phrases intact through careful observation of the legato. Grade 3½.

Allegretto grazioso M.M. ♩.= 69

ARTHUR TRAVES GRANFIELD, Op. 1, No. 3



Copyright MCMXXI by Oliver Ditson Company

* From here go back to the beginning and play to *Fine*; then play *Trio*.

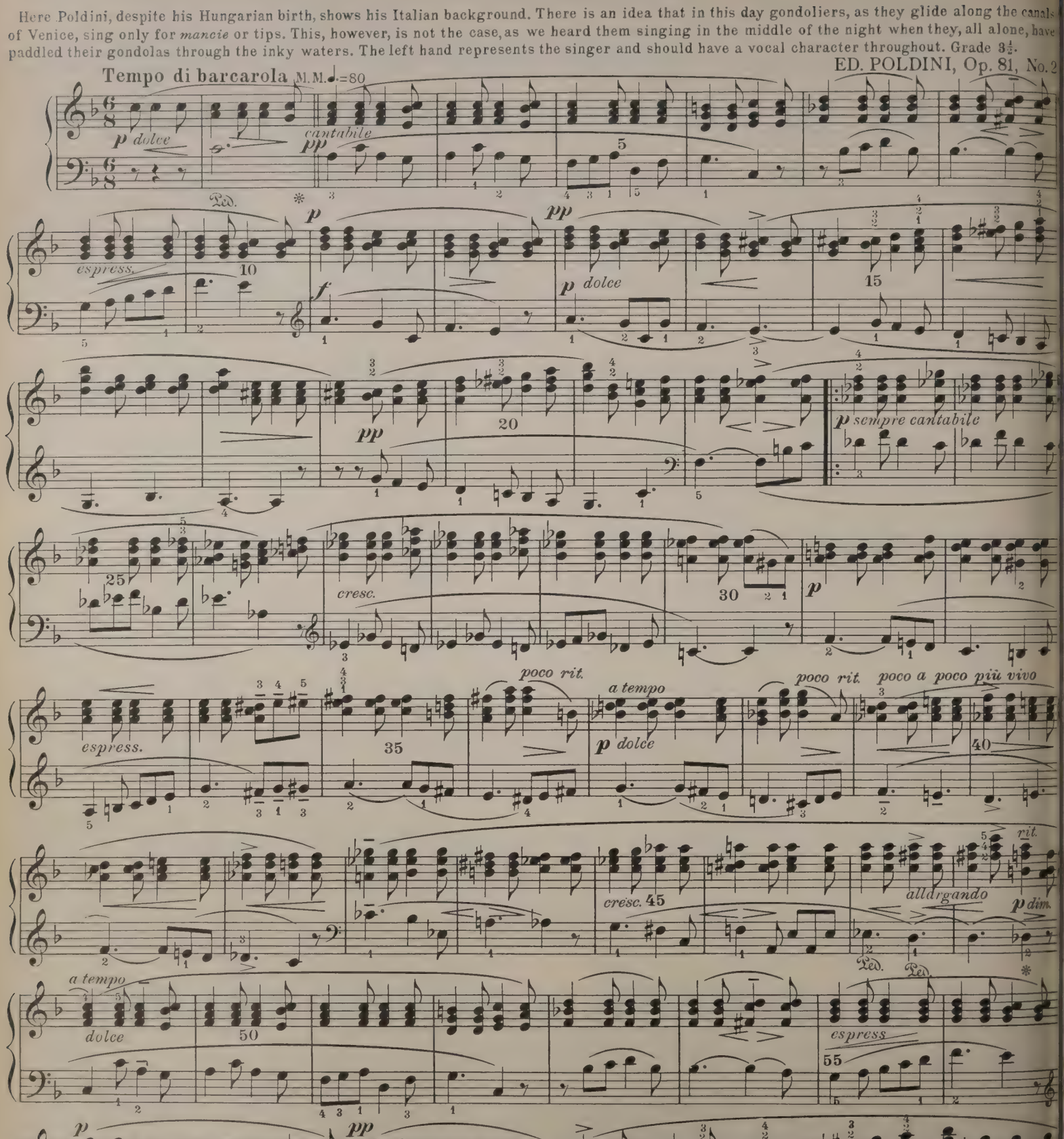
International Copyright secured

GONDOLIER'S SONG

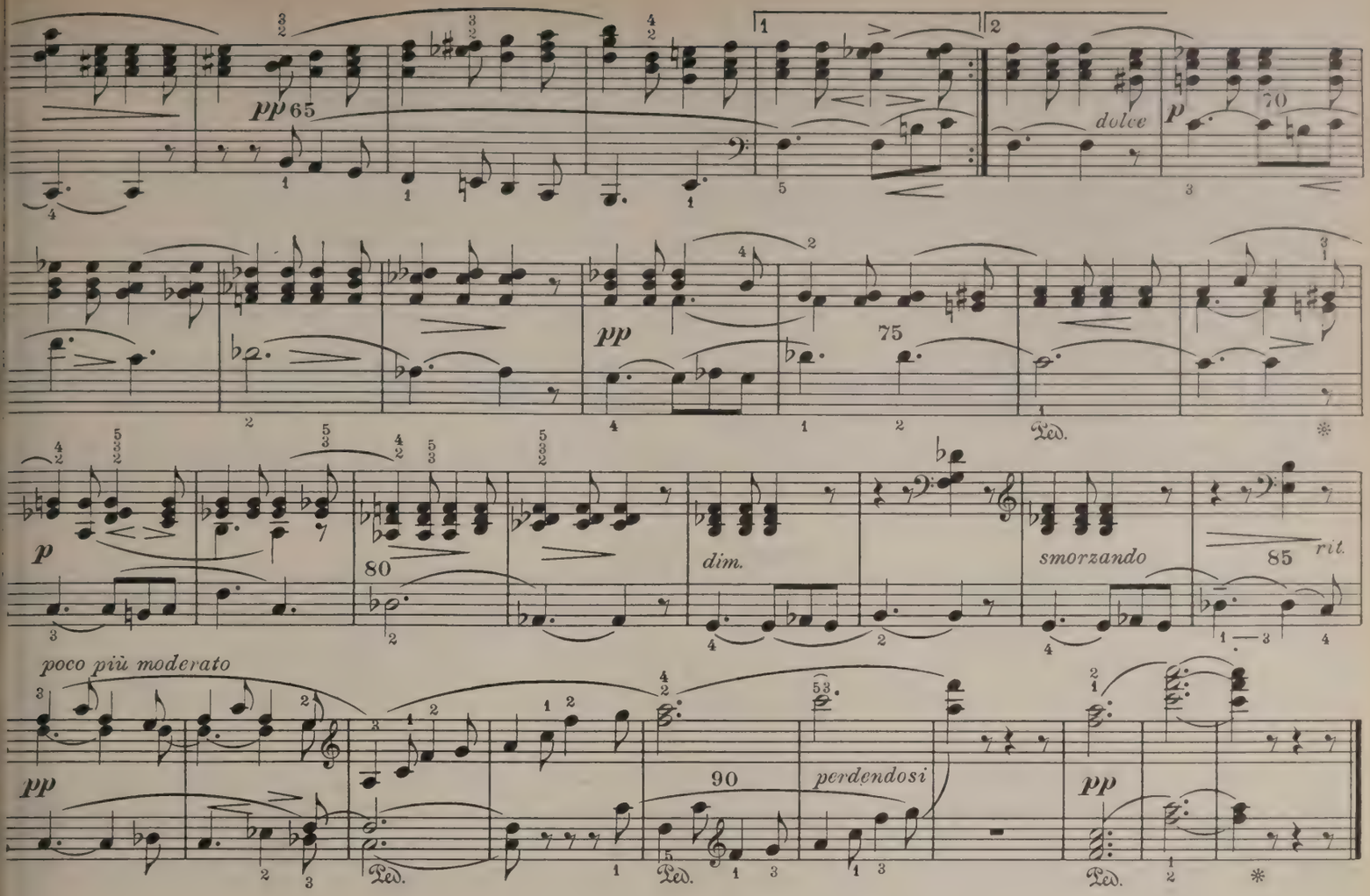
CHANT DU GONDOLIER

Here Poldini, despite his Hungarian birth, shows his Italian background. There is an idea that in this day gondoliers, as they glide along the canals of Venice, sing only for *mancie* or tips. This, however, is not the case, as we heard them singing in the middle of the night when they, all alone, have paddled their gondolas through the inky waters. The left hand represents the singer and should have a vocal character throughout. Grade 3½.

ED. POLDINI, Op. 81, No. 2



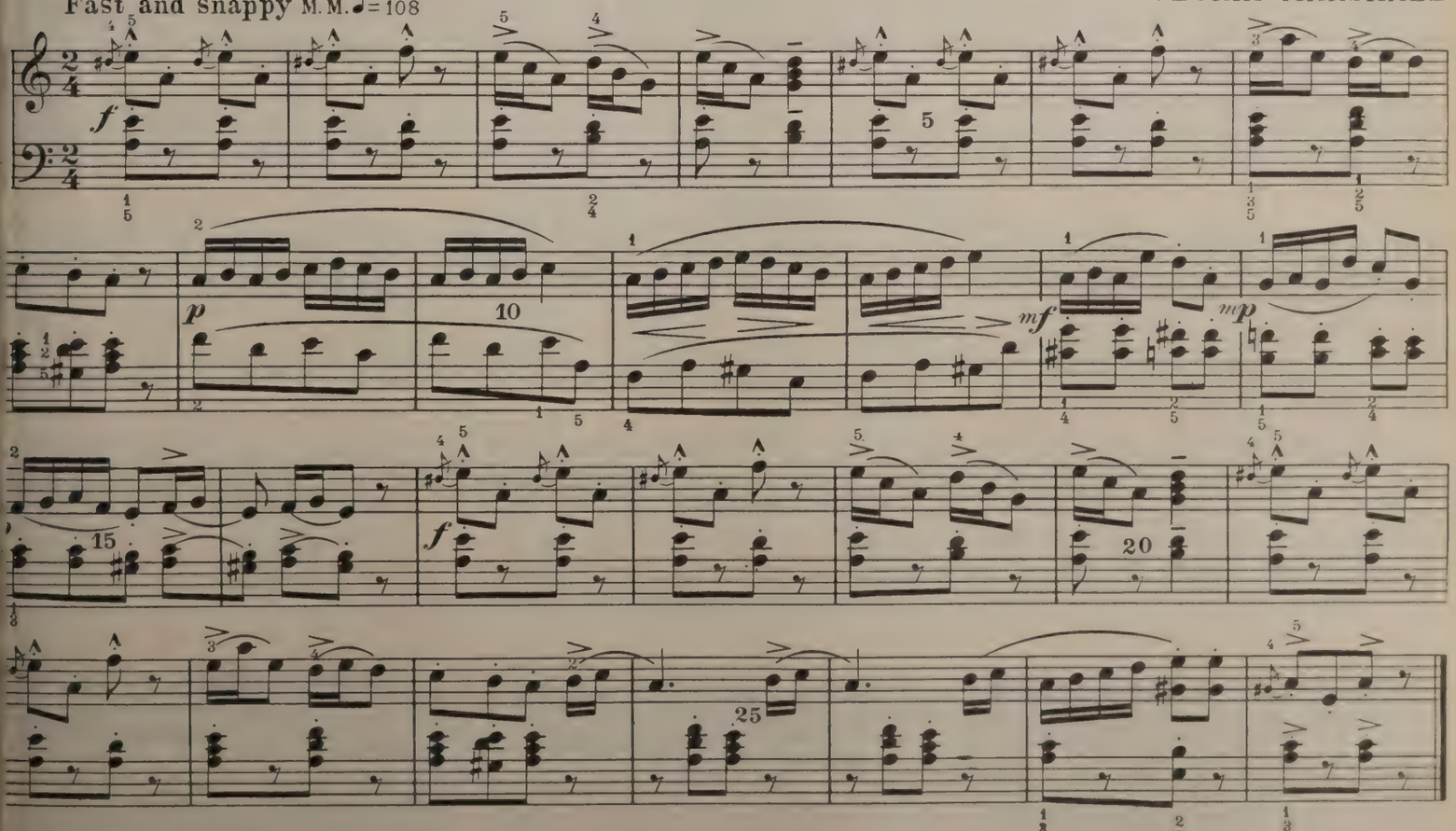
Copyright MCMXXIII by Oliver Ditson Company
International Copyright secured



A DUTCH POODLE

GLORIA MARSHALL

Fast and snappy M.M. ♩= 108



ight MCMXX by Oliver Ditson Company
International Copyright secured

MOTO PERPETUO

CONCERT - ALLEGRO

The meteoric violin virtuoso, Niccolo Paganini (1782-1840), whose sensational skill was such that the public credited him with demoniacal power, a few compositions played more today than during his life time. His "Witches Dance," and also his "Perpetual Motion," he is alleged to have play upon one string of the violin. In fact, at public performances he would, in spectacular fashion, take out a pair of scissors and cut three strings view of the audience and play on the remaining string. We believe this to be the first pianoforte arrangement of the "Moto Perpetuo," now so wid heard on the radio as played by various orchestral groups and soloists. Play it as fast as legato and good articulation will permit.

Grade 6. **Allegro vivace** M.M. ♩= 126

NICCOLO PAGANI

sempre legato

p

Ped. ad lib.

cresc.

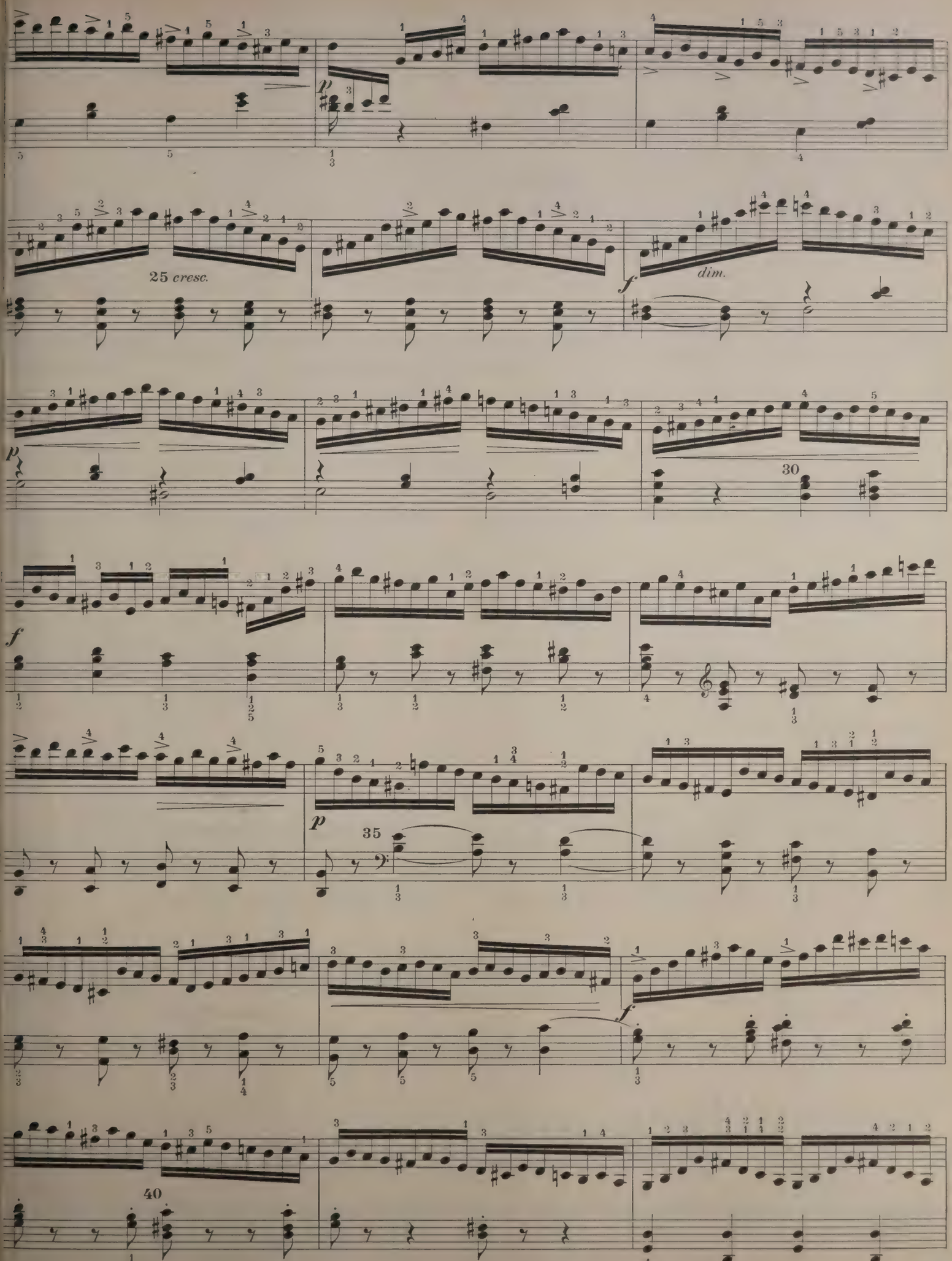
f

p

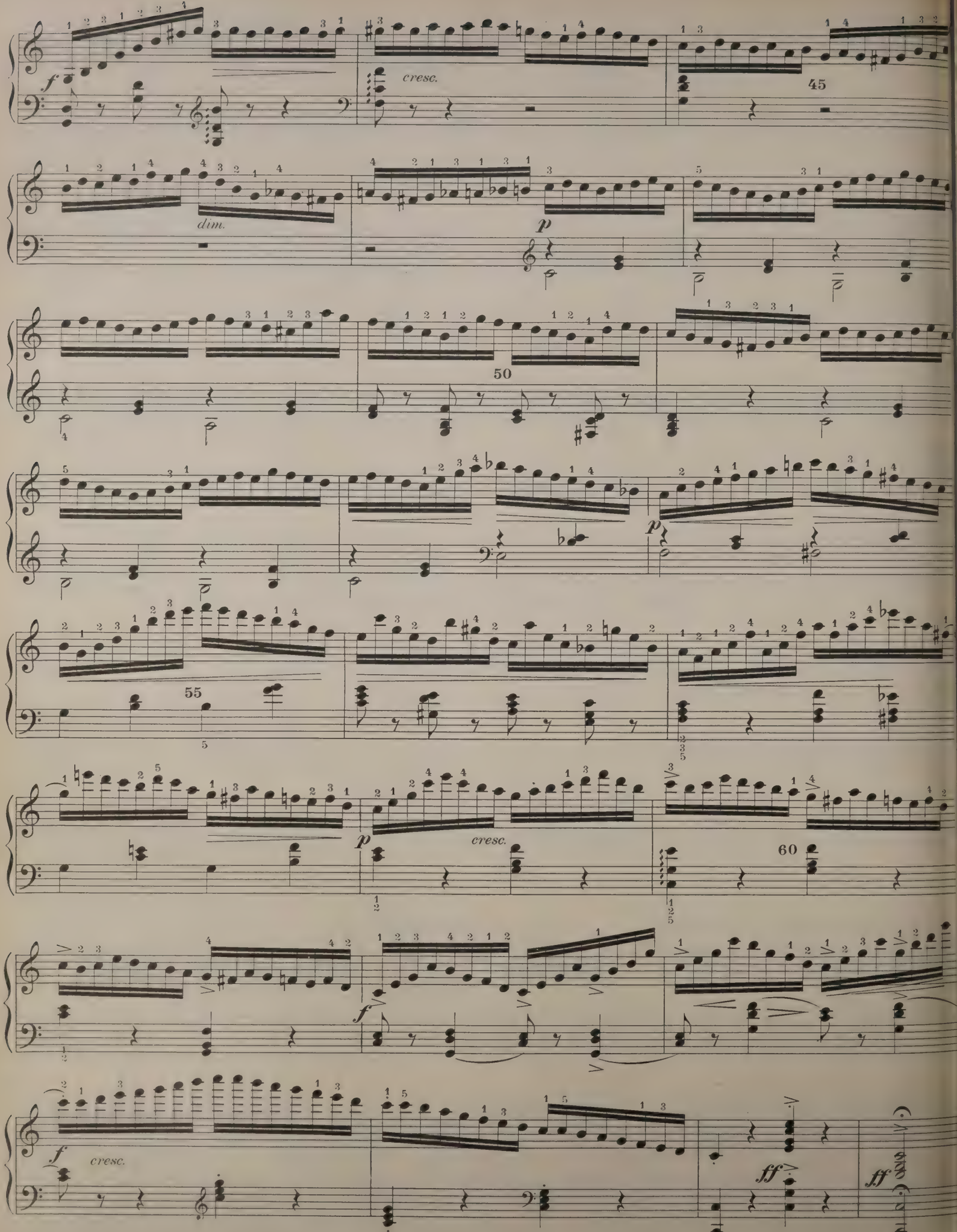
f

Copyright 1938 by Theodore Presser Co.

British Copyright secu



© 1938


f
cresc.
45
dim.
p
50
p
55
p
cresc.
60
f
f
cresc.
ff
ff

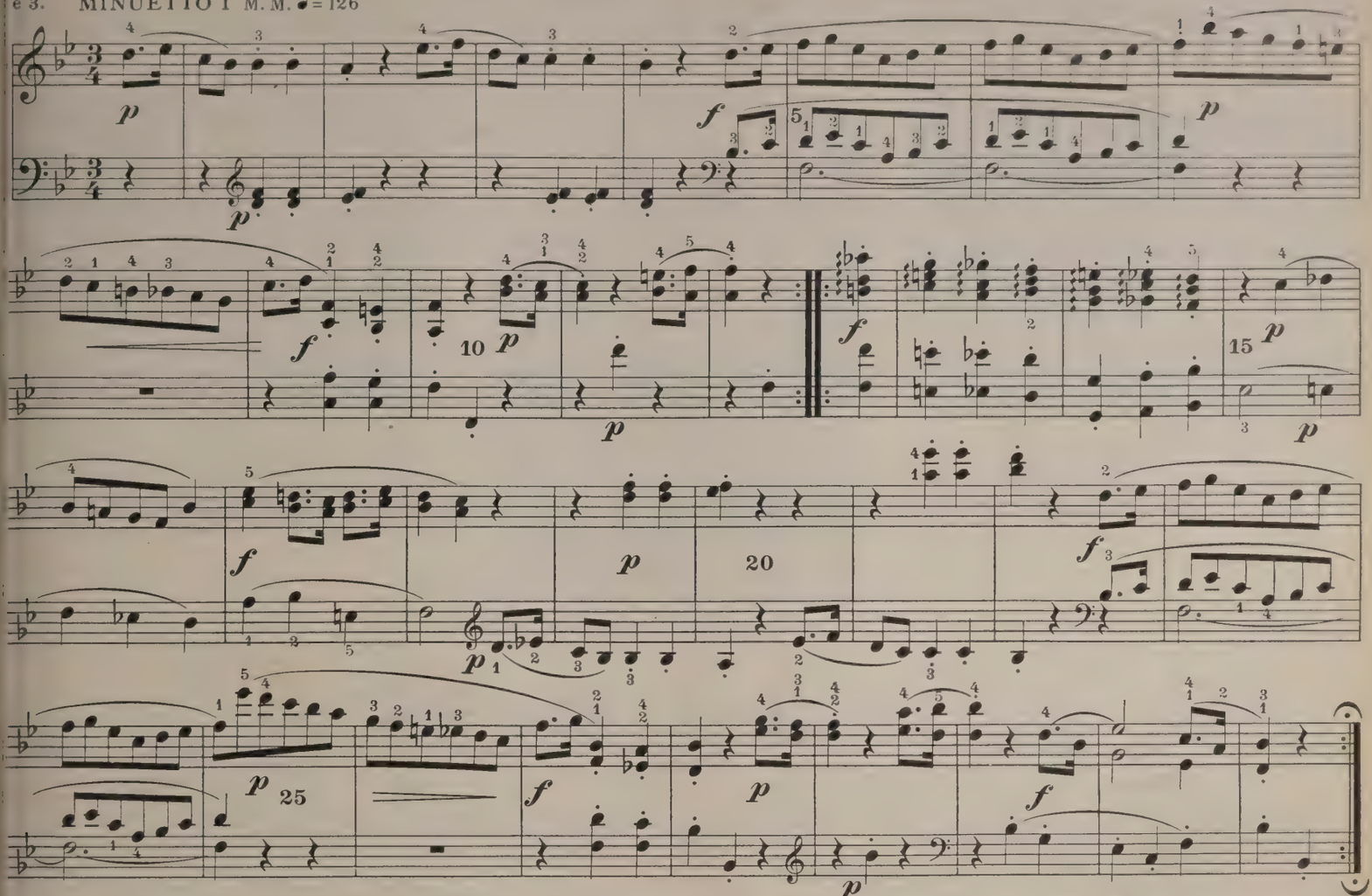
TWO MINUETS

FROM SONATA No. 19

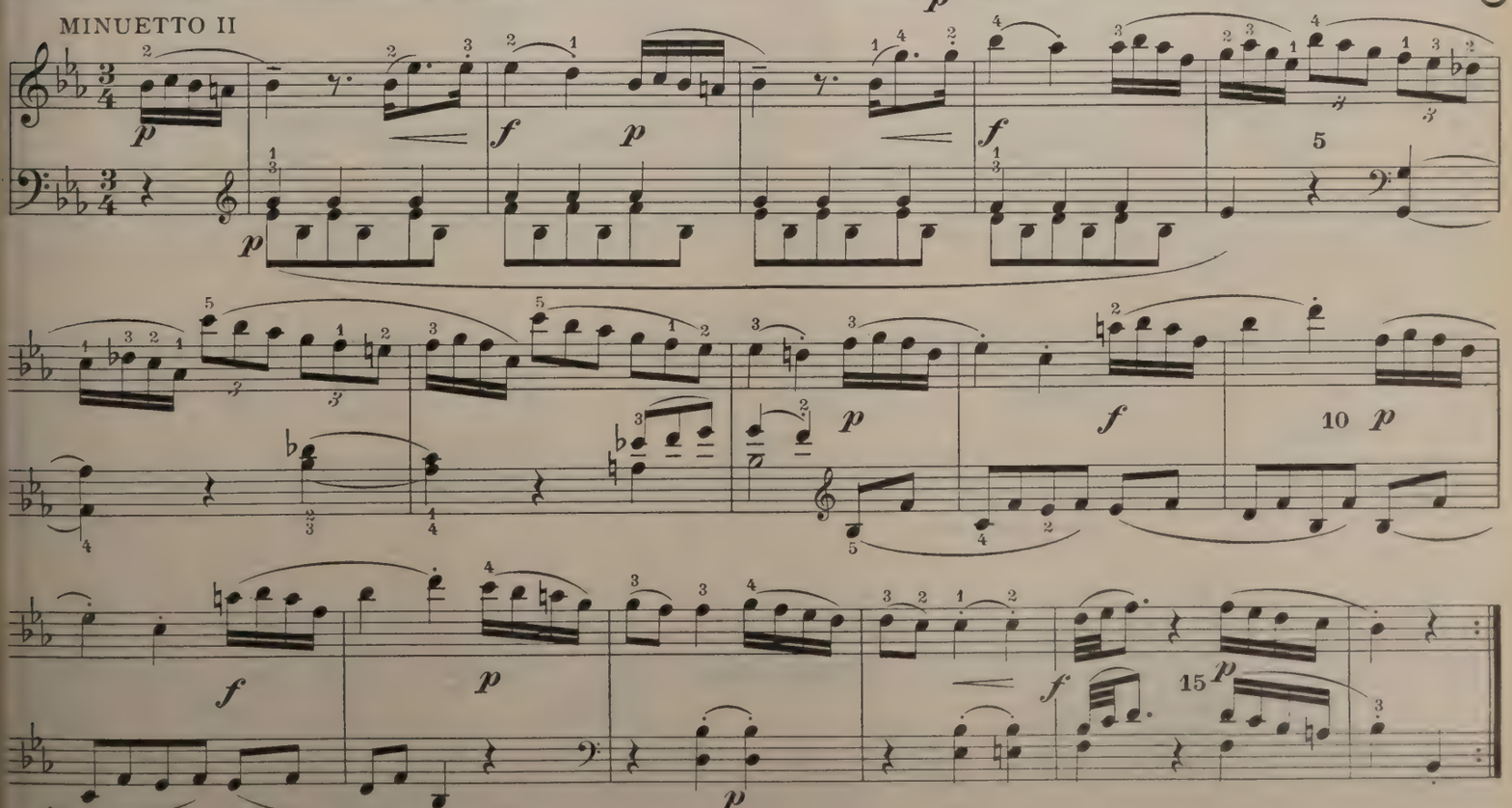
is Mozart again in all his true loveliness and grace. These charming little pieces fairly float under the fingers.

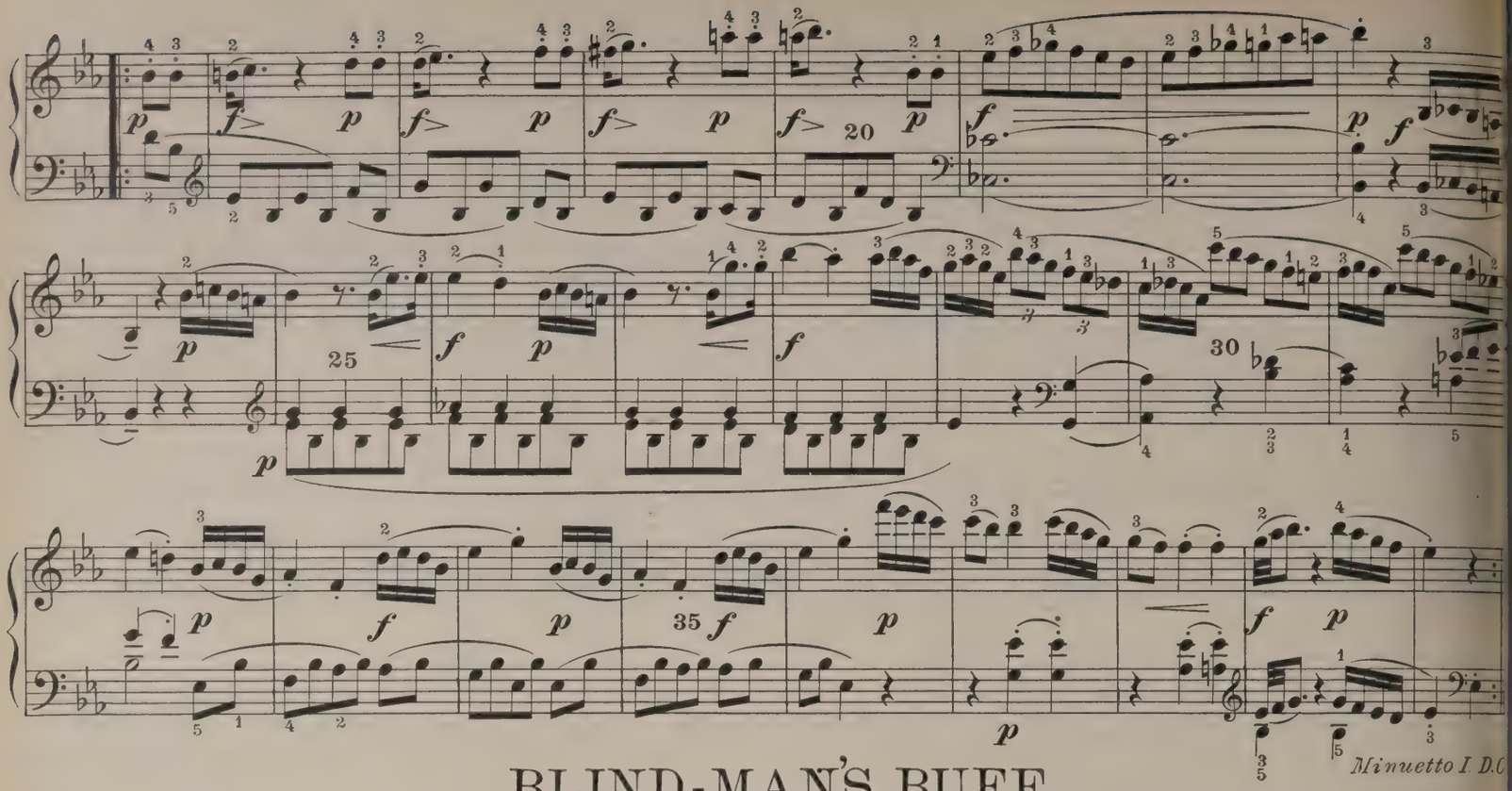
W. A. MOZART

e 3. MINUETTO I M. M. ♩= 126



MINUETTO II



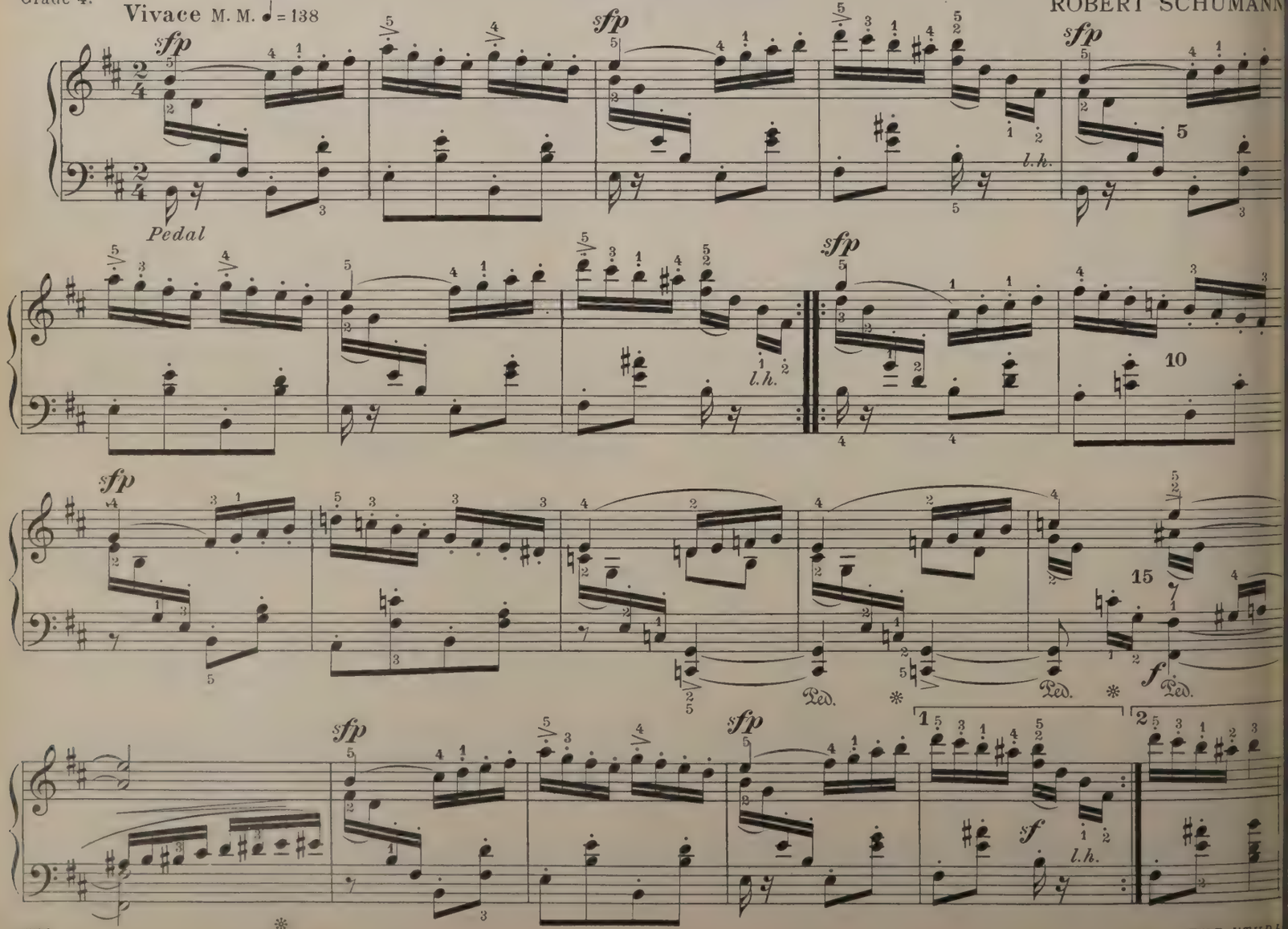


BLIND-MAN'S BUFF

HASCHE-MANN

ROBERT SCHUMANN

Grade 4.



TUDE'S MUSICAL TOUR PROGRESSES

Negotiations for Musical Events are going forward steadily. Inquiries are flooding in from all over the United States



No more famous or historical landmark exists than George Washington's Home, "Mount Vernon," which you can easily visit on a Washington, D. C., stopover if you go B. & O.



At Niagara Falls, N. Y., is the famous "rock of ages" at the foot of the American Falls. You can stop over here if you travel New York Central.



Sights of this kind can be seen by those traveling from Boston on the Shore Line of the New Haven. Inland travelers will enjoy the true New England countryside and its beautiful scenery.

.ANS RE :OGRESSING!

'ERY day brings new and fascinating possibilities to the musical and amusement planning of this great trip. Few decisions have so far been final, but the following now seem assured.

n the Sunday afternoon of arrival we must have an event of sufficient flexibility to it everyone to enjoy it, without a specific starting time. It is therefore planned to the Metropolitan Museum of Art for whatever part of the afternoon your arrival may give you, after you are settled in your hotel. At the Museum are of course famous works of art, sculpture, paintings, etc., exhibits of early Americana, otian art and archaeology, enough for a dozen visits. But most esting of all to musicians will be a collection of more than a sand (this is a guess, there may be several thousands) rare nt and modern musical instruments from all over the world. re are instruments from China (you recall the recent article in E ETUDE describing Chinese instruments and music) from n, from Egypt, from Africa, and from both North and South rica. You could stay for hours and never get more than a ion of the picture which this musical treasure trove offers to dent or a teacher of music. You have all afternoon in which ee it—up until six o'clock. Then back to your hotel for a rest fe dinner, which will be followed by a symphony orchestra ert in the evening at which time (as now planned) you will elcomed by our Editor, Dr. James Francis Cooke, in an address Music and Travel". Dr. Cooke looks forward to seeing the ds whom he has made in these many years of editorship of E ETUDE and of active furthering of the cause of music to h he is devoted. He also wants to meet as many as possible e friends that he has made as Editor, but has never seen. efore there will be a brief reception at the theatre after the rmance. This will conclude the events for the first day. Deful? We think you will agree that it is.

n another day, it is definitely planned to take a motor coach tour e New York World's Fair grounds, which were opened last h with such acclaim. The buildings will not all be completed of se, but things will have advanced so far by that time as to make rip well worth the taking. The music of the Fair will have progressed sufntly, so that you will have something lk about or plan on for next year's cal Vacation Tour—which should second outstanding musical treat. r another morning or afternoon event, is a scheduled trip to the New York ic Library, where there are literally sands of musical manuscripts includ- 15th, 16th and 17th century originals uch famous composers as Handel, llet, Vivaldi, etc.

nother planned-for event which will (*Continued on Page* 409)

"The Etude Musical Vacation Tour will be welcomed by students and teachers everywhere as a stimulating and educational overture for the promising season of 1938-1939, which according to present indications should be a most active and profitable one. I am looking eagerly forward to greeting as many of our readers and friends as can arrange to grasp this opportunity to see the wonder city of the world under splendid auspices and at a very moderate rate."

—Dr. James Francis Cooke

WHY NOT PLAN TO COME ALONG?

YOU *must* go! There will be nothing in the average person's musical experience to equal it. Whether you come from the North, South, East or West, you can make this trip over roads or lines of superb scenic beauty. Those who travel by New York Central or New Haven will come in at the handsome Grand Central Station with its twinkling dome of starry lights and its exceptional summer decorations. The approach to New York by the New York Central has the unforgettable view of the Hudson River and the famous Palisades on the right for almost the entire trip down from Albany. Those who come by New Haven probably already know by heart the many spots of scenic beauty that they will enjoy both in Massachusetts and Connecticut, and finally the glimpses of suburban Westchester County as they cross the line into New York State. And those who arrive by Baltimore & Ohio will be taken in luxurious motor coaches from the railroad terminal in Jersey City (across the Hudson) to the B. & O. New York terminal which is just across the street from the Grand Central Station. Coming across the river, they will also enjoy that superb view of the New York skyline which is possible only from the deck of a ship, or from the top deck of one of the many ferry boats which scurry back and forth from the railroad terminals across the river. No matter which of these lines you choose, you will have a fitting opening to a perfect musical and amusement week in gay and famous New York.

Picture yourself arriving in New York around noontime Sunday from any one of the three railroads mentioned in this article; being met by courteous attendants and directed to the hotel of your choice. As now planned, there will be three such hotels recommended to you, each in a different price class. The price of your ticket will include whichever hotel you select, together with the amusement program, but no meals, unless specified. It is felt that most of those who attend, will prefer to do their own browsing among eating places recommended in a program of the week, than to be restricted in this direction in any way. This permits a flexibility so far as economy or lavishness is concerned which musicians with their varied incomes will particularly appreciate.

These hotels will be described in detail in next month's issue (July). They will provide a reasonable price range for three types of accommodations. The tickets themselves will not be available until about the middle of July. Since many theatres, exhibits and concert activities are just in process of planning at that time, the musical management will require the utmost flexibility to permit last moment program improvements (even after the final announcements in the August issue). However, the very care with which all these arrangements are being made should in itself assure you this will be a week that you cannot afford to miss. Make your plans accordingly!

MR. MARK BYRON, JR.
350 Madison Avenue, New York

Dear Sir:

I would like to go on Etude's Musical Vacation Tour in August and will be pleased to receive descriptive literature of same, without obligation on my part.

My party might include ..... persons

Name.....

Address.....

City.....State.....

Shopping  for Charm

Travel Togs and Toiletries

I HAVE JUST HAD MODELLED for Etude Readers, an unlined, loosely woven, sheer wool coat of "Nistrella" cloth, which is pictured at the right. It is a three-quarter, box-type coat with the swanky bell sleeve. Small tucks outline the neck, making the coat fall into graceful fullness in the front. A single tuck on each side forms a sort of revere that is most slenderizing. The padding in the shoulders, over which the sleeves are smartly gathered, gives a chic "square" effect.

This coat is a fine one for travel, since it will complement a sports, afternoon or summer evening dress. It is light in weight, dark in color (blue or black) and beautifully tailored, with fine attention to detail in tucking and finish. It is one of those hard-to-find coats that will flatter most figures and so is made in sizes 34 to 42. It can also be had in the misses' sizes on special order. This coat is well worth the $17.95 that *B. Altman & Co.* (one of New York's better department stores) is charging for it.

I will be glad to see that your inquiry or order gets into the proper hands. Write to me at the Madison Avenue address shown at the end of this article.

YEARS AGO when traveling by "horseless carriage" was still an adventure, women went to great lengths to protect their complexions from the grime of dirt roads and biting winds—at 15 miles per hour. They wore huge hats with thick veils and goggles to keep these ravaging road-agents from the skin. They were as covered as are women kept in purdah; mere animated bundles of shapeless wrappings.

Although they do wear very much the same style of hats this season, our modern women do not swathe themselves in opaque veils, but they *do* protect their complexions just as carefully as did those of the Gibson Girl era. For although six-lane concrete roads have superseded dirt roads, the added speed of present day driving continues to stir up these tiny particles so harmful to the feminine complexion.

No woman of today ventures on a long trip of any kind without having prepared her skin carefully against wind and dust. On the night before she starts, she goes through her usual cleansing operations, following them with her favorite over-night cream. In the morning, she again cleanses her face thoroughly and applies a thin film of base cream. She completes her travel make-up in her usual way.

Harriet Hubbard Ayer has, in her varied line, a set of creams that will help you achieve the freshness that is the mark of the experienced traveller. For the first operation, Ayer's "Luxuria" Cream, a non-liquefying cleanser, whisks away all grime. Then a coating of "Skin and Tissue Cream" which if left on overnight will give that dewy, transparent freshness to the skin that is usually considered a perquisite of extreme youth. After the morning cleansing, a thin film of "Beautifying Face Cream", before applying rouge, will prevent coarsening of the skin by the elements and will keep your make-up fresh for hours. *Harriet Hubbard Ayer* has also created a powder for each type of skin, oily, dry and normal in seven flattering shades. I found three out of the seven that were flattering to me. The final touch to the whole ensemble is the use of the Ayer Pink or Ayer Red Lipstick, both of which are natural looking, transparent lip colorings. The pink is particularly fine for day-time wear, leaving the lips so near the perfect natural color that it is almost impossible to detect it, if used properly. The Ayer Red gives that added touch of color necessary to produce the same natural effect in the evening.

Mrs. MacFarlane of Harriet Hubbard Ayer, an authority on conservative cosmetics, if there ever was one, has promised me that she will send a sample box containing test-size tubes of the three mentioned creams and three types of powder to any Etude reader who would like this five to seven day trial supply.

Ask Mrs. M. S. MacFarlane, c/o Harriet Hubbard Ayer, 323 East 34th Street, New York City, with all confidence. If you will mention that you are an Etude reader she will send you the sample set.

WHAT would these same grandmothers of ours who wore the veils think, if they had been told that they needed four different combs for one head of hair? But they, of course, didn't live in an age of specialization as we do. We have specialists for this and specialists for that, but after all, isn't it worth it to see that appreciative glint in an admirer's eye, or the envious one in a competitor's?

You have doubtless wished that you could consistently enjoy that "every-hair-in-place" look which your hairdresser gives you. You *can* do this quite easily with a little home practice if you use the right combs.

In reading over a booklet called "Lovely Hair" (which I will send you if you want it) I find that there is a regular wardrobe of combs, each with its specific use. First, there is the very fine "dry shampoo" comb which removes the dirt your brush has loosened. After running the large dressing comb through your hair, you are ready for the ingenious "Dip-It" comb which holds, in scientifically-planned indentations, your favorite wave-set. It is shaped to go right into the bottle and to feed evenly to the teeth of the comb from these indentations. Finally, for your handbag as well as your dressing table, there is the "tail" comb shown herewith. This is the one your hairdresser manipulates with such uncanny skill, combing here and rolling there. You too can manipulate it easily and expertly after a short study of the diagrams in the above-mentioned booklet. With this comb wardrobe you will have the joy and comfort of knowing that, whether your itinerary calls for "formal or informal", your hair will be "dressed" without having to interrupt any of the planned hours by an unscheduled trip to the hairdresser

"Lovely Hair" is a booklet published by the *American Hard Rubber Company*, makers of "Ace" combs, of which nearly every woman in the world possesses at least one. Send me a note and I will pass the word on to send you this interesting and worthwhile brochure.









TO BE "COOL AS LETTUCE"* would seem the very epitome of achievement on hot days. This phrase does conjure up the green, perky leaves of a freshly sprinkled head of garden lettuce, now doesn't it?

But try as we may, after a strenuous day, we wilt just like a neglected head of lettuce, sometimes before the day has scarcely begun. And then we wonder how we will get through those last few hours.

This may be all right at home with the tub near at hand, but hardly the thing when one is traveling and wanting to do and see everything and still look one's best. So I suggest that immediately after your morning bath, you spray your person freely with a cooling eau de cologne, just as lettuce is sprinkled with water. This will keep you feeling cool and fresh for hours. An occasional dash of the same refreshant during the day will prolong this sense of coolness.

Whether you use the fresh-smelling *"4711" Classic* or the *Geranium Rose* with its subtle garden-in-June odor, you will bask in an aura that should make you feel fit during the entire day's activities.

Realizing the importance of the musician as a potential user of these odors, in travel, in work on the platform, and in personal use, *Ferd Muhlens, Inc.*, will be glad to send you a booklet describing these and other fascinating odors in the famous "4711" line, which odors are available almost anywhere in the United States and on the continent. Address Mr. Richard Stern. 25 West 45th Street, New York City.

* Smart Bonwit-Teller's current advertising phrase.

PARADOXICALLY ENOUGH, traveling time is usually a time of both hurry and relaxation. Since we travel mostly in the summer, hurry usually brings with it a more profuse perspiration, which means different things to different people. Frequent bathing, perfumes and what-not can only partially allay that something about which even your closest friends hesitate to speak. You yourself can only detect the after-effects on your clothes, and then the damage is past remedy for that particular time and dress.

One of the best ways to save yourself the embarrassment of ruined clothes and the even greater distress of a ruined reputation, through odors which you do not even recognize, but of which others are only-too-well aware, is to check the offender completely. Under-arm perspiration and its attendant disagreeable concomitants can be effectively stopped with *Non-spi,* in a harmless and sure way.

Non-spi is a harmless, amber-colored liquid in an attractive green-stoppered long necked bottle which can be kept right out on the dressing table. The stopper has a dual personality, for in spite of its attractiveness, it is the means of applying *Non-spi* to the under-arm, a clever idea which does away with the more messy means of application. If you will use *Non-spi* as directed on the bottle, you will find yourself enjoying this coming summer free from disagreeable under-arm odors.

If you cannot buy *Non-spi,* locally, I suggest that you send me a card and I will forward your inquiry to the proper person.

WHEN ABOUT TO MAKE A TRIP, long or short, I have found it helpful to refer to a check-list made many years ago. I keep a copy of this list in one of the pockets of each of my bags, so that all the necessary articles will be packed.

Most of the manufacturers today take much thought on the type of container in which their products are packed, so as to make the carrying of them more convenient. They make small sizes that take up a minimum of space, or that fit into a specially constructed, easy-to-pack kit, so that as long as the list may seem, it can all be fitted into one medium-sized bag.

The well-known house of *Yardley & Co.,* whose Lavender is known the world over, has added one more comfort to packing, by doing away with the necessity of packing your brilliantine spray which endangered everything else in your bag by leaking. They have created a silver-gray tube, capped in green, (see drawing) which holds their crystallized brilliantine and prevents its running out, should it become soft from exposure to excess heat. It has the clean, fresh smell of lavender which gives a faint aroma of the outdoors to your hair.

If your dealer does not carry this brilliantine, drop a line to Miss Marion Stoker, Yardley & Co., 620 Fifth Avenue, New York City, and she will be glad to tell you where you can buy it or she will furnish it direct.

I will send you a copy of the check-list on a card if you would like to have one. Address Theodora Van Doorn, Room 613, 350 Madison Avenue, New York City.

See you next month - Theodora Van Doorn

From $10 to $1,000 A Night

Helen Jepson ☆ Famed Opera and Movie Star— Tells ETUDE Readers of the Importance of Personal Appearance

By ANNABEL COMFORT





☆ *Beautiful Helen Jepson in two important operatic roles: as Margherita in "Faust" and as Violetta in "La Traviata".*

THE rise from an obscure chorus girl to opera star, from ten to a thousand dollars a performance, within the brief space of four years, the story of the career of Helen Jepson. Incredible, and especially in view of the general economic stress of the past few years! Yet, while the wails of men and women in virtually every walk of life fairly pierced the heavens, Helen Jepson's standing grew through her incessant work in music until it carried her to the Metropolitan Opera House.

The only plaintive note issuing from the lips of Miss Jepson is that the day is composed of but twenty-four hours. She jealously guards time, which to her is a precious element intended to be spent on work, and more work. Yet love of work is but one of the numerous factors contributing to her successful career. Charm, cheerfulness and vivaciousness are other elements. Beauty of mind, spirit, body and voice are the results. A flair for choosing smart clothes, and a fine conception of the way to wear them to the utmost advantage, are among the attributes in which this lady is few peers.

What have all these things to do with her singing? Nothing with just singing. However, they have a great deal to do with Helen Jepson's climb to fame, and with her maintaining this stellar position.

Miss Jepson dropped in at my New York studio before leaving for Hollywood for the Lux program broadcast. The afternoon was delightful, and Helen's sunny smile seemed to augment the spring sunshine. Her eyes wandered in the direction of Central Park, which faced the windows. "I'm so fond of walking around the reservoir," she remarked.

"How much do you walk?" I queried.

"At least two miles a day. It keeps me in trim; and, besides, I enjoy the walk." She then explained that long walks had helped her to reduce from one hundred and eighty pounds to her present weight of one hundred thirty. "I'm a stickler, too, for Swedish massage," she concluded, "and work—lots of work!"

Even when visiting her Catskill Mountain lodge, she works. "One needs to keep the body strong," she explained. "The rigors of voice practice, you know, make stern demands on the body."

"What about your appetite?" I asked. "Doesn't hard work increase it?"

"Yes," she replied, smilingly. "And, what is worse, I love to eat. But I'm careful. I must watch my weight."

Her experience in the "Goldwyn Follies," a recent motion picture hit, has taught her that Hollywood not only is critical of overweight but especially of weight which is unevenly distributed.

When the writer implied sympathetically that a career demands undue sacrifices, Miss Jepson hastily corrected with, "No, I never permit myself to believe that. The mere thought of sacrifice in connection with my music would produce in me negative reactions." Ever sympathetic toward others, she is unable to find time for indulgence in self-pity. Not a single moment of idleness enters her busy day.

Miss Jepson revealed that her sunny disposition, for which she is noted, is the result of mathematical calculation, that being cross is "a waste of time," and reminded me that her work requires an enormous amount of planning. Sitting in a chair, or crossing the room, or the slightest gesture of her hand easily indicated why this youthful star, who enjoys a reputation as a "fashion plate," has attained great heights. Neatness, too, environs her from head to toe. Her honey-blonde bobbed hair evidently receives adequate attention. As she talked her eyes sparkled, and there was a marked absence of overdone make-up. Naturally, these facts brought on discussion.

"I prefer only a reasonable amount of make-up on the street," she replied to my sly challenge, "and, surprising as it may seem, little on the concert stage. I watch my skin," she added, "for in technicolor pictures a good skin is essential."

In the morning she washes her face with soap and water, and at night applies a cleansing cream. Her hair receives hot oil treatments and ample brushing. She has beautiful hands, and her nails are brightly polished. Her hats—and "chic" is the word for them—are not too extreme. Tailored clothes are her preference.

Reverting to the subject of clothes, Miss Jepson said, "Regardless of how much care I use in selecting dresses, I always have a favorite gown, especially among evening clothes. That is the reason why I always duplicate certain evening models. My favorite, in turquoise, has had three editions."

She has many jewels, but prefers to wear costume jewelry, especially when on tour. Her shoe closet contains fifty various pairs. She believes in matching shoes to every gown she wears, and does not incline to using street shoes for the concert platform or concert shoes on the street. Fully conscious of the things that accentuate her personality, she chooses wisely and in excellent taste. Little wonder she has recently been selected as "The Best Dressed Woman in Opera," an honor not to be dismissed too lightly in considering the Miss Jepson of a decade ago, who catered to the clientele of an Akron, Ohio, shop, where she earned a meager livelihood at selling corsets.

More meager still was her existence when she subsequently enrolled at the Curtis Institute of Music in Philadelphia, to study voice with Horatio Connell. Here, on an allowance of forty dollars a month, and occasional food baskets from home, Miss Jepson struggled through, worked, and survived. Conditions notwithstanding, she was continually active, and always preferring to see the bright side of life. Being industrious and smart, she developed into a skillful seamstress. Thus she learned to design and make the best part of her wardrobe, including costumes, a talent which she practices to this day. In her graduate year she made her début with the Philadelphia Grand Opera Company, as *Nedda* in "I Pagliacci," and remained with the company until 1932.

An amusing incident occurred during her appearance in "Thaïs," at Montreal. The company was late in arriving for the performance. So Miss Jepson pinned several of the female stars into their ill-fitting costumes. During the (*Continued on Page* 411)

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3388 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



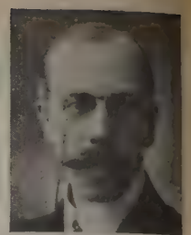
Friedrich Silcher—B. Schnaith, Württemberg, June 27, 1789; d. Tübingen, Aug. 26, 1860. Comp., tchr. Was mus. dir. at Univ. of Tübingen. Was especially famous as a writer of songs.



Rhéa Silberta—B. Pocahontas, Va. Comp., lecturer, singing tchr. Recital tours and lecture recitals. Her most famous song, *Yahrzeit*, has brought internat'l fame. Res., New York.



Alexander Siloti—B. Charkov, Russia, Oct. 10, 1863. Pianist, cond., comp. Pupil of Tschaikowsky, N. Rubinstein and Liszt. First U. S. tour, 1898. Former fac. mem., Juilliard Graduate School.



Alfred J. Silver—B. Windsor, Eng., Dec. 20, 1870. Comp., orgnst., cond., tchr. Orgnst. of var. churches in Lon. Was cond., Carmarthen (Wales) Chl. Soc. Orchl., piano, and org. works.



Homer Simmons—B. Evansville, Ind. Comp., pianist. Pupil of Paderewski, Respighi and Nadia Boulanger. Has appeared with orch. His works have been presented by major orchs.



Lyda Avirit Simmons—B. Arkadelphia, Arkansas, Sept. 27, 1883; d. Pine Bluff, Arkansas, March 19, 1934. Comp., pianist. Pupil of Seebaeck and Goetschius. Wrote beginners' methods, incl. "Middle C."



Frank Simon—B. Cincinnati, O. Band les., cornetist. Pupil of W. Kopp and W. Bellstedt. Was soloist with Sousa's Bd. Cond., ARMCO Concert Bd. Head, Band Dept., Cin. Cons. of Mus.



Herman Simon—B. Berlin, Jan. 26, 1896. Comp. Studied at the High School for Music in Berlin. Active in Berlin. Has written operas, masses, sacred and secular choruses.



Bruce Simonds—B. Bridgeport, Conn. Pianist. Pupil of Horatio Parker, Harold Bauer, D'Indy and Matthay. Has appeared with Boston Symph. O., Phila., O. and other major orchs.



Matteo Simonelli—B. Rome. 17th century; died (?). Comp. Was maestro de cappella in Rome. Called by some the Palestrina of 17th century. Most famous pupil was Corelli.



Achille Simonetti—B. Turin, June 12, 1857. Comp., violinist. Pupil of Sivori. Dancla and Massenet. Was member of London Trio. European tours. Vln. and pia. pcs., and str. qts. D. London, Nov. 19, 1928.



Christopher Simpson—B. England, about 1610; d. about 1670. Comp., viola da gamba virtuoso. Wrote valuable works for his instrument, some of these going through nine editions.



Elizabeth Simpson—Comp., pianist, teacher, lecturer, writer. Has studied with some of the leading tchrs. of Europe. Lecturer at Univ. of Calif. Author of edu. wks. for children. Etude contbr.



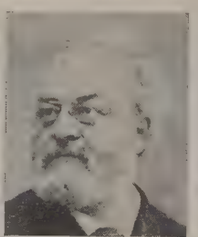
Nikolaus Simrock—B. Mayence, Ger., 1752; d. Bonn, 1834. Music publr. From 1774-90, horn player in orch. at Bonn. In 1790 estbld. N. Simrock. Publd. many of Beethoven's first works.



Christian Sinding—B. Kongsberg, Norway, Jan. 11, 1856. Comp. Studied at Leipzig Cons. Considered the greatest Norwegian comp. since Grieg. Many large wks. and small miscl. pieces.



Edmund Singer—B. Totis, Hungary, Oct. 14, 1830; d. Stuttgart, Jan. 23, 1912. Comp., violinist, tchr., editor. Many successful tours. Was prof. at Stuttgart Cons. Wr. vln. pcs. and a method.



Otto Singer—B. Sora, Saxony, July 26, 1833; d. New York, Jan. 3, 1894. Comp., noted pianist. In 1873, asst.-cond., first May Festival, Cincinnati. Was tchr. in Cin. Coll. of Mus.



Leone Sinigaglia—B. Turin, Italy, Aug. 14, 1868. Comp. Studied in Bologna, Vienna and with Dvořák in Prague. Has written orchl. and ensemble works, songs and choruses. Res., Turin.



Charles A. Sink—B. Westernville, N. Y., July 4, 1879. Executive. Since 1927 pres., School of Music, Univ. of Mich. Pres., Ann Harbor May Festival. Nationally known in educational field.



Hans Sitt—B. Prague, Sept. 21, 1850; d. Leipzig, March 10, 1922. Comp., violinist, cond., teacher. In 1883 became tchr. at Leipzig Cons. Cond. various chl. groups in Leipzig. Many large works.



Alfred Sittard—B. Stuttgart, Nov. 4, 1878. Comp., organ virtuoso, cond. Fdr. and cond., excellent choirs in Hamburg and Dresden churches. Has written organ works and choral music.



Frederick Sittig—B. Utica, N. Y., 1877. Pianist. Studied at Utica Cons., and in Germany. For 14 years taught in Berlin. With daughter (violinist) and son (violoncellist), orgnzd. Sittig Trio.



Margaret Sittig—B. Berlin. Violinist. Pupil of Spiering, Auer and Carl Flesch. Debut, New York, 1915. Soloist with Phila. Orch. under Stokowski. Member of Sittig Trio. Many recitals.



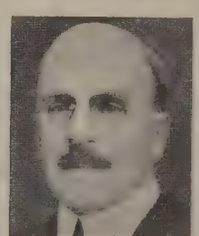
Camillo Sivori—B. Genoa, Italy, Oct. 25, 1815; d. there Feb. 18, 1894. Famous violinist, comp. Pupil of Costa and Paganini. Made many tours. In 1846-8 toured U. S. Wrote violin works.



Emil Sjögren—B. Stockholm, June 15, 1853; d. there Mar. 3, 1918. Comp., organist. Studied at Stockholm Cons. and in Berlin. In 1884-85, toured Europe. Is famed for his fine songs.



Alexander Skibinsky — B. Russia. Violinist, comp., tchr. Pupil of Joachim, Sebald, Heermann and Ysaÿe. Many brilliant concert appearances. Maintains Phila. studio. Has wr. violin wks.



Charles Sanford Skilton—B. Northampton, Mass., Aug. 16, 1868. Comp., orgnst., cond. Since 1903, prof. at Univ. of Kansas, Lawrence. Orchl. works, org. pcs., choruses, songs.



David Dick Slater—B. Glasgow, Scotland. Comp., tchr. Studied in Glasgow and London. Since 1911, member of faculty, Toronto Cons. Formerly an orgnst. Has written songs and pia. pcs.



Gordon Archibald Slater—B. Harrogate, Eng., 1896. Comp., orgnst., cond. Lecturer at Leicester Univ. Coll. Cond. of many Chl. festivals. Org. works., piano pieces, songs.



Josip Slavenski—B. Cakovec, May 11, 1896. Comp., tchr. Studied at Belgrade Cons., and in Budapest and Prague. His orchl. and chamber wks. have had public hearings. Has wr. also chor. and songs.



Ruth Slenczynski—B. Sacramento, Cal., Jan. 15, 1925. Remarkable child pianist. First appearance at 4, in Oakland, Cal. Studied with her father, and at Mills Col. First N. Y. recital, 1933.



Leo Slézak—B. Mährisch-Schönberg, Moravia, Aug. 18, 1876. Dram. tenor. For many years a member of Hofoper, Vienna. Amer. début at Metro. Opera H., 1909. Also noted as a lieder singer.



Nicolas Slonimsky—B. St. Petersburg, Apr. 15, 1894. Comp., cond., pianist, writer. Has been guest cond., Los Angeles Philh. O. Lecturer at Public Lib., Boston. Songs and piano pcs.



Alexander Smallens—B. St. Petersburg. Cond. Was asst.-cond., Boston Opera, and Phila. Or. Cond., Chicago Opera, 1919-22; Phila. Civic Opera, 1923-30. Radio concerts. Res., Phila.



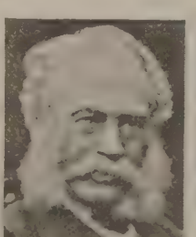
John Smallman—B. England; d. Los Angeles, Calif., Dec. 19, 1937. Cond., orgnst., voice tchr. Was cond. of Oratorio Soc., Los Angeles. Co-author. "The Art of á Cappella Singing."



Antonio Smareglia—B. Pola, Istria, May 5, 1854; d. Grado, Apr. 15, 1929. Comp. Studied at Vienna Cons. and at Milan Cons. Was tchr. in Trieste Cons. Wrote operas, some well known in Germany.



George Thomas Smart—B. London, May 10, 1776; d. there Feb. 23, 1867. Comp., cond. Orig. mem. of London Philh. Soc.; cond., its concerts, 1813-44. Cond. mus. at coronation of William IV.



Henry Thomas Smart—B. London, Oct. 26, 1813; d. there, July 6, 1879. Comp., orgnst. Pupil of his father (Henry), and W. H. Kearns. Orgnst. of London churches. Many songs., pt.-songs, aths.



Bedřich Smetana—B. Leitomischl, Bohemia, Mar. 2, 1824; d. Prague, May 12, 1884. Comp., cond., pianist. Considered the father of Bohemian mus. Opera, "Bartered Bride," among many wks.



Jan Smeterlin—B. Bielsko, Poland, 1892. Pianist. Studied with Godowsky. Has appeared in prince. European cities. New York début, 1930. Has made solo appearances with major orchestras.

Alice Mary Smith—B. London, May 19, 1839; d. there Dec. 4, 1884. Comp. Pupil of Sterndale Bennett and G. A. Macfarren. Wrote orchl. and ensemble wks., pia. pcs. and songs.

Bernard Smith (called "Father Smith")—B. Germany about 1630; d. London, Feb. 20, 1708. Famous ct. org. builder to Queen Anne. In 1694 he enlarged the org in Westminster Abbey.

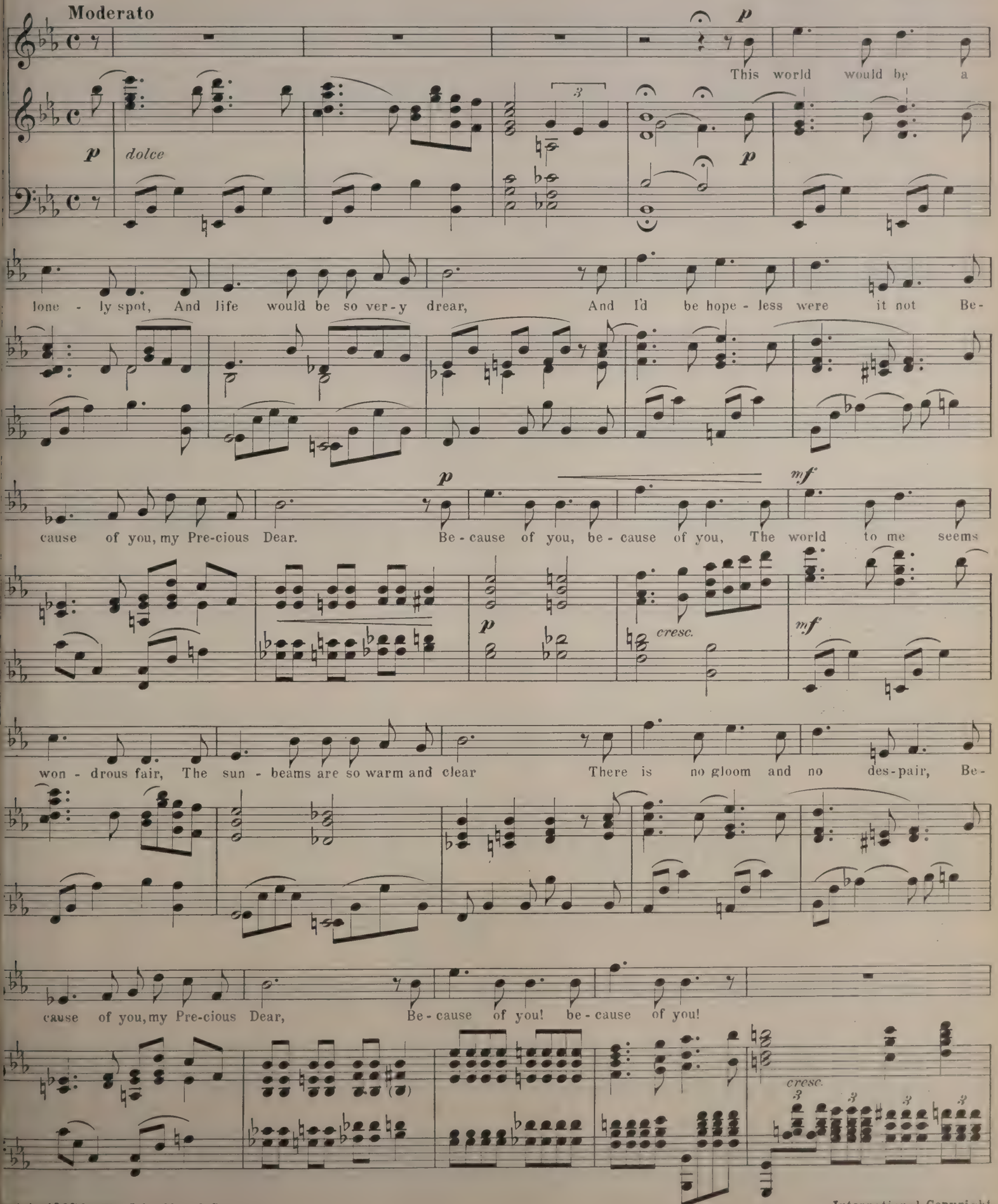
Clay Smith—B. Bainbridge, Ind., 1876; d. Chicago, July 18, 1930. Comp., trombonist. A pioneer in the Chautauqua; toured with own company. Wr. *Little Boy Sleepyhead* and other songs.

David Stanley Smith—B. Toledo, O., July 6, 1877. Comp., cond., tchr. In 1920 succd. Parker as head, Yale Sch. of Mus. Wr. also cond. Symph. O. and Oratorio Soc. there. Orchl. wks.

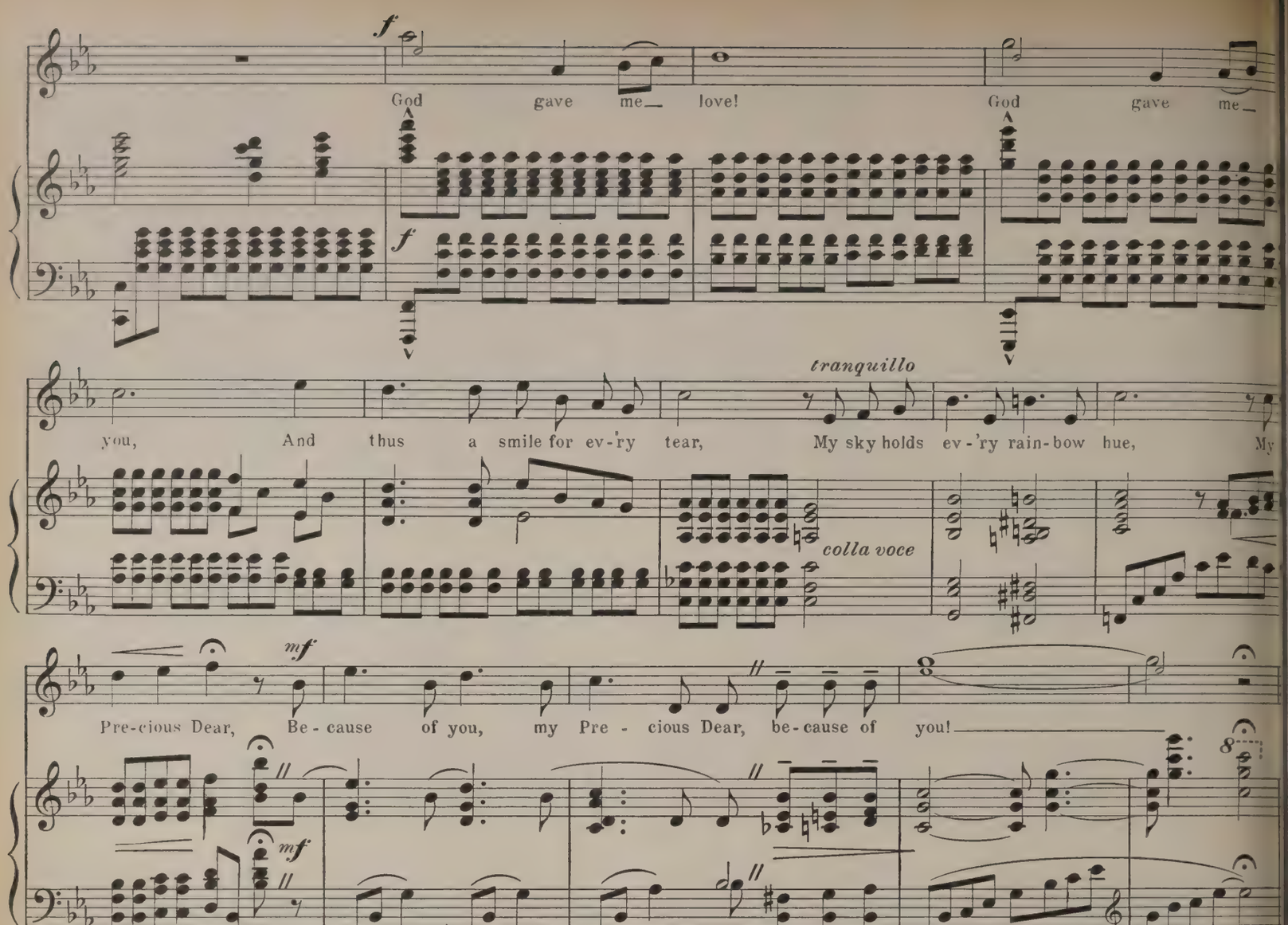
BECAUSE OF YOU

man A. Heydt

MANA-ZUCCA, Op. 144



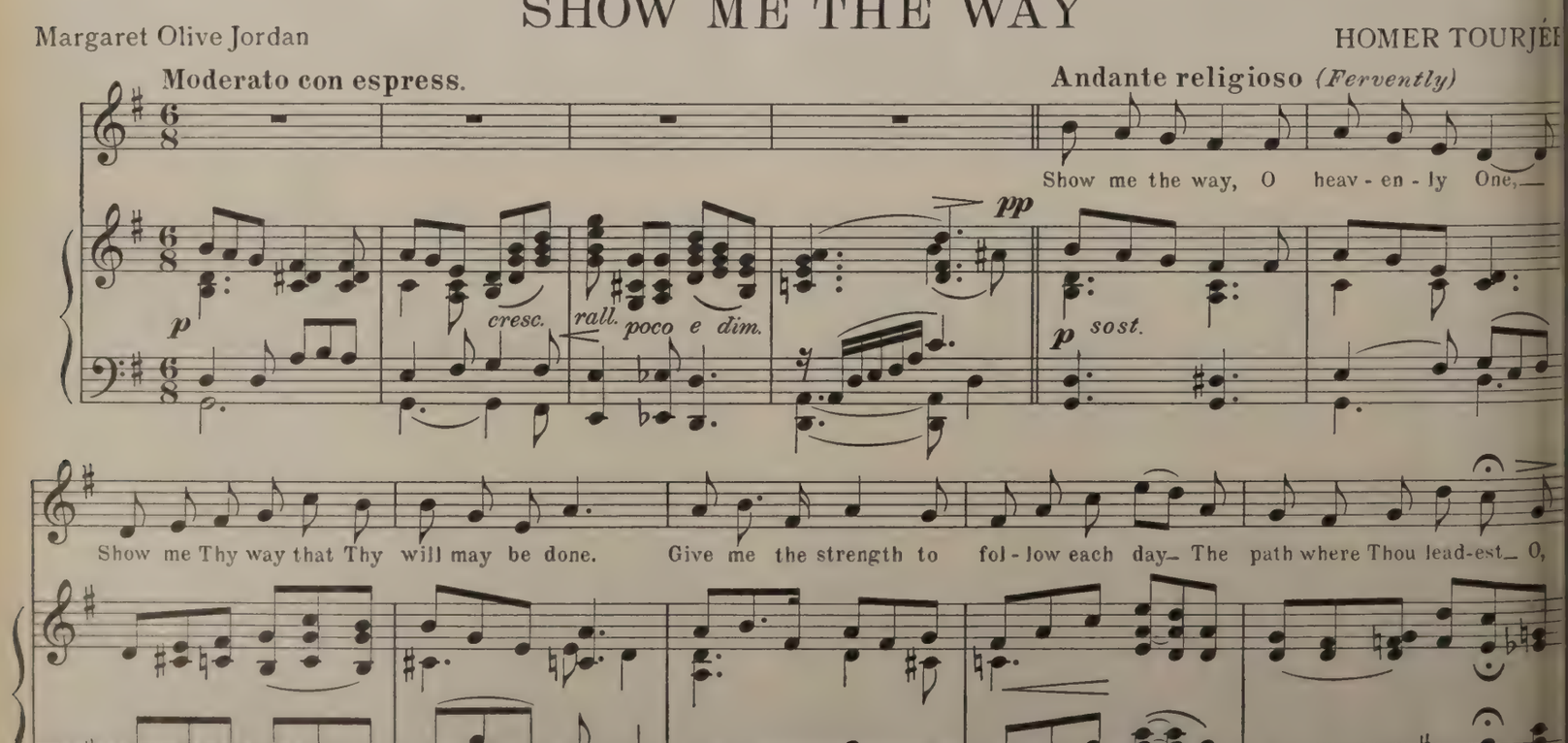
vright 1937 by The John Church Company
VE 1938
International Copyright



SHOW ME THE WAY

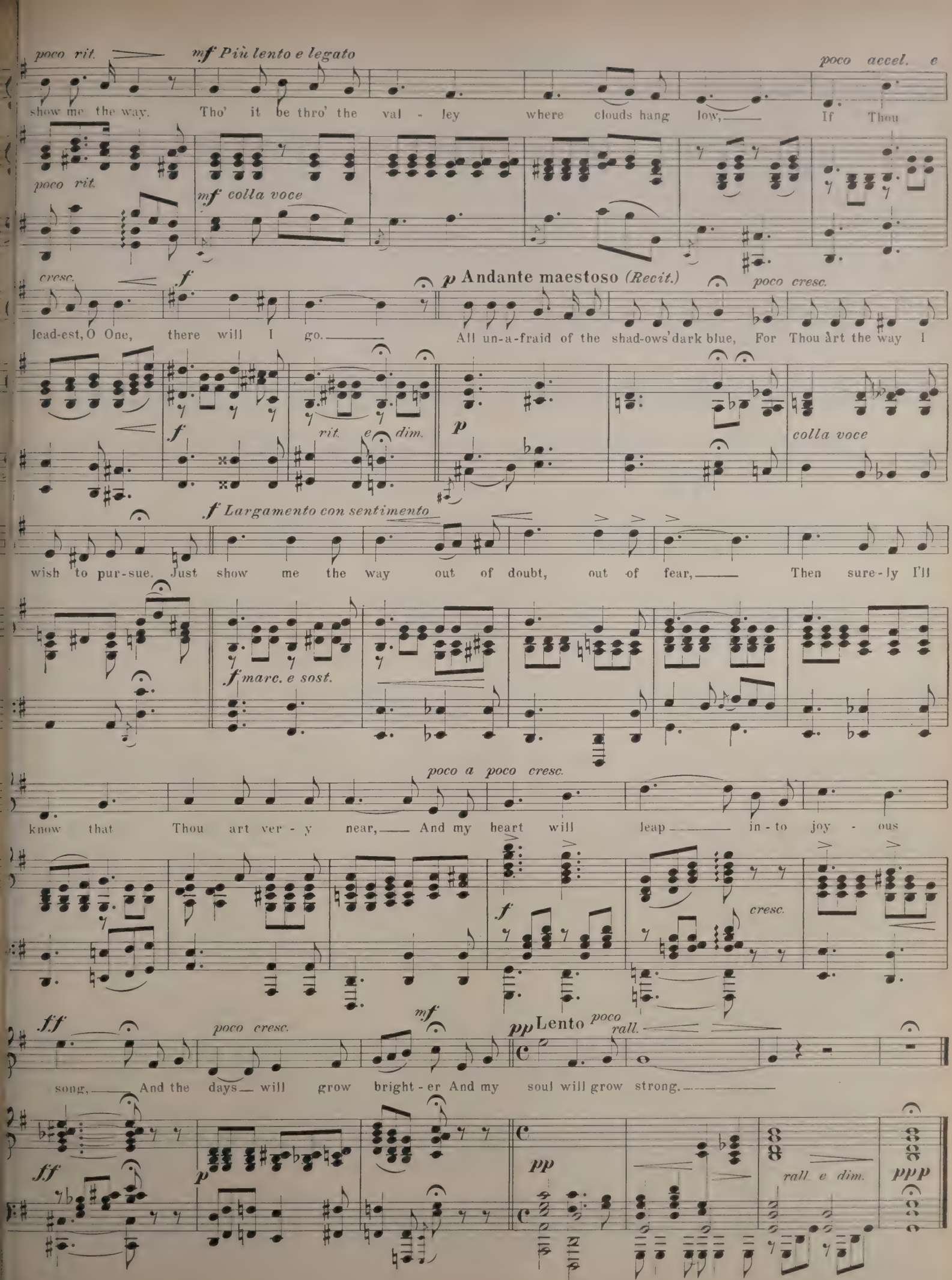
Margaret Olive Jordan

HOMER TOURJÉE



Copyright 1921 by Theodore Presser Co.

British Copyright secured

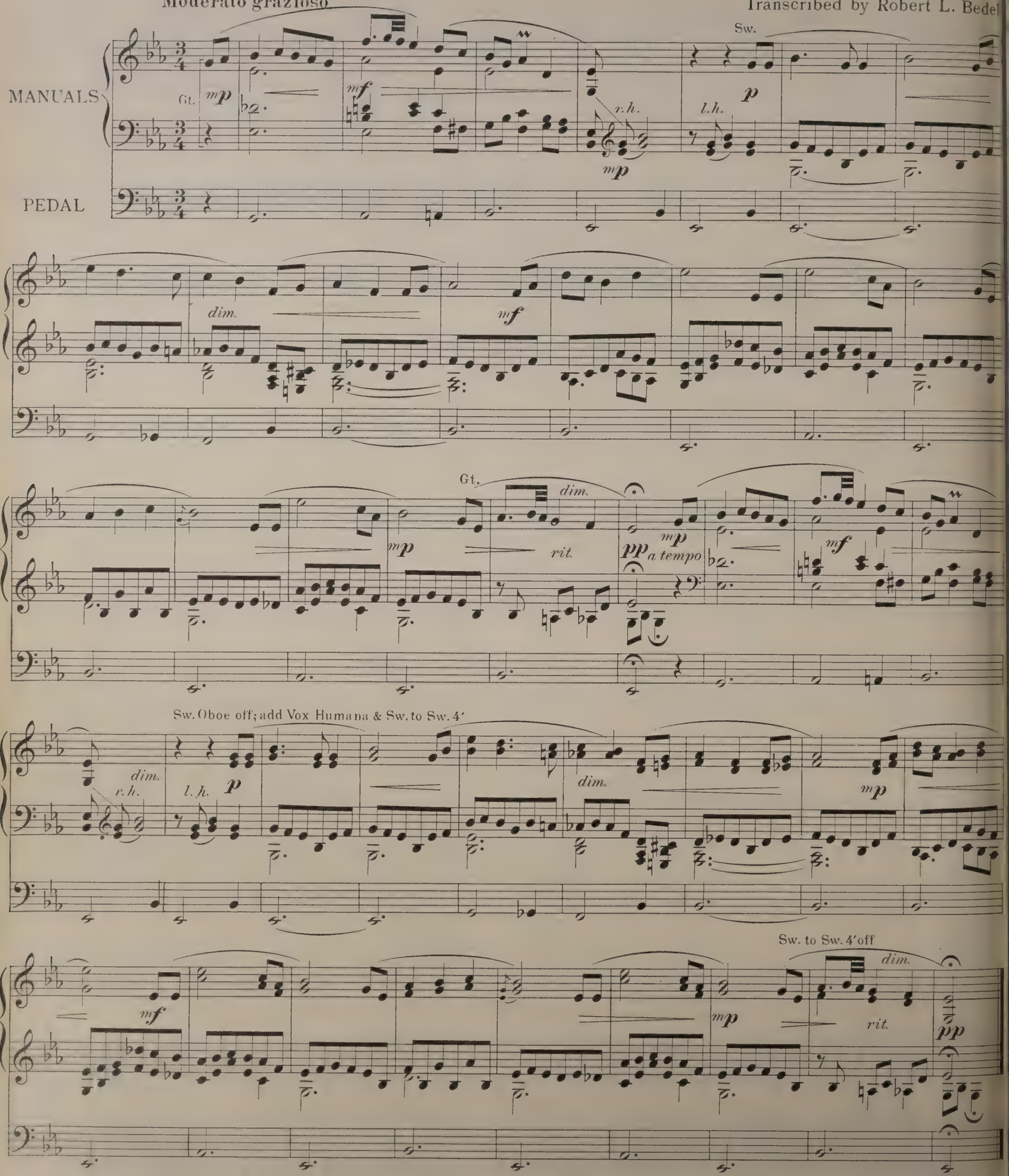

poco rit.
mf Più lento e legato
poco accel. e
show me the way. Tho' it be thro' the val - ley where clouds hang low, If Thou
poco rit.
mf colla voce
cresc.
f
p Andante maestoso (Recit.)
poco cresc.
lead-est, O One, there will I go. All un-a-fraid of the shad-ows' dark blue, For Thou art the way I
f
rit. e dim.
p
colla voce
f Largamento con sentimento
wish to pur-sue. Just show me the way out of doubt, out of fear, Then sure-ly I'll
f marc. e sost.
poco a poco cresc.
know that Thou art ver - y near, And my heart will leap in - to joy - ous
f
cresc.
ff
poco cresc.
mf
pp Lento poco rall.
song, And the days will grow bright - er And my soul will grow strong.
ff
p
pp
rall. e dim.
ppp

CRADLE SONG

Prepare { Sw. Oboe 8'; Tremolo.
Gt. or Ch. Melodia 8'.
Ped. Soft 16'–8'.

JOHANNES BRAHMS
Transcribed by Robert L. Bedel

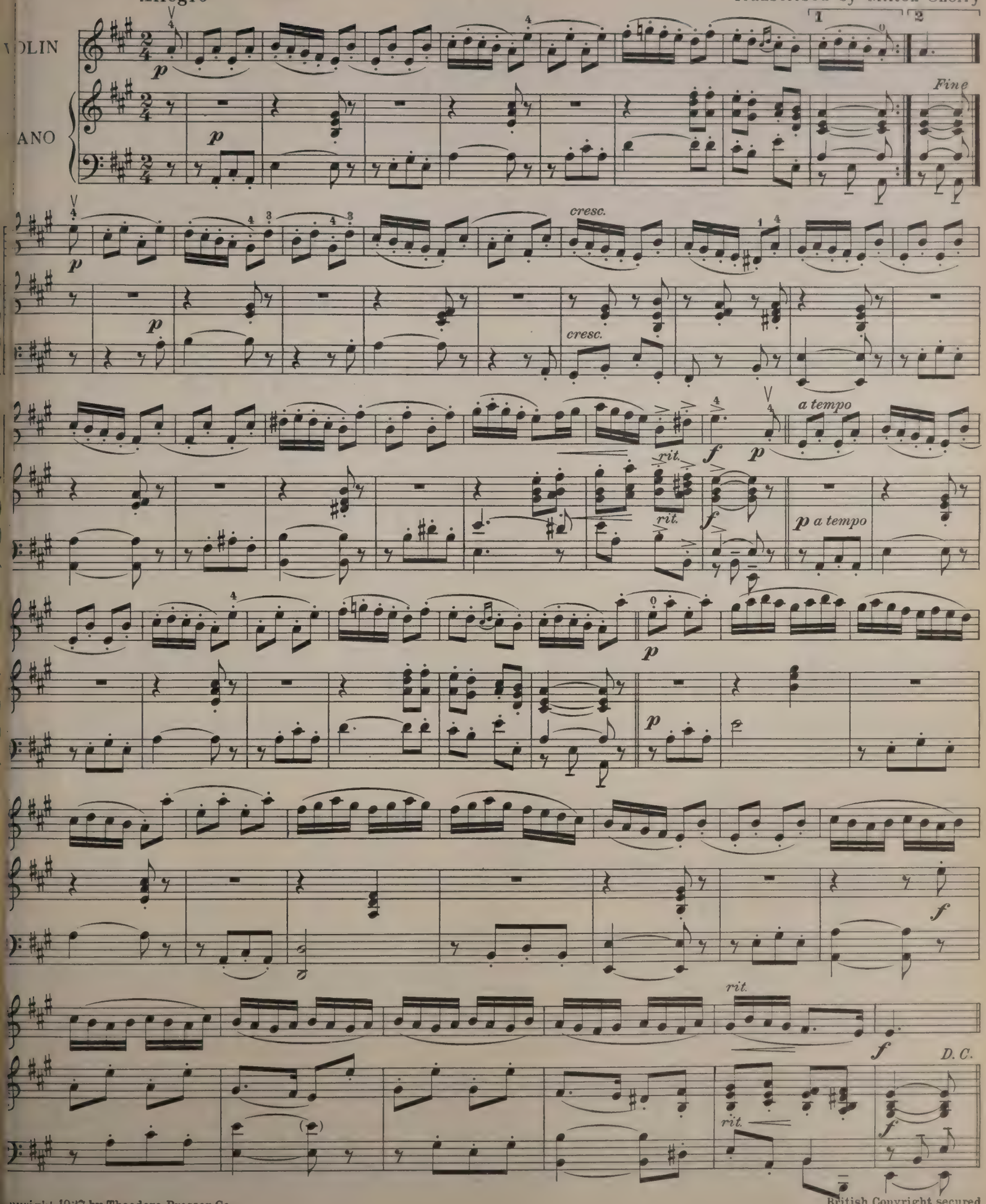
Moderato grazioso



Copyright 1937 by Theodore Presser Co.
British Copyright secured

THE FIFERS

FRANCOIS DANDRIEU
Transcribed by Milton Cherry



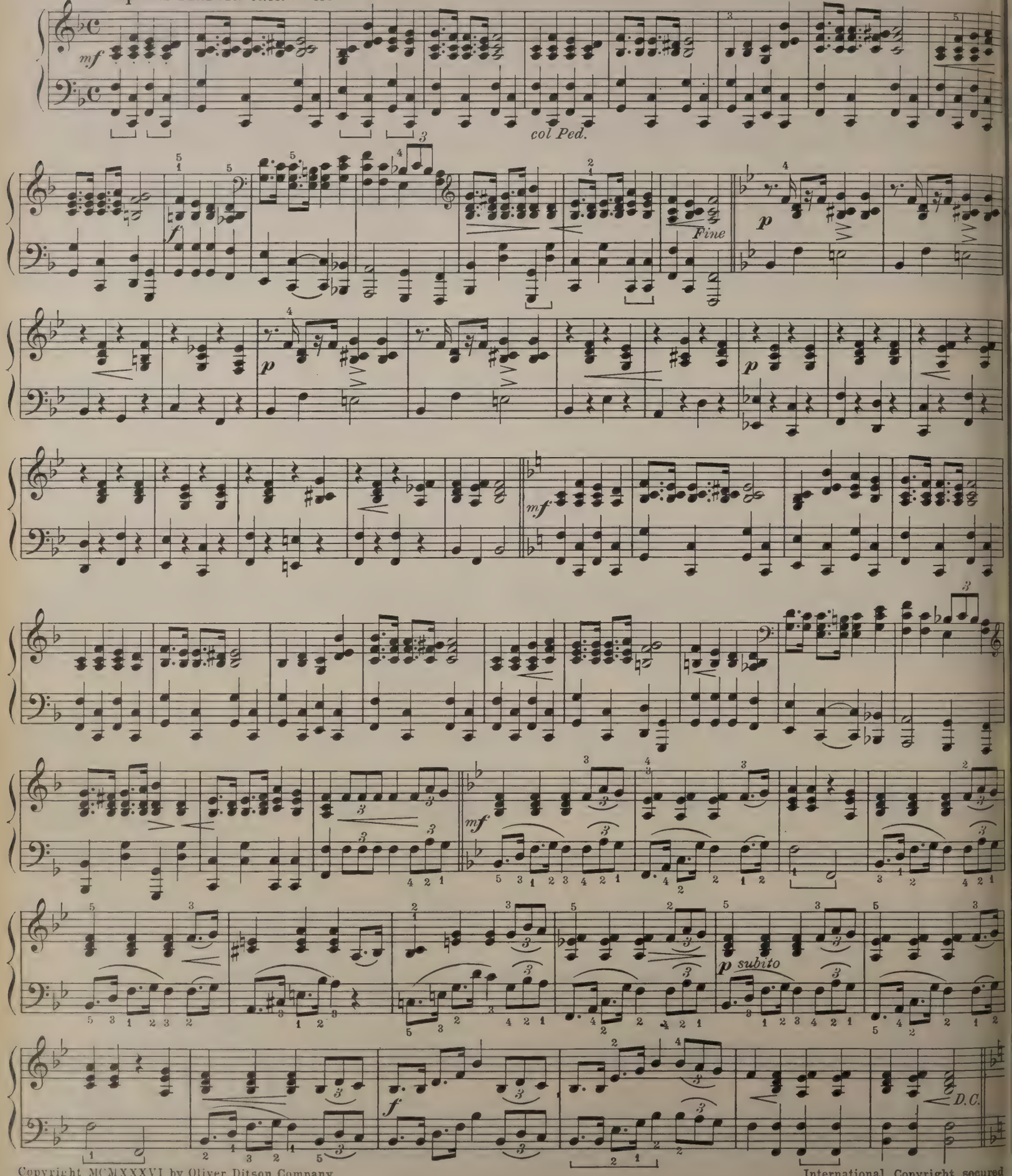
Copyright 1937 by Theodore Presser Co.
British Copyright secured

MARCH OF PROGRESS

FREDERICK A. WILLIAMS, Op. 155
Arranged by the Composer

SECONDO

Tempo di Marcia M.M. ♩=116



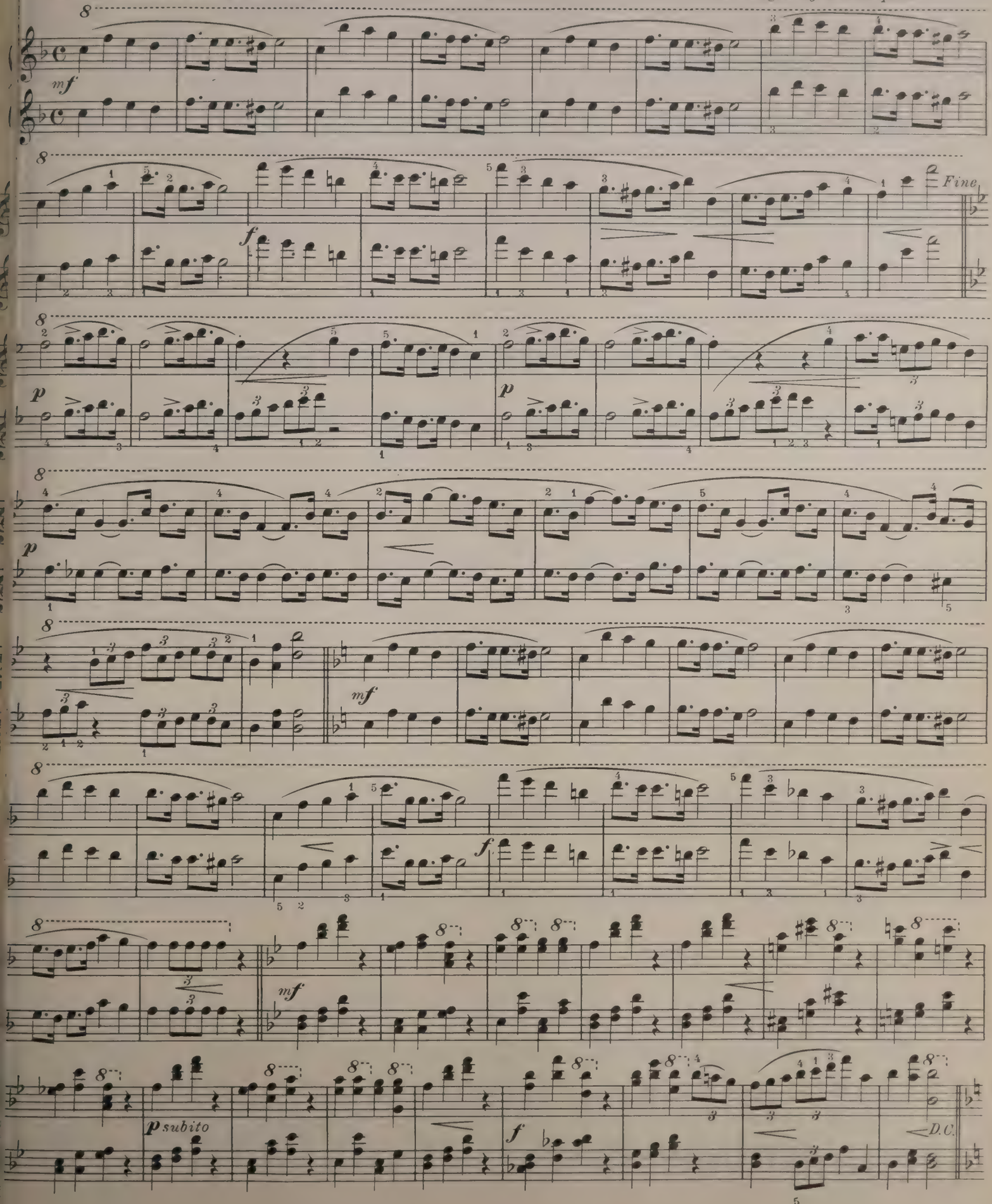
Copyright MCMXXXVI by Oliver Ditson Company
International Copyright secured

MARCH OF PROGRESS

Tempo di Marcia M.M. ♩=116

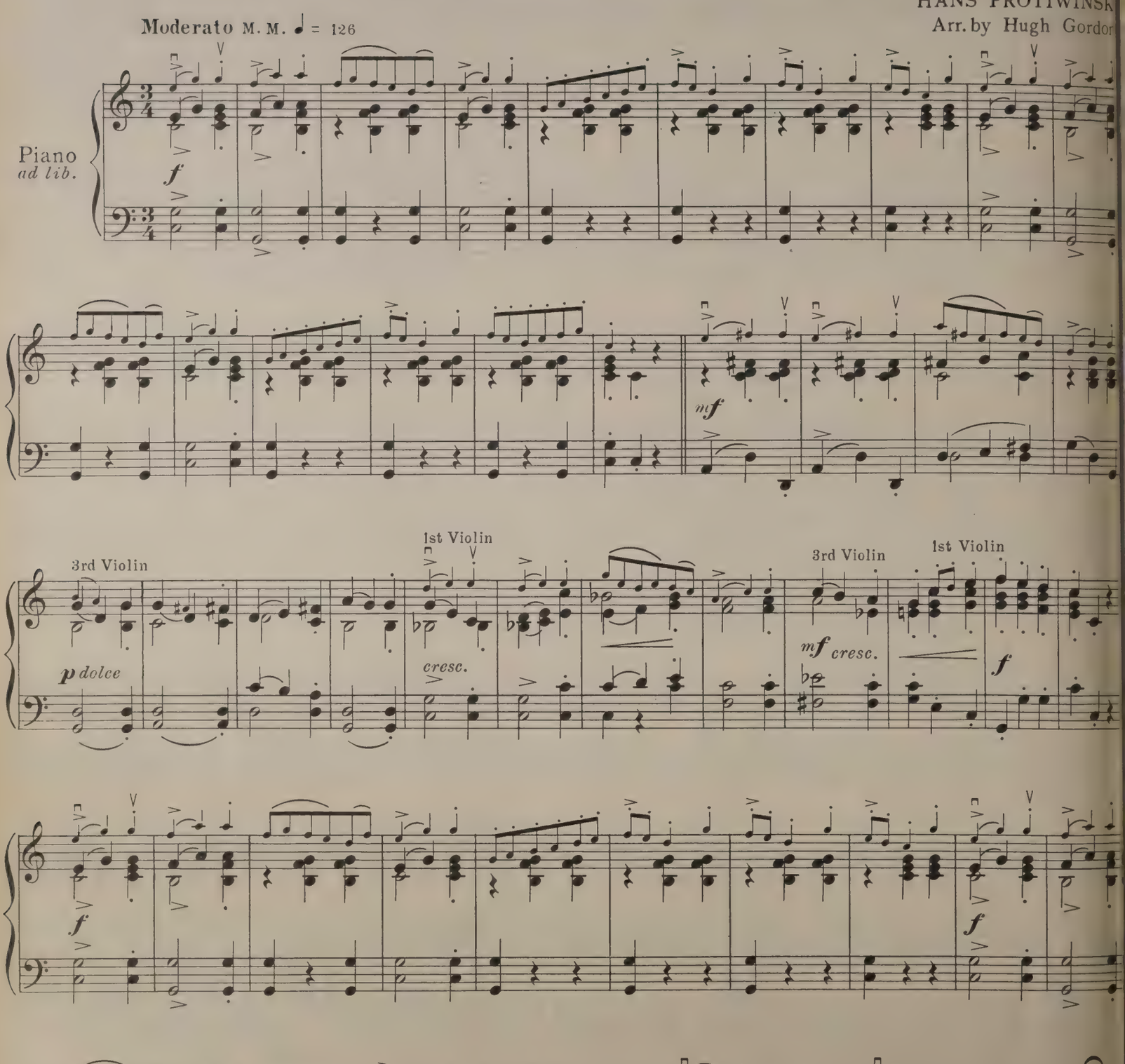
PRIMO

FREDERICK A. WILLIAMS, Op. 155
Arranged by the Composer

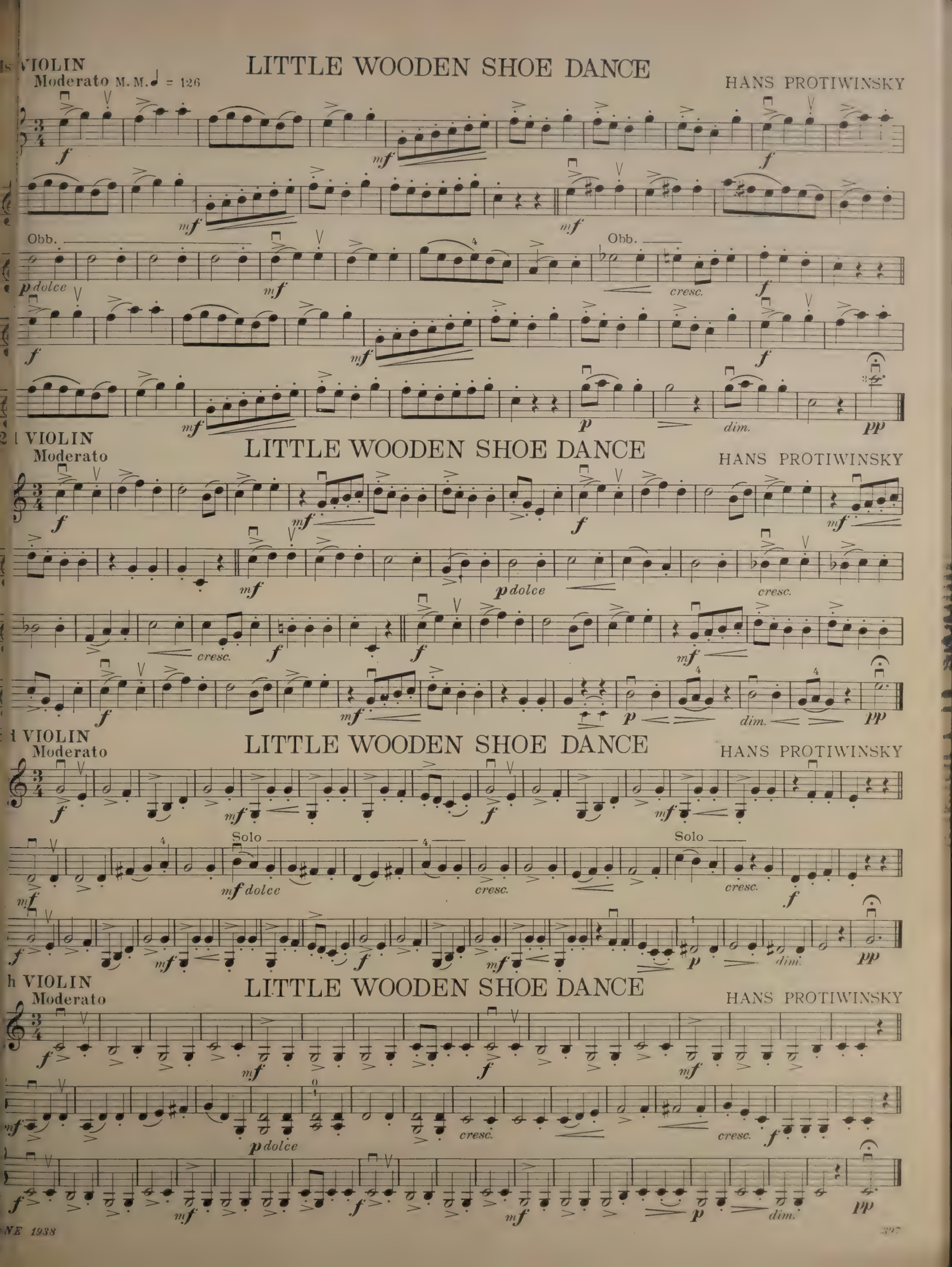


LITTLE WOODEN SHOE DANCE

HANS PROTIWINSK
Arr. by Hugh Gordon



Copyright 1934 by Theodore Presser Co.
British Copyright secure

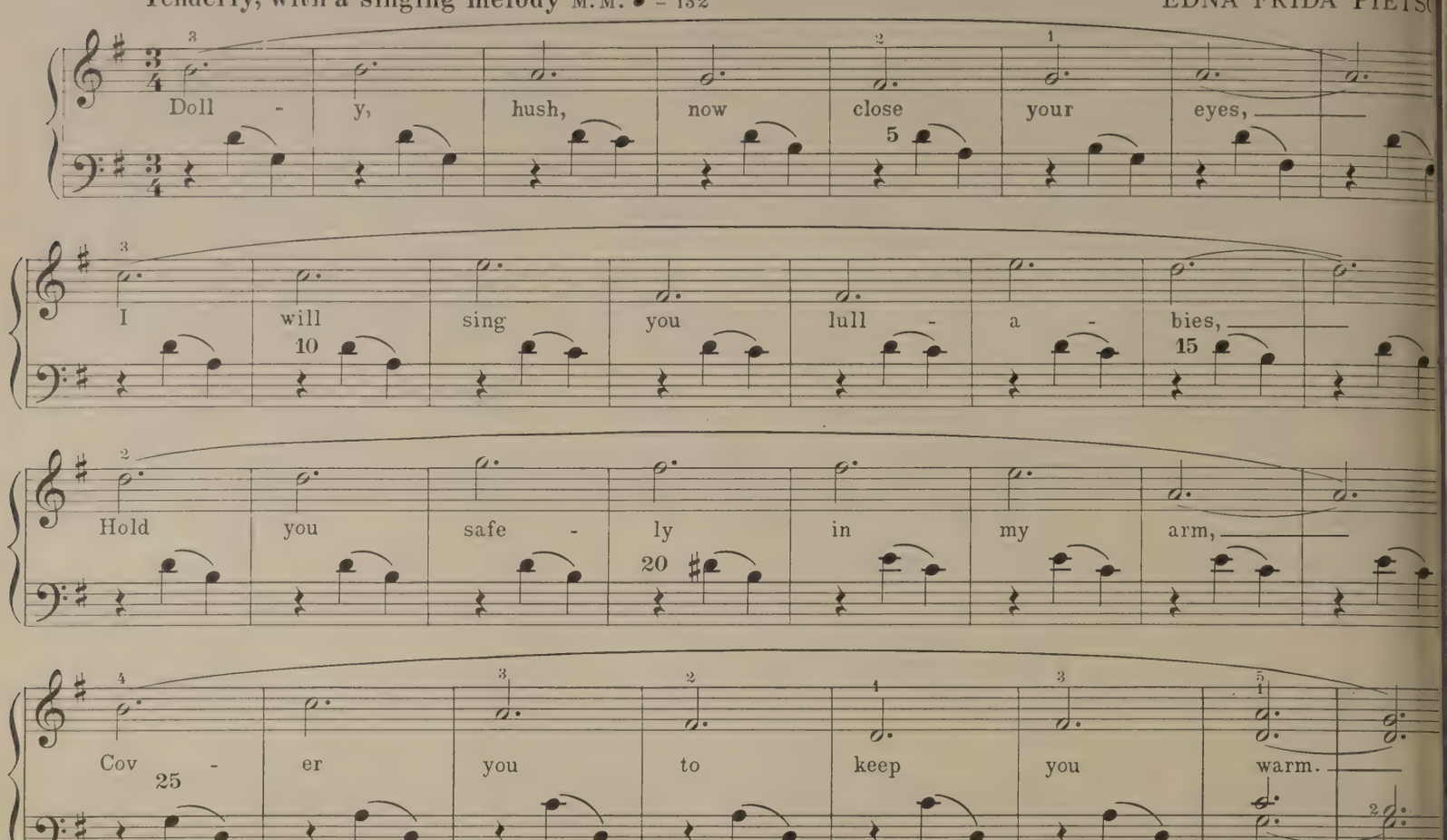

VIOLIN
Moderato M. M. ♩ = 126
LITTLE WOODEN SHOE DANCE
HANS PROTIWINSKY
Obb.
Obb.
cresc.
dim.
VIOLIN
Moderato
LITTLE WOODEN SHOE DANCE
HANS PROTIWINSKY
cresc.
dim.
VIOLIN
Moderato
LITTLE WOODEN SHOE DANCE
HANS PROTIWINSKY
Solo
Solo
mf dolce
cresc.
cresc.
dim.
VIOLIN
Moderato
LITTLE WOODEN SHOE DANCE
HANS PROTIWINSKY
p dolce
cresc.
cresc.
dim.

Grade 1.

DOLLY'S LULLABY

Tenderly, with a singing melody M.M. ♩ = 132

EDNA FRIDA PIETS(



Copyright MCMXXXVI by Oliver Ditson Company

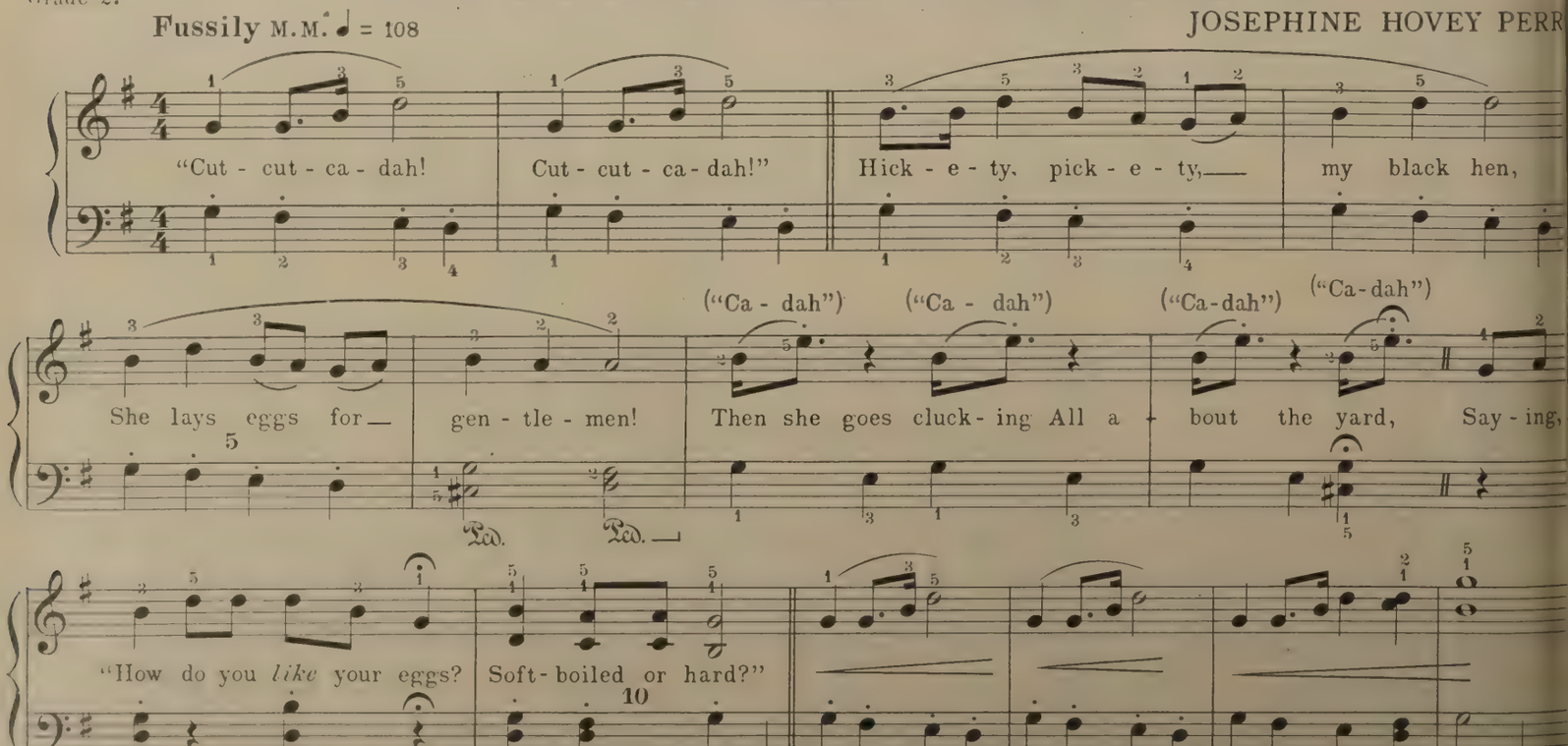
International Copyright secur

Grade 2.

HOW DO YOU LIKE YOUR EGGS?

Fussily M.M. ♩ = 108

JOSEPHINE HOVEY PERR



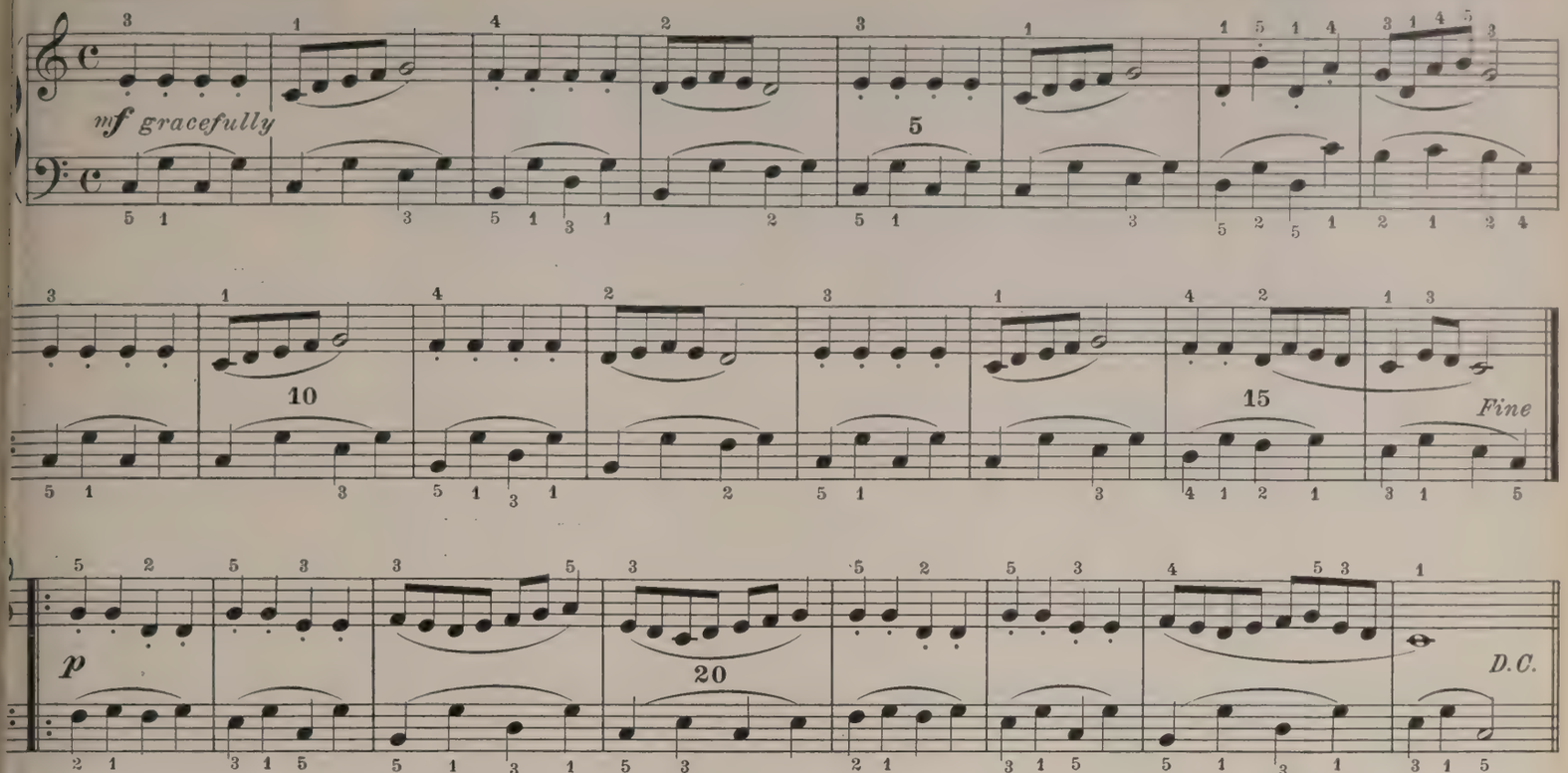
Copyright MCMXXXVII by Oliver Ditson Company

International Copyright secur

DANCE OF THE FAIRIES

Moderato M. M. ♩= 132

BERT R. ANTHONY, Op. 271, No. 1



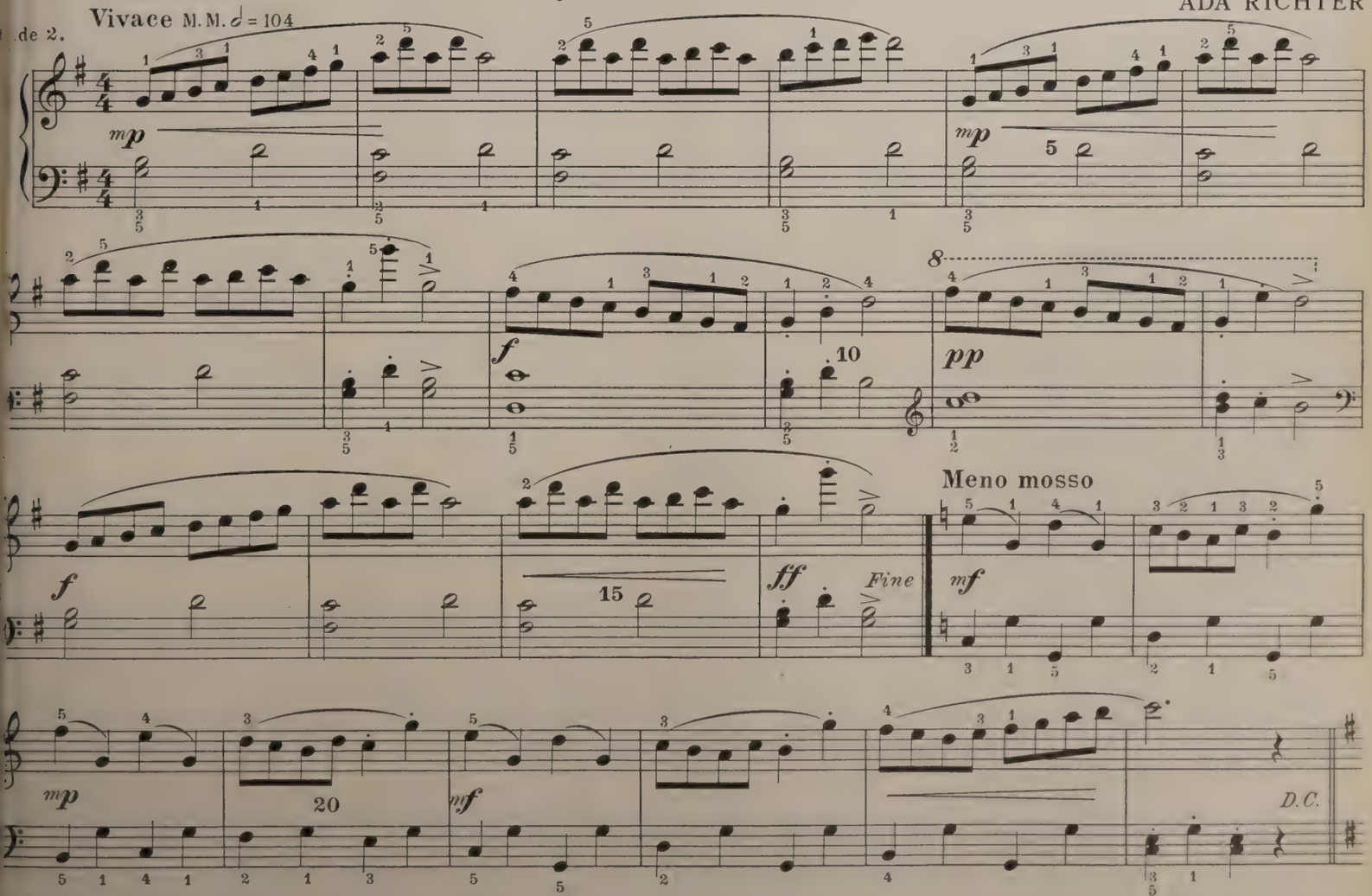
yright MCMXXX by Oliver Ditson Company

International Copyright secured

AQUAPLANING

ADA RICHTER

Vivace M. M. ♩= 104



pyright 1938 by Theodore Presser Co.

British Copyright secured

THE DUTCH TULIPS DANCE

Grade 2½

LILLIE A. HANSE

Gaily and precisely M.M. ♩=126



Copyright 1938 by Theodore Presser Co.

Printed in U.S.A.

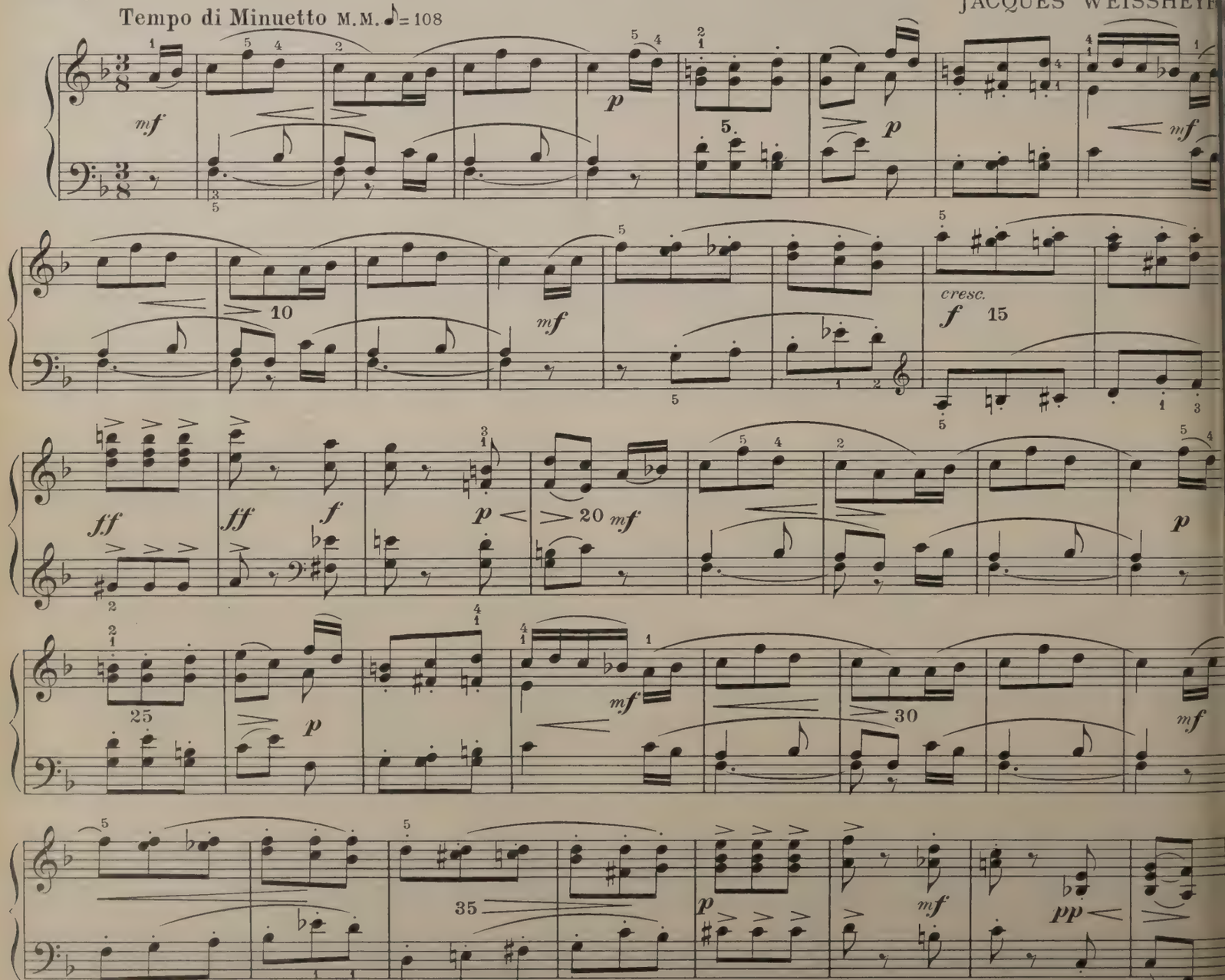
British Copyright secu

CHARMS OF A BYGONE DAY

Grade 2½

JACQUES WEISSHEYF

Tempo di Minuetto M.M. ♪=108



Copyright MCMXXVI by Oliver Ditson Company

International Copyright secure

ULBRANSEN
MINUETTE CONSOLE PIANOS
America's smartest piano fashions . . . Prices start at $280. . . Write for catalog
GULBRANSEN COMPANY
816 N. Kedzie Ave . . Chicago

Faust School of Tuning
...o Tuning, Repairing and Regu-
...g. Pipe and Reed Organ.
...er-Piano. Year Book Free.
...9 Gainsboro Street, Boston, Mass.

...ACH SWING PIANO
...achers: Make more money with this fascinating ...ew instruction book makes it easy. If we have ... in your city write for Teachers' proposition. ...ENSEN SCHOOL, 752 Kimball Hall, Chicago.

...nswering Etude Adver-
...sements always pays
...nd delights the reader.

SCHOOLS—COLLEGES

...VERSE COLLEGE SCHOOL OF MUSIC
...old A. Richey, Dean, Spartanburg, S. C.

... CONSERVATORY OF MUSIC
Galesburg, Illinois
Catalog Free John Winter Thompson, Dir.

...THWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, ...atic Art. Esther C. Benson, M.M., President ..., Mont.

...NANDOAH CONSERVATORY OF MUSIC
Courses leading to the ... and B. Mus. Ed. degrees. Rates reason- ... the heart of the Shenandoah Valley, Day- ...inia.

SPECIAL!
MAGAZINE OFFER

...e Etude Music Magazine
(ONE YEAR)

...AND your choice of any
... OF THESE PUBLICATIONS All For Only $3.25

(Above price does not include Canadian or Foreign Postage)

Place (X) before 3 magazines desired

( ) Better Homes & Gardens ..... 1 yr.
( ) Household Magazine . 2 yrs.
( ) Fact Digest ..... 1 yr.
( ) Pathfinder, (52 issues) . 1 yr.
( ) Boys' Life (For all Boys) 1 yr.
( ) Woman's World .... 2 yrs.
( ) Outdoors ..... 1 yr.
( ) Silver Screen ..... 1 yr.
( ) American Cookery ... 6 mos.
( ) Hunting & Fishing ... 1 yr.
( ) Popular Science Monthly ..... 6 mos.
( ) National Sportsman .. 1 yr.
( ) Parents' Magazine ... 6 mos.
( ) Young America for Boys and Girls .... 42 copies

Check, Clip and Mail This Block with Payment to:
...E ETUDE MUSIC MAGAZINE
712 Chestnut St., PHILA., PA.

A Rhythm Band for Mothers

By SARAH SIMKINS



When "Mother" took to Triangle and Tambourine

THE FEDERAL MUSIC PROJECT has reached out in all directions in its field and among its unusual achievements is a rhythm band for mothers in the downtown East Side, Stuyvesant House section of New York City. The Project has sent THE ETUDE the following human and amusing description of the meetings of the band:

"I play in a band and now I am a person," says Mama Abramowitz, as she relaxes after rehearsal of the Mothers' Rhythm Band at Stuyvesant Neighborhood House. "I wash the dishes and clean the house and teach my children to be nice. I go to their plays and watch them shine. But now I play in a band myself, and I am a person."

"We play high class pieces same as my Izzie plays," explains Mrs. Markowitz, adding proudly, "Our band plays Schubert's *Rosamunde* and Bach's *Musette*."

"We play the new songs too—the ones our children hear at the movies and on the radio," chimed in Mrs. Cohen enthusiastically, "like *Little Old Lady* and *Pennies from Heaven*."

The Mothers' Rhythm Band at Stuyvesant House is one of three similar groups taught by WPA Federal Music Project teachers. These older women find it a source of relaxation and interest to come to class and to get completely away from their household duties and responsibilities. They look forward to this weekly meeting with their musically minded neighbors, they pride themselves on being on time and on never missing class except under the most dire emergency. Woe to any mother who is so unprofessional a musican as to plead a "a headache" or that "Johnnie has a toothache." If a woman's duties cannot be arranged so that she has two hours a week for herself—well, she just cannot stay in a Stuyvesant House Mothers' Band!

The mothers themselves requested the formation of this group. They had been coming to concerts where their children played in rhythm bands and finally they decided that perhaps life really did begin at forty, and that they wanted to have a chance for musical recreation too. There are twelve in the present class, ranging in years from thirty to sixty. They have a two-hour lesson every Tuesday at 1:30 P. M. They occasionally give concerts at the settlement house and they are especially proud when they "dress up" in costume.

A member of the band declared to her teacher: "It makes me feel that life is not yet over for me," and she added in Yiddish, "I thought my brains had dried up—but now I know that I can still learn new things."

Katinka Stollberg, the WPA Federal Music Project teacher, started the group with simple folk songs, building up to such things as Sousa's military marches and the Strauss waltzes. Miss Stollberg lets them choose their own songs in the beginning. Often these Jewish mothers request peasant songs they sang in their childhood, *The Peddler* or *Stenka Razin*. But, whatever tune they play on their cymbals, tambourines and drums, they go back to their household duties refreshed and happier for the experience of making music together.

Great Music at Popular Prices

(*Continued from Page 372*)

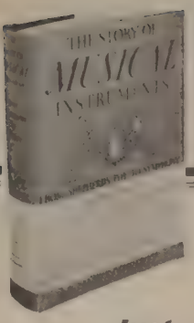
an idea of the support that may be expected, before any contracts are signed. I may say that our sixteen concerts ended with a very small deficit, notwithstanding the fact that the artists were paid adequate fees. Without their coöperation, however, we never could have launched our enterprise.

We did some newspaper advertising, of course, and in addition, made up our prospectus lists from among personal friends, serious music lovers, schools, organizations, civic groups, and the like. We met with encouraging response from the very outset. Everyone seemed interested in the dream idea of offering concerts that stressed nothing but the best, loftiest music, without frills or fanfare.

Smaller cities might do well to limit an effort of this kind to fewer than sixteen concerts. But the idea itself is enormously worth investigating. A first-hand acquaintanceship with the best music in the world, undertaken for no other motive than the sheer joy to be derived from it, is more than worth the experiment. And the result, I feel confident, will prove to others, as it has to us, that we have an affinity with the best. The truly beautiful in art always will have its followers.

* * * * *

"Interpretation demands something of the creative instinct. If you are a composer, you have an affinity with other composers. You can make contact with their imaginations, knowing something of their problems and their ideals. You can give their works color. *That is the most important thing for me in my pianoforte interpretations*—color. *So can you make music live. Without color, it is dead."*—Sergei Rachmaninoff.



Just out!
THE STORY OF
MUSICAL
INSTRUMENTS
by H. W. SCHWARTZ

THIS is the brilliant, dramatic story of the sixty-century evolution of musical instruments from Shepherd's Pipe to Symphony. It is filled with fascinating lore about instruments never before adequately chronicled.

DEEMS TAYLOR says: "I find it accurate, informative and so entertainingly written that it ought to have a very large lay public."

RUDY VALLEE says: "To understand the instruments that make our lovely and glowing orchestral colors possible, I cannot advise too strongly that you read this book. Certainly if you aspire to playing an instrument or leading an orchestra, it is priceless."

GLENN BURRS, editor of **Down Beat**, says: "Every amateur and professional musician should read it for it will give him a better understanding of his instrument."

Profusely illustrated with photos and line drawings. Price $3.50. At all booksellers. Published by DOUBLEDAY, DORAN—14 West 49th Street, New York

ROBBINS
MAMMOTH
Collection of Famous
PIANO MUSIC



JUST CONSIDER THESE FEATURES!

Contents include 77 complete piano numbers on 256 pages.

Includes such famous copyrights as "March Of The Mannikins," "Siboney," "Anchors Aweigh," etc.

Edited by Hugo Frey.

Price $1.00

ROBBINS
MUSIC CORPORATION
799 SEVENTH AVE. • NEW YORK



THE SINGER'S ETUDE

Edited for June by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



The Diaphragm in its Relation to Breathing

By WILLIAM G. ARMSTRONG

THE AIR STORING CAPACITY of the lungs is subject to the enlargement of the chest cavity; and this cavity is enlarged by the lifting of the ribs and the descent of the diaphragm.

The diaphragm is a thin, fibrous muscle which forms a partition between the chest of the heart and lungs and the contents of the abdomen.

When at rest, the diaphragm is similar in shape to the upper part of a half circle, the curve being downward. Its upper surface supports the heart and lungs, while its under surface rests upon the liver, stomach, spleen, and kidneys. As a deep breath is taken the diaphragm descends and flattens and the ribs lift, so that the chest cavity is made deeper by the descent of the diaphragm and wider by the lifting of the ribs.

Many students seem to think "diaphragm" spells "correct breathing;" believing that a great protrusion of the abdominal wall under the breastbone signifies breath storage. This is quite erroneous; and the habit is a vicious one.

When fully inflated, the total air capacity of the lungs in an adult of average height is about two hundred eighty-two cubic inches, with the extreme descent of the diaphragm accounting for only twenty-five cubic inches of the total. When the diaphragm descends, it presses upon the organs of the abdominal cavity, the liver and stomach being thus forced downward nearly three inches.

The point we wish to make clear to the reader is that the diaphragm is responsible for all downward pressure and that a great protrusion of the abdominal wall under the breastbone is not due to breath storage but to a relaxed and stretched diaphragm pressing downward and forward upon the above mentioned organs of the abdomen; for, when this action of the diaphragm is in evidence, the chest is flattened and the ribs lowered, hence only the lower extremities of the lungs are inflated.

And So Control the Breath

WHILE THE DIAPHRAGM assists in the enlargement of the chest cavity, its true function is expulsion, which expulsion engages the whole muscular system of the abdomen. Hence it should not be viewed as *the* organ of inspiration, but as *the* organ of expiration, or expulsion. Now, as controlled expiration is the basic principle of correct singing, we must learn to control the upward expulsive action of this organ. To this end we advise practice of the following exercises:

1. Secure a stout walking stick.
2. Grasp the ends of the stick.
3. Standing erect, with heels touching; and, without bending the knees, throw the body forward as if intent upon touching the floor with the stick, and at the same time clear the lungs of air.
4. Raise the stick slowly up, over the head, and down back of the shoulders, and while doing this, fill the lungs slowly through the *dilated* nostrils.
5. While holding this position, allow the intaken air to escape between tightly compressed lips, making an effort to prolong expiration.

Explanation: the lower ribs are raised through the elevation of the arms; the upper chest is expanded through the back swing of the shoulders; and the diaphragm is caused to descend by the slowly intaken air; while holding the stick back of the shoulders retains expansion of the chest and so concentrates action in the diaphragm, whose upward expulsive action is resisted by the tightly compressed lips resisting the outgoing breath.

Exercise No. 2:

1. Stand with the back to the wall, heels, base of spine, shoulders and head touching the wall.
2. Raise the arms, and clasp the fingers back of the neck, bringing the elbows in contact with the wall.
3. While holding this position, take a deep breath through the dilated nostrils.
4. Holding the breath taken, inhale and exhale twenty-five times through the dilated nostrils (similar to panting), directing the inhaled air downward and backward toward the spine and being sure that action of the abdomen is *inward* with *expiration*—which it commonly is not.

Explanation: The chest is expanded as in the preceding exercise, and the lungs fully inflated by the deep breath taken, hence any further expansion will be downward, and as the only possible downward expansion is that caused by depression of the diaphragm, the short breaths taken on top of that one which has already filled the lungs, actuate the diaphragm downward with the inhalations, and upward with the exhalations. In this way we are enabled to single out the diaphragm for special development: a very important consideration, because in seventy-five per cent of cases the physical state of the diaphragm at the commencement of study is anything but conducive to vocal support and propulsion. Students cannot give too much attention to the poise of the body; they should see to it that, whether standing, sitting, or walking, the shoulders are back and down, the chest elevated, and the abdomen flattened. By cultivating this most desirable body poise, and practicing faithfully the above suggested exercises, there need be no thought as to whether we are breathing diaphragmatically or otherwise; for we will breathe but one way—correctly.

The Entire Body in Use

HOWEVER, WE MUST NOT be content with development of the organs of respiration; but, on the contrary, we must develop the physique generally, and especially the general muscular system; because whatever affects the muscular system affects, directly, the vocal ligaments which, in truth, are parts of the muscular system. Then again, muscles themselves, when tensed, have tone, which may be heard in an increased "roaring" in the ear pressed upon a pillow when the jaws are closed tightly and opened; so that there is little question about well developed muscles playing a part in general excellence of vocal tone.

There is a peculiar quality of sound—we cannot call it tone—which illustrates well the result of inattention to general physical development. The sound to which we have reference is a nonresonant, "hooty," breathy one, and is attributed directly to a lazy nervous system whose indecisive impulses cause a relative laziness in the muscular system generally, and in the muscular mechanism of the vocal apparatus and the vocal ligaments as parts of the general muscular system. In such cases, only too common, the vocal ligaments are poorly approximated, or drawn together, and only partially tensed; the soft palate, which should be highly arched, is relaxed and lowered; the epiglottis leans lazily over the larynx; the chest is flattened and the abdomen protruded; and the whole aspect from palate to abdomen is one of physical lassitude.

The result of this impossible combination is that laziness of the muscles which brings the vocal ligaments together, tenses them, and shortens their vibrating length for notes of higher pitch. This makes impossible the essential adjustments, hence the vocal ligaments are forc breath pressure to vibrate throughou whole range while adjusted for no low pitch; and this, together with th eral muscular relaxation, causes the s to be nonresonant, hollow, "hooty," breathy, the latter, due to the esca breath between the poorly approxi vocal ligaments.

A few minutes devoted night and r ing to a single exercise will tone u most relaxed muscular system:

1. Place a pillow on the floor, ab two feet from a heat radiator, or ot heavy article under which can be the toes of both stockinged feet.
2. Sitting on the pillow, and w the toes under the radiator, fold arms and draw them tightly to chest.
3. Hold these adjustments wh lowering the trunk and head to floor ten times, with the neck k stiff; or, in academic phraseology, down and sit up with the toes un the radiator. Increase the number movements as the muscles become a customed to the exercise. Cease t exercise when the abdominal musc say so—which they will.

A little enthusiasm will often work ders; so do this exercise enthusiastic bearing in mind that singing is a phy effort.

Lessons Through Listening

In Which the Young Singer Learned from Hearing the Great Artist

By EDWARD ELLSWORTH HIPSHER

ONE OF THE MASTERS of that school of song which gave to the world those superlative artists of an era now almost a legend, when asked for the secret of the *bel canto* style in song, replied:

"When the tone is permitted to produce itself, then the singing may be said to fill the requirements of our bel canto *method.* Bel canto *simply means 'beautiful song.' Anything which does not contribute to beauty of tone, beauty of phrase outline, and beauty of interpretation of the spirit of the words, is not a factor in* bel canto."

For a few moments let this oracle now be kept in mind; and, as we review some experiences of the past, let us try to discover some lessons which may be learned from his wisdom. And, as a prelude, let us fill our minds with a consciousness of beauty in itself. Let us meditate for just a moment on the most beautiful thing we ever saw, the most exquisite rose we ever smelled, the most beautiful thought we have read in literature, and especially the choicest of moments in which we listened to the allurements of song.

For a full half century we have listening to the elect of vocal artist all the world; and, along with the ecst of those experiences, we have learned them some of our most valuable les even as one of less brilliant talent.

In those earlier years it was the inc parable Patti who set the standard of beauty, to which none other could to hope for a near approach. To un take to duplicate the scintillating perfe of her scales and trills would have as audacious as to attempt to turn inf ingredients into a superbly lustrous st of perfectly matched oriental pearls. simply defied imitation. And yet to heard her in the prime of that superl voice and of her charmful art was to sess for all time an ideal that coul none other than an inspiration. Such fect relaxation of the vocal mechan such spontaneity of tone production, such elasticity of *coloratura* left in the ceptive mind a model towards which might be a lifelong striving. Her art came at once the perfect lesson to

gent and sympathetic student and r.

a successor to Patti, perhaps the one most nearly approximated her art was ; but, though hailed as the "Second " there was a world of difference in types of perfection; and so the er singer became another lesson to tudent. The Melba tone lacked some- of the type of brilliance which had so distinctive of Patti, and which ed the public to fill the halls for her erable "Farewells" till one waggish go critic included this choice morsel series of verses inscribed to the *Diva:*

are thee well, and this fond linnet
Wishes now the truth to tell,
Whenever there is money in it
He'll come round and 'Fare thee well.'"

there was a lusciousness that be- d to the Melba voice that the sensitive never could quite forget. So velvety both attack and release that the sensation created was most unusually delicious.

Then there was our own superb Nordica, with a tone of such silvery clarity as could never be forgotten. And what a student and worker! Whatever she essayed became the polished gem. In this half century of recollections, her *Jewel Song* in "Faust" is the only one to be recalled in which that long trill on middle line B, and its succeeding scale flight to the octave above were done with an equal brilliance, in which neither left the other in shadow. What pity that her triumphs as the Wagnerian heroines should have been so great a task for an organ of such fragile beauty, so that a brilliant career was inevitably abbreviated. Another lesson to the thoughtful!

And thus we close just a few reminiscences which may inspire some reader to listen to the great artist with a little more sympathetic ear turned towards the retention of memories which may serve as stimulants in the development of a better art as life and experiences ripen.

Establishing a Routine of Practice

By SARA HALBE

MANY TIMES have you heard a young student say, "Well, I don't know what o after I've had my lesson. Just go next week I guess and do all those y exercises he tells me to." This may d like an immature person talking and a student old enough to consider in a us manner the science of learning to . But it has happened in my experience older students have actually confessed *lo not know how to practice."*

a teacher can work with a student has a good natural voice the ideal is to give a short lesson every day. young voice student can be confidently ed to practice alone. If one, two, or three lessons a week are agreed upon art with, even then progress is at first slow, and often pupils and their fam- become discouraged. But where money lessons is scarce, and distance from the io or other occupations interfere with ideal short daily lesson, there still may ound a way to show the beginner how stablish a routine of vocal practice that enable him to grasp what the teacher ying to help him to accomplish.

t the lesson, we go through the breath- exercises, the loosening-up exercises, exercises for placement and perhaps the nciation of sentences, explaining why and as we go along. At the end of the on I write out a small order like a or's prescription, such as:

ry Day
:30 A.M. Breathing exercises in bed, before rising.
:40 A.M. Secondary breathing exercises as per explanation.
1. After breakfast. The syllable *tay,* on descending scale (fifteen minutes), beginning on A and going as high and low as is comfortable to the voice. Sing lightly on the breath!
2. Hum on *Mm,* lightly, each note of the descending scale as above.

After Working Hours
15 min.
1. Fifteen minutes of study of No. 1 in exercise book.
2. Recite poem (as selected) for enunciation.

This is changed, of course, each lesson, according to the pupil's needs; but the main idea is that I actually write down just what the pupil is to do each day before his next lesson. He returns the written slip and we quickly review what he has done and go on to something increasingly difficult. The actual result is that he not only has a clear idea of what he has to do, but he also has established a routine of practice. At the end of a season of study, whether it be six months or a year, both teacher and student feel sure of what has been accomplished. It avoids the heartache that often comes and teaches through the realization that the possessor of a really beautiful voice is allowing it to fall into decay because of the lack of a proper knowledge of the science and art of singing; and it leads him into a knowledge of the proper processes of practice.

Colloquialisms and Abridgements in Singing

By WILBUR ALONZA SKILES

HE VERNACULAR is usually spoken in at t two ways—the colloquial and the as- ously dignified. The dignified should be l by the singer. He, who speaks or sings ne dialect of his neighborhood, has many ual shortcomings, and one of his fore- t characteristics is sure to be his care- substitution of vowels." This quotation, n a valuable article, "Mend Your Speech Mar Your Song" (by Grace Grove, in E ETUDE for March, 1933), should be norized by many singers.

Whether one sings in his mother tongue, nother language, all colloquialisms and dgements should be eliminated. They merely signs of the singer's laziness. It nly as vowels are given in definite form that they are of any use in a language. Without articulative ability and agility, and, above all, a good understanding of the vowel system of the language in which one sings, adequate progress in singing is impossible. Vowels are not "subject to change without notice," nor to whimsical transmutations any more than are the characters of our shorthand category. Thus every vowel should be made perfect in sound and shape, to insure against colloquialisms, abridgements and, of course, mediocrity in song; because, no matter how perfect and beautiful the tone be, if the vowel enunciation and consonant articulation are impoverished by such shortcuts, all grace, poise, beauty and charm of the song will be lost.

Earn A Teacher's Diploma
or
A Bachelor's Degree

Do You Ever Wonder

Why some teachers are more successful than others? Do you realize that those who hold the big jobs never cease to be students?

This is the age of specialization and the specialist is earning fully double or more the salary of the musician with only a general knowledge. Openings in the music field are growing very rapidly. More money is being spent every year for music.

Musicians who are using our Extension Courses as a means of going higher in their profession are making a great gain financially.

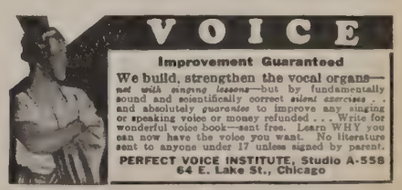
Prepare yourself for something better with one of the following courses. Study at your convenience by means of the extension method with a school of established reputation.

NORMAL PIANO, HARMONY, HISTORY OF MUSIC, ADVANCED COMPOSITION (credited towards the Bachelor's Degree), STUDENTS' PIANO, VOICE, PUBLIC SCHOOL MUSIC, EAR TRAINING and SIGHT SINGING, VIOLIN, CORNET, MANDOLIN, GUITAR, BANJO, REED ORGAN, TRUMPET, CLARINET, PIANO ACCORDION, SAXOPHONE and Choral Conducting.

Write for complete information. Check course in which you are interested. We will be glad to send sample lessons without obligation to you.

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-119, 1525 E. 53rd Street, CHICAGO, ILL.





HARMONY BY MAIL
A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.
Small monthly payments. Send for particulars.
Music composed to your words.
HARRY WOOLER
1116 Elmwood Ave. Buffalo, N. Y.

TEACHERS DO YOU WANT MORE PUPILS?
If so write for our plan.
Instructor George C. Webb, 326 West 113th Street, New York City, writes; "I heartily endorse and recommend your plan to all progressive teachers."
NATIONAL MUSIC STUDIO
CHARLESTON, W. VA.

INCREASE YOUR INCOME!
Easily—Substantially—Pleasantly
— Take Subscriptions for —
THE ETUDE MUSIC MAGAZINE
— *Write for particulars* —
A712 CHESTNUT ST. PHILADELPHIA, PA.



* * *

"It is highly desirable to want to aspire to leadership, but it is more important that one is worthy of leadership."—John Philip Sousa.



THE ORGANIST'S ETUDE



It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself

Chorale Prelude Voluntaries

By CHARLES N. BOYD

THE CHIEF OBJECT of the organ voluntary in the church service is to prepare the minds of the congregation for the service which is to follow. As such, the voluntary is an integral part of the service, and should so be regarded by organist, clergyman and congregation. There is a story about Saint-Saëns, dating from the days when he was organist at the Madeleine. To one of the clergy who reproached him for the serious character of the organ preludes, and suggested a much lighter and more secular type, Saint-Saëns replied that "as soon as the service becomes like the opera I shall be ready to furnish appropriate music." That is the nub of the whole question—appropriate music.

Fortunately there is no lack of it for service preludes. The ancient plain song melodies have furnished themes for a great number of organ pieces which are appropriate for both Roman Catholic and Protestant churches. Guilmant wrote a number which are easily procurable and as a rule not difficult to play, and he is only one of many who have provided such organ compositions.

Of German Origin

THE EARLY GERMAN ORGANISTS were fond of basing organ pieces on chorale melodies, and from the sixteenth century onward the German organ literature is crowded with examples of this form of composition. Of course the culmination is Bach, to whom the chorale prelude made an especial appeal. One can easily imagine the devotion with which he treated those favorite melodies, such as *Deck thyself, dear soul.* His method was apparently to take from the hymn a stanza that appealed to him most strongly, and to make the prelude a meditation on that verse. Sometimes this policy has made Bach's treatment of the melody hard to understand, as in cases such as *Sleepers, wake, a voice is calling,* where Bach's music seems to have little in common with the title; but this prelude was not based on the first verse of the hymn. The variety, richness, and sympathy of Bach's preludes are known to only those who make them a special study.

Reger and Karg-Elert are two modern Germans who have been notably successful in writing chorale preludes, and each is represented by large groups of such compositions. The small group which closes the list of Brahms' compositions should never be omitted from any list of chorale preludes. But the main difficulty in using this music for organ voluntaries in average American churches is that the congregations do not know the chorale melodies, with the possible exception of *Ein feste burg;* and so, while the music may be churchly and appropriate, it lacks the d appeal which ensues when the famil words are recalled by the *cantus firm*

Coming to the modern hymn tunes English speaking people, we find a m less extensive class of resultant or music than that which is based u Gregorian melodies or chorales. Unf tunately, many of the composers who dertake to develop hymn tunes do so variation form, such as Spark's w known piece on *Jerusalem, the Gold* This form is more apt to lean towa concert music, and is not nearly so app priate for church service use as the t prelude based on the hymn melody. C English friends are beginning to accun late a fair repertory of true preludes, a some American composers are represent by publications in this class. It is to hoped that more of our serious musicia will be attracted to composition of t form. No service prelude can be m desirable than a well written piece ba on a hymn melody which is familiar to t congregation, and which makes a dou appeal, by both melody and words.



GREAT ORGAN IN BOSTON MUSIC HALL

This was the first organ of the grand type erected in the United States, and it was the most famous organ on our continent until the one in Cincinnati Music Hall challenged its supremacy. It stood in Boston Music Hall, which was the home of the famous Boston Symphony Orchestra till the modern Symphony Hall was built in 1900 and the historic old Hall demolished.

Doubling the Melody

SOME of the most charming effects in c chestral music are obtained by the playi of a melody in octaves by different instr ments. Haydn was partial to doubling violin melody with a bassoon an octa lower, to quote a classic example; and i numerable combinations of this sort a found in earlier and later composers. A equally good effect may be obtained organ music by the judicious use of t 16′ and 4′ couplers, and the study of th application is to be recommended. Even a two manual organ, it is possible, in pla ing a solo on one manual, to brighten by using the 4′ coupler to the accompan ing manual. On the other hand, a melo which is thin, or a solo stop which is t light, can be "backed up" by using 16-foot coupler on its own manual, or playing an octave lower than written a adding the four-foot coupler. A rich effe (which should not be overused) is obtain by using a soft manual stop with bo four foot and sixteen foot couplers draw on the same manual.

Leading Congregational Singing with the Organ

By MILTON R. GILSTRAP

MUCH THAT HAS BEEN WRITTEN on the subject of playing for church singing has entirely missed the main point to be considered; that is, the making of the singing itself more effective. The organ and the organist have no other work during the singing of congregational songs, than to help the singing, and the organ does this in two ways. First, it furnishes a background for the singing, and adds color, and in a measure harmony, that the voices cannot supply; and second, it supplies leadership for the singing. It is this leadership that we wish especially to consider.

Rhythm is of the utmost importance. Accurate time is generally essential; rhythm, always. Actually, the time markings were put in the music only to indicate the rhythm; and it is the rhythm, the regular, recurrent pulsations of the music, that give it life and vitality.

Hymn tunes fall generally in two classes of rhythm. The vigorous, energetic type is well illustrated by *O Come, All Ye Faithful,* and *A Mighty Fortress is Our God.* These call for a solid, vigorous rhythm, an unmistakable leadership; but a choppy touch is both unnecessary and unpleasant. Something approaching very close to legato can be used, but the separate chords must be distinct and plain. Above all, show no doubt or hesitation.

The More Tender Type

THE LOVELY Christmas carol, *Away in a Manger, No Crib For His Bed,* is a fine example of the gentler, swaying rhythm. It, and others like it, must also be played with certainty and precision, but without the "thump, *thump*" one has a tendency to use in the more energetic music. It will be found that a lighter rhythm is as effective for leading in its place, as a heavier rhythm.

Tempo is only a little less important tha rhythm. Some consider a fairly fast *temp* essential to life and vitality. In this th are mistaken. A satisfactory rhythm w give life to slower music. Most of the co gregation have untrained voices, and t rapid a *tempo* puts them at a disadvantag besides spoiling the effect of some of t grand old hymns, and detracting from th reverent attitude desirable in the churc It takes nice discernment to avoid playin too slowly, so that the singing drags spite of anything, and still not playin rapidly enough to damage the singin While maintaining his position of leade

...e must continually "feel out" his ...ation, and in a sense follow them, ... he is dominating their singing at ...e. The music must be, above all,

...Help; Do Not Disturb

...UCH VOLUME should one use? That ... mostly on the congregation. ... to carry above the singing, cer... but, for pity's sake, do not try to drown out the singing. You might succeed. One can not well sing while the organ is making so much noise he cannot hear his own voice.

Just a word, in closing, about registration. If some of your leading voices have a tendency to flat, use some of your more brilliant stops. It will help keep them up to pitch. And be careful with your mixtures and couplers. If you have a large crowd singing well, you can use them more liberally.

The Church Organist's Repertoire Index

By HOWARD VERNON RUSTIN

... common experience for an organ... have difficulty in recalling a certain ... that was last played. Not wishing ... at too often some date the music ... use. This plan works quite well ... has all sheet music. However, if ... music is in collections, one will be ...pt to find a number of pieces in ...r more different books. If a piece ...d in only one book, repetition is ...t to result.

... seldom wish to repeat oftener than ... year, and I have many collections, ...I simply dating my music quite un... ...tory and so evolved this so simple ...

...ure some 3 x 5 cards and start an ... Do not try to index all your music ... outset. Include pieces only as they ...ayed. It will be a surprise to find ...quickly the index will grow. And ...nvenient it at once becomes.

... out a card for each service, with ...e, hour, character if other than regular, and a list of numbers played. These "service" cards will of course be kept in chronological order. Now make out another card for each piece. The composer's name (last name first) should be in the upper left hand corner. The name of the composition and the opus number should be in the right hand corner. The rest of the face of the card should indicate the page and the volume where the music can be found. Any special note regarding the piece may also be recorded. The reverse side of the card should be reserved for the dates on which the number is played. These "composition" cards would best be filed alphabetically according to the composer's names. Then all the cards containing the same composer's name should be arranged similarly according to the name of the pieces.

Some may find the "service" index an unnecessary adjunct to the "composition" index, but most organists will find that its advantages will more than repay the few moments consumed in their preparation.

Tuners or Voicers

By CHARLES N. BOYD

ORGANISTS complain about the in... ...ent on which they have to play, and ... it as hopeless because of its tone, ...in reality a competent voicer might ...ch to remedy the conditions. Every ... pipe possesses some characteristic ...such as flute, string, diapason, reed, ... on, regardless of its quality.

...ortunately many organ tuners are not ...s, and pay little attention to the ...g of the pipes they tune. This con... persists indefinitely, from the instal... of the instrument. Every organ ... receive its final voicing in the room ...o occupy. If this is properly done, ...is a careful adjustment of the in... of each stop with a view to its ...g qualities, or to its use for solo ...ompaniment.

...oorly built pipe cannot be made into ...d toned example, but it can be made ...rrect interval and put in tune. An organ which may have been satisfactory at installation can also deteriorate through improper treatment. It is therefore important that the caretaker of the organ should be an able voicer as well as tuner. Such a person is able to maintain the relative intensity of the various stops and is often able to improve conditions materially.

Even a comparatively small organ is a complicated mechanism and should have proper care. There is no reason why an organist should put up with a silent key or be deprived of the use of one or more stops for months in succession. Such a condition on the home piano is unthinkable, to the musician at least, but rather common on church organs. The organist should not be backward in insisting that the instrument should be always in playable condition; and, for the sake of the congregation as well as himself, the organ should be kept in the best possible tonal repair.

Make Memory Your Servant

By D. R. ADAMSON

...ONDAY MORNING, try to recall the ... that were used the previous day, ...names and numbers, then try to play ...from memory. It is surprising how ...ingers will gravitate to the right ...s, if put to the test—but, do not do ...sting before the congregation.

...tinued practice of this sort, through ...eason, will give you a stock of hymns ...ou can play off, if not note perfect, ...st sufficiently accurately for ordinary ...ses.

...n, with the development of memory along these simple lines, comes the unfolding of ability along parallel lines.

Is it not ridiculous for a man, expecting the respect of his choir to have to hunt up a book, when suddenly asked to play *Auld Lang Syne?*

Can you recall, instantly, the names of all the members of your choir—last names, first names or both as needed?

Try going over them at a steady but increasing pace during your rest moments, while riding on trains, and at other odd times.

SHERWOOD Summer Courses Begin



JUNE 27th

Combine Vacation and Study in Cool, Lake-side Chicago

There's still time to enroll for these low cost summer courses under Sherwood's faculty of 75 artist-teachers!

With other ambitious students and teachers from all parts of the country you will study hard and accomplish much. But life won't be all work. You'll find time to enjoy the many cultural and recreational opportunities of this great lake-side metropolis . . . operas and symphonies "under the stars" at Ravinia and in Grant Park . . . land and water sports of all kinds . . . plays and art exhibitions . . . world-famous museums.

Private instruction in piano, voice, violin, organ, cello, wind instruments, theory, composition, dramatic art and dancing. Special short-term classes in 50 subjects, including piano normal class, teaching repertoire, class piano, master classes in violin and voice, public school music, conducting, theory, composition, microphone technique, and many others.

Dormitory accommodations. Certificates, diplomas and degrees awarded. Send for catalog and all-expense estimate.

SHERWOOD MUSIC SCHOOL

410 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS

Institutional Member of the National Association of Schools of Music

Cincinnati CONSERVATORY OF MUSIC

Established 1867

America's Oldest Independent School Devoted Exclusively to Music and Allied Arts

A complete school of Music, Dramatic Art and Dancing. Courses lead to degrees.

Registration:
September 8, 9, 10
Classes Begin: September 12

Special Students May Enter at Any Time.

Write for catalog

2650 Highland Ave.
Cincinnati, Ohio

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF *Music*

offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., B. M. E., Ph. B., and M. M.

A Professional School with University Prestige

A faculty of National and International Reputation

The Department of Drama offers a 3-year Course in Acting Technic, Production, Rehearsal and Performance, Interpretation, Voice and Diction, Eurithmics, Makeup, History of the Theatre, Electives.

Address Registrar for Bulletin

DePAUL UNIVERSITY
Room 401, 64 E. Lake Street, Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art
Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 574 Kimball Building, Chicago

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

GUY MAIER

offers Study-Vacation classes for
PIANO TEACHERS AND STUDENTS
in
ASHEVILLE, N. C.—August 15 to 19
and
HOT SPRINGS, ARK.—August 22 to 26

Two hour daily lectures in Teaching Materials and Technic: fee $25.00

Also private lessons and repertoire classes.

From October 1, 1938, to June 1, 1939, Mr. Maier will accept a few pupils for lessons in Zurich, Switzerland. Information concerning special rates for steamer, board, room and lessons, upon application.

For further information address
411 Lenawee Drive **Ann Arbor, Michigan**

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing"
Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, — California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

PRIVATE TEACHERS (Mid-West)

ROY DAVID BROWN
Pianist and Teacher
assistant and successor to Emil Liebling
612 Fine Arts Building, Chicago, Illinois
Telephone Webster 4937

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Teacher of Voice
Pupils Accepted
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York — Tel.: GRamercy 5-6392

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK
In order to afford teachers the opportunity to make contact with prospective students, this directory has been established as an inexpensive advertising medium. Detailed information will be supplied on request.

RAOUL COUYAS
Dramatic Tenor
Pupil of Com. Alfredo di Martino
Pio di Pietro, Rome
Alessandro Bonci
ONLY SERIOUS PUPILS WILL BE ACCEPTED
Tel. Traf. 7-2189—201 West 77 St.
New York City

MARGARET HENKE
Oratorio and Concert Soprano
Teacher of Singing: Bel-Canto, Phonetics.
Overexerted Voices accepted.
610 Riverside Drive
New York City — AUdubon 3-1910

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.
Pupils accepted during Summer. Credits for degrees granted.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

GEORGE S. MADDEN
Scientific Mental Art of Singing
Singing a mental study not a mechanical one as is taught today.
1425 Broadway — New York City
Pen. 6-2664

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private-lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., — New York
Tel: COLumbus 5-2136

Study Modern Popular Piano Playing with
HENRY SCOTT
Famous Screen and Radio Pianist—Teacher
Courses in Swing—Harmony—Orchestrations.
PROFESSIONAL PREPARATION
Telephone Cathedral 8-8821 or write
130 Morningside Drive — New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September
Apply Now

ORGAN AND CHOIR QUESTIONS
Answered

By HENRY S. FRY, Mus. Doc.
Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. We have an organ in our church that has to be pumped until we are exhausted, and even then we can use but very few stops, as the instrument does not seem to hold wind. Would you advise getting an electric motor, and where can one be purchased? Or, what is the remedy?—G. E.

A. From your description it seems to us that what is required is the repairing of the bellows or installing new bellows equipment. The installation of an electric motor probably would not correct the trouble. With the bellows in good condition, a motor can be installed if desired.

Q. May I please have a list of names and addresses of Reed organ makers?—O.B.

A. We are sending you information by mail.

Q. Will you give your opinion of enclosed specifications "A", "B" and "C"? Suggestions and comments will be appreciated.

A. In specification "A" care will have to be exercised in selecting "Full Organ" ensemble, as four 2-2/3′ and four 2′ stops might produce an excess amount of upper work for an instrument of its size. We should prefer to have the Cornopean extended to include Clarion 4′. There seems to be a generous amount of flute tone with very little string tone. Why not eliminate one of the 8′ flutes and include a Vox Celeste to be used in connection with the proposed Salicional? In specification "B" we suggest the same extension of the Cornopean to include Clarion. We also feel that one independent pedal stop, at least, should be included. In specification "C", as you suggest a Swell to Pedal coupler will be useful, if space and expense will permit. We think this specification includes three ranks of pipes and a Pedal Bourdon of 12 pipes. The pedal department includes a Rohr Flute, which we cannot explain unless it indicates a separate set of pipes, or that part of the Gedeckt rank consists of Rohr Flute pipes. The 2-2/3′ and 2′ stops of Great and Pedal should be derived from the Salicional—not from the Diapason set. The latter arrangement would produce stops that would be too loud for upper work.

Q. I am thirty-seven years of age and have been studying organ for nearly two years, but have never had real piano training. I have studied sixty-six pieces, one of the last being Boëllman's "Suite Gothique." Do you think it is worth while for me to continue, at my age? Where can I get a two manual reed organ, with pedals, for my home, and what would be the cost? How much room would be required? Will you suggest some organ numbers for Palm Sunday and Easter—also prices?—M. C. R.

A. While, of course, real piano training would be an advantage, we see no reason why, under the circumstances you name, you should not continue your organ work. We are sending you information relative to organs by mail. For Palm Sunday you might use *Palm Branches*, by Faure; and *Pâques Fleures*, by Mailly. For Easter you might make a selection from the following: *Jubilate Deo*, by Silver; *Dawn*, by Jenkins; *Easter Spring Song*, by Edmundson; *Alleluia*, by Diggle; *Risen Christ*, and *A Short Postlude for Easter*, by Hosmer; or *Toccata on "He is Risen"* (Neander), by Candlyn.

Q. Is it practical to place an amplifier on the outside of our church, to amplify and throw outside the building the music of the chimes?—F. T.

A. Amplification of chimes is possible, and has been done in a number of churches. Information is being sent you by mail.

Q. Our church is interested in purchasing a small pipe organ. The church is not very large and space is limited. Will you furnish me with the names and addresses of builders of small pipe organs? Kindly suggest a good organ instruction book for a beginner on the organ.—L. A. M.

A. Information relative to builders of small pipe organs is being sent you by mail. For an instruction book we suggest "The Organ," by Stainer-Kraft.

Q. Will you give me a specification for a two manual organ to cost approximately $3,000? What would you suggest for $5,000? Would you recommend a straight organ? What would you consider a fair price for a rebuilt organ of ten sets of pipes and of fourteen sets of pipes?—E. W. R.

A. The following specifications can be built for approximately the figures you name:

$3,000

GREAT ORGAN

Open Diapason	8′	61 Pipes
Stopped Flute	8′	73 Notes
Dulciana	8′	85 Pipes
Flute	4′	73 Notes
Dulciana Octave	4′	73 Notes
Octave	4′	73 Pipes
Dulciana Twelfth	2-2/3′	61 Notes
Dulciana Fifteenth	2′	61 Notes

SWELL ORGAN

Bourdon	16′	97 P
Stopped Flute	8′	73 N
Salicional	8′	73 P
Vox Celeste	8′	61 P
Flute	4′	73 N
Salicet	4′	61 N
Flute Nazard	2-2/3′	61 N
Piccolo	2′	61 N
Cornopean	8′	73 P

PEDAL ORGAN

Bourdon	16′	44 P
Flute	8′	32 N
Bourdon Dolce	16′	32 N
Dolce Flute	8′	32 N
Dulciana	8′	32 N

$5,000

GREAT ORGAN

Open Diapason	8′	61 P
Dulciana	8′	85 P
Harmonic Flute	8′	85 P
Harmonic Flute	4′	73 N
Dulciana Octave	4′	73 N
Octave	4′	61 P
Dulciana Twelfth	2-2/3′	61 N
Dulciana Fifteenth	2′	61 N
Twelfth	2′	61 P
Fifteenth	2-2/3′	61 P

SWELL ORGAN

Bourdon	16′	97 P
Stopped Flute	8′	73 N
Salicional	8′	73 P
Vox Celeste	8′	61 P
Geigen Diapason	8′	85 P
Flute	4′	73 No
Geigen Octave	4′	73 No
Salicet	4′	61 No
Flute Nazard	2-2/3′	61 No
Piccolo	2′	61 No
Oboe (or Vox Humana)	8′	73 Pi
Trumpet	8′	73 Pi
Clarion	4′	73 Pi

PEDAL ORGAN

Open Diapason	16′	12 Pi
Bourdon	16′	44 Pi
Flute	8′	32 Not
Bourdon Dolce	16′	32 Not
Dolce Flute	8′	32 Not
Dulciana	8′	32 Not
Trumpet	8′	32 Not
Clarion	4′	32 Not

In the Great Organ of the latter specifica we suggest the addition of a mild string t stop—which can also be duplexed as an a tional pedal stop. We also recommend a se expression box for the Great Organ. T may be additional expense for these feat

We prefer a "straight" organ where en money is available to cover the cost, but w there is a comparatively small amount to be spent, we do not object to some uni tion and duplexing. Where these features included in above specifications the "Notes" is used instead of "Pipes." We can intelligently name an estimated price fo rebuilt organ, as we are not familiar with ditions as to the extent of the rebuilding so forth.

Q. Do you think fifteen years of age young to begin the study of the organ? I studied for six years and have had three y of harmony and composition with ear trai in school. Do you recommend pedal boards tached to the piano? Are they expensive? the custom of the organist to give his offe at the end of the service, or in monthly ments? Is it considered good taste to use Gedeckt 8′ with the Oboe? Also how is twelfth (2-2/3′) used? Our swell tremu affects the Great also—should that be so? W do you think of "The School of Organ Play by Barnes, for beginners? Would you rec mend anything else for beginners?—H. A. V

A. Fifteen years of age is not too yo to begin organ study, if the person has good piano training and has a facile fi technic. Pedal boards attached to a piano very useful, especially where an organ is always available. The expense will be the of the pedal board—secured from some or builder, plus the cost of installation, wh may vary. We suggest that the piano keybo be coupled to the pedals one octave lower. do not know of any particular custom in giving of the organist's offering. The use of Gedeckt with the Oboe is a matter of pre ence, and depends also on the quality of Oboe stop. The Twelfth stop produces an o tone, and is useful in ensemble combinati If a soft Flute Nazard, it can be used in c bination with other stops for solo effects. Swell tremolo should not be effective on Great, unless some of the stops are borro from the Swell. If Swell to Great couple "on," the tremolo, if used will be effective any Swell stops coupled to Great. While usually use "The Organ" by Stainer, for ginners, the work you mention is an excel one and we know of no reason why you sh not use it.

CHOOL OF MUSIC
THE UNIVERSITY OF MICHIGAN
mplete curricula leading to degrees in
ranches of Music. Faculty of distin-
hed artist teachers. Concerts and May
ival by world's greatest artists and
anizations in Hill Auditorium seating
00. Chorus of 350; student symphony
hestras, glee clubs, bands, etc. Recitals
h week on $75,000 organ.
Eight Weeks
Summer Session
June 27th to August 19th.
CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

TROIT INSTITUTE OF MUSICAL ART
AN'S FOREMOST OL OF MUSIC
Institutional Member of the National Association of Music Schools. 34th year. All branches e and Dramatic Art. Many free advantages. of 84 artists. Accredited Teachers' Certificates, s, and Degrees. Desirable boarding accommoda- or Catalog and View Book.
H. B. MANVILLE, Bus. Manager
Dept.2—52 Putnam Ave., Detroit, Mich.

DENISON UNIVERSITY
CONSERVATORY OF MUSIC
GRANVILLE, OHIO
iberal Arts College with Music Majors
A.B., Mus.B. and P.S. Music courses
For catalogues, address
Karl Eschman, Director

BALDWIN-WALLACE
CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)
iated with a first class Liberal Arts College. and five year courses leading to degrees. Faculty Artist Teachers. Sixth Bach Festival, June 10 11, 1938. Send for catalogue or information to:
BERT RIEMENSCHNEIDER, Dean, Berea, Ohio

LAWRENCE COLLEGE
CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Carl J. Waterman, Dean
rses in piano, voice, violin, 'cello, organ, theory, blic school music and choir directing leading to helor and Master degrees.

The Revised and Enlarged
NNING COURSE OF MUSIC STUDY
Warren Carrick, International Dean, appointed by Mrs. Carre Louise Dunning, originator.
al Classes for teachers will be conducted by the ining Faculty Normal Teachers throughout the United States and Canada
For dates and information address
40 S. E. 68 Avenue, Portland, Oregon

UNNING NORMAL CLASSES
New York City
Mrs. Laud German Phippen, Normal Instructor appointed by Carre Louise Dunning, originator.
Dunning Course of Music Study
Pre-school through High School Age
Prepares for College Entrance
tes: Dallas, June 11; New York, July 7; Waco, August 1.
SPECIAL 1938 PRICE
For information address:
3508 POTOMAC AVE., DALLAS, TEX.

KATHERINE CAREY
Successor to MRS. BABCOCK'S
NTERNATIONAL MUSICAL
nd EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
negie Hall, New York Tel. Circle 7-2634

HE NEW YORK VOICE FORUM
2nd Summer Session—July 31-August 14
iscussions and Demonstrations of Voice ethods, Old Italian, Modern Scientific, New- t Psychological Teachings. Voice Training r Children. Representative Teachers.
Write for Circular
LOUISE WEIGESTER, Director
60 West 73 Street New York City

lviene MASTER SCHOOL OF THE Theatre
4th Year) 3 in 1 Course—Stage, Screen, Radio—A solid foundation e logical essentials of acting in conjunction with professional theatre training while learning.
appear in full length plays, a week in each. Drama, Dance, Vocal or Acting, Teaching, Directing. Graduates: Fred Astaire, John na Merkel, Lee Tracy, Louise Latimer.
or Catalog write Sec'y T. Schubert, 66 West 85th St., N. Y.

Make THE ETUDE Your Marketing Place
Etude Advertisers Open the Doors to Real Opportunities

THE ACCORDION DEPARTMENT

The Accordion Glissando

By PIETRO DEIRO

As told to ElVera Collins

GLISSANDOS ON THE ACCORDION are quite effective, and may be perfected easily by a little concentrated practice. Many of the standard classics, as well as modern arrangements of the semiclassics and popular songs, contain *glissando* passages.

It is suggested that the student employ the use of the *glissando* only where it is indicated in the music; for, if exaggerated, it loses its effectiveness. Many professional orchestras and radio performers insert it according to their judgment when playing novelettes and popular songs.

Both in our practice and in our finished playing of the *glissando*, let us keep in mind its true definition; it is taken from the Italian word which means "sliding". When properly executed, the effect is a very brilliant scale played exclusively on the white keys. The beginning and ending note, or notes, may be on the black keys, but the actual sliding is done on the white keys.

The following practice material will be found helpful to those who wish to perfect the *glissando*. No accompaniment is to be played so the entire attention may be devoted to the right hand. Begin each exercise with the bellows in a closed position. Open them very gradually and evenly, using only the amount of air necessary to produce a smooth passage, as in this quotation from *Quick Silver* by Deiro.

Ex. 1



The single note *glissando* is begun with the finger bent into a definite hook, with the wrist raised higher than the normal position. The keys must not be pressed down to the full extent of the action, but only sufficiently to sound the *glissando* notes. As the hand ascends, the wrist resumes its normal position, giving impetus to the speed of the finger. When the *glissando* is climaxed by a chord (as shown in Ex. 1), the fingers required in playing the chord must be prepared, during the last half of the *glissando*, by spreading them into the intervals of this chord. *A piacere*, in the example, indicates that the speed of the *glissando* is at the liberty of the performer. The second finger is used for the single note *glissando* ascending, while the thumb is used for the descending. The actual gliding over the keys is done on the surface of the finger nail.

In the double note *glissando*,

Ex. 2



the third finger will be employed the same as in the single note *glissando*. The thumb, however, must be bent away from the hand in the ascending *glissando* and bent into the palm when descending. This is to avoid stubbing the thumb between the key which is depressed and the succeeding key which is still up.

If the double *glissando* begins with a comparatively long tone (first measure of Ex. 2.), the keys are struck with the normal action but must be slightly released before the *glissando* is begun, to avoid any cumbersome effect. In the second measure, both the thumb and third finger are pointed away from the wrist and, as the notes are quite short, the key action should be only sufficient to sound the two tones.

The triple note *glissando*

(*Continued on Page* 420)



FAMOUS AMERICAN ACCORDION PLAYERS FORM AN ASSOCIATION

Here is a group of famous players who met in New York, in March, and organized an Association. It includes several of our most famous players of the instrument. Top line (left to right): Gene Von Halberg, Joe Biviano; middle row, Anthony Galla-Rini, Charles Magnante, Pietro Deiro, and Charles Nunzio; bottom row, Pietro Frosini, Abe Goldman, and Sidney Dawson. Pietro Deiro, editor of the Accordion Department of The Etude Music Magazine, was elected president of the new organization.

IT'S New! IT'S Different!
THE 1938 MODEL
BRINDISI



• Before you invest—investigate. See the latest creations of world-famous Italian craftsmen. Thrill to the smart modern lines of the 1938 BRINDISI. Marvel at the depth, the richness, the brilliance of its tone. Observe how readily it responds to your every mood. And then prepare for a real surprise when you learn its moderate price. To expand your musical joy—for greater fun, profit and popularity—send in the coupon today.

BEFORE YOU BUY ANY ACCORDION *Investigate*

TONK BROS. CO.
623 S. Wabash Ave., Chicago
Please tell me where I may see and play the 1938 BRINDISI Accordions.
Name.....
Address.....

GREAT MUSIC IS EASILY RECOGNIZED



The Second Victor Herbert Song Album
ONE DOLLAR
(Just off the Press)

CONTENTS: I'm Falling In Love With Someone, Tramp! Tramp! Tramp!, The Isle Of Our Dreams, To The Land Of My Own Romance, All For You, Neapolitan Love Song, My Dream Girl, At The Rainbow's End, When You're Wearing The Ball And Chain, Love Laid His Sleepless Head.



PATHWAYS OF SONG I-IV By Frank La Forge and Will Earhart



Four Volumes—High and Low Voice—$1 ea.
Classics and folk songs presented with suggestions for artistic interpretation useful for beginner and concert artist.

Lockhart Piano Method
An entirely new and effective approach to the teaching of piano.
I II III IV
75¢ ea.



M. WITMARK & SONS
NEW YORK

The Music of Tomorrow
Novelty Piano Solos
RAMPAGE by Arnold Schwartzwald
BLARNEY by Belle Fenstock
Remick Music Corp. New York



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE



It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

The Hardanger Violin

By OTTO RINDLISBACHER

NORWAY HAS DEVELOPED not only a music peculiarly its own, with rare and ornamented themes that show the character of its people, their peculiarities and temperament, but also a number of odd instruments. One of the most popular is the Hardanger eight string violin, which is still played extensively by the peasant folk. Its music has an exquisite charm, which has tinged the work of most Scandinavian composers.

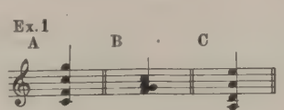


A. Front View of a Hardanger Violin. B. Side View of a Hardanger Violin.

The instrument originated in the district of Hardanger, from which it derives its name. Four of the strings are identical to those of an ordinary violin while four others are added beneath the fingerboard, where they were probably first placed as an experiment toward improving the tone. These strings vibrate in sympathy with the tones produced on the top strings.

The neck of the Hardanger violin is from one to two inches shorter than that of the usual violin, thus allowing a higher tuning of the upper strings, namely, G, C, F, C, as in Ex. 1A (reading downward), a comparative violin tuning, except that the fourth string is tuned one step higher. The under strings are tuned C, A, G, F, as at B. To adapt the regular violin for playing Hardanger music, tune it as at C.

Ex. 1



With this peculiar combination of tuning the most natural keys for perfect vibration are C and F, the under strings filling in the chords and harmony with natural sympathetic vibrations.

The people in the hinterland of Norway have led a more isolated existence than those in any other part of the country, and naturally they have retained many picturesque customs which have long since vanished from the more accessible parts. Though now found in all parts of the country, the instrument is confined more commonly to five districts—Hardanger, Hallingdal, Voss, Waldris and Telemarken.

Mylnarguten, the world's greatest exponent of this class of music, lived in Telemarken. Ole Bull, one of the few to gain the confidence of Mylnarguten, and who was himself an expert player of the eight string Hardanger, was greatly influenced by the wizardry and fantastic execution of this mountain dweller. It is said that Ole Bull offered, in vain, large sums to induce Mylnarguten to accompany him on concert tours.

The *Slaatter*, or old original compositions, are of the fantastic or descriptive type, and have been handed down from generation to generation. Many of these pieces have the weird effect of the Scotch bagpipe intermingled with oriental strains, with turns, trills and embellishments added and built up on the melody until they eventually become the most important feature of Hardanger music. Odd numbers in measures almost become the rule rather than the exception. Many of the pieces have now been transcribed and published, playable on either a regular or Hardanger violin, as this *Springar* by Mosafinn.

Ex. 2



Disregard the special tuning and read the notes as in ordinary violin music.

One type of this music is known as "ghost" or "Spirit" dances; and for these pieces the tuning somewhat deviates from the conventional. This *Halling* by Hans Skutle is played with the tuning indicated for Example 2.

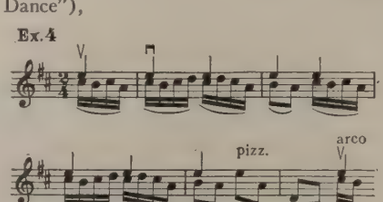
Ex. 3



In some instances the first string is tuned one step lower, the third a step higher, while the under strings are tuned to corresponding chords.

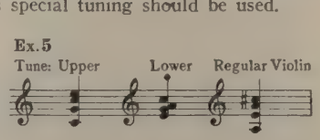
In the following *Halling* ("Ghost Dance"),

Ex. 4



this special tuning should be used.

Ex. 5



Some of the best players use a b from two to eight inches longer tha violin bow. Ole Bull was among those w preferred to use a long bow.

In the most mountainous, rock ribbed isolated sections, a sturdy Norseman sit for hours with his Hardanger, liste to the waterfalls, the singing birds or soft murmuring breezes through the pi interpreting in almost minute detail, symphony of nature. Or in his lo mountain hut, a dream of weird happ ings inspires him at any hour to another "spirit" melody to be preser and presented to subsequent generati

A peasant wedding is an occasion greatest importance, and festivities of last for several days. The wedding pa which goes to church, either on horseb or in vehicles, is always preceded by Hardanger fiddlers. After the church ce mony, the party in colorful costumes the district, returns to the bride's home further festivities, which often include s eral days and nights of dancing. Here Hardanger musicians and dancers al display their real talents. The skill a dexterity of the hilarious dancers usually stimulated by competitive conte and small prizes for the best execut of the Springdans and Halling. In danci the Halling it is not uncommon for dancer to leap to a height of eight nine feet from the floor and touch a b or other prize with both feet, and then return to the floor within a small mark circle.

Some years ago groups of Hardang violinists made successful concert tours America, and a number of recordings we taken. Just recently a special program the United States was broadcast fr Norway, in which their best players to part.

Once heard in the native mountain lan played on a beautifully carved and pe inlaid instrument, the listener will forev remember the old Hardanger violins a their music of such unusual charm.

Thus Norway has given to the musi world a unique instrument as well as t two great composers, Grieg and Sindi with their nationalistic individuality.

How to Buy a Violin

By FRANK W. HILL

SO YOU BOUGHT a violin! You just walked right in and asked for one and paid your money as if you were buying a loaf of bread. Well, it is too late to do anything about it now, but the next time ask your teacher's advice first. There are a number of points to be considered in the purchase of a violin, and expert advice is really necessary in order to assure the purchaser of receiving full value for the amount spent.

Where to Buy

IN ORDER TO SELECT a good violin you should deal with a violin firm or a music store of such size that the violin department is reliable and ably represented. The average small music store is more concerned with other lines of music, whereas the violin maker and the violin shop takes pride in both the quality of their instruments and the satisfaction of their customers, upon which their reputation is based.

Then there is also a distinctly personal element in dealing with the violin shop which imparts a pride of ownership and assurance of future interest. Naturally the firm should be a well established, reliable one. Curiously enough, a good violin dealer often seems reluctant to part with his instruments; and, as if they were pet dogs, he is interested in knowing about you as a customer, and if you will take good care of them. Another advantage of well known violin stores is that most of them are willing to accept, at any future time, and at its initial cost, a violin they have previously sold you, as part payment toward a better instrument.

Beware of the "friend" who has a violin to sell you at a "real bargain." You are not concerned with what he paid for the instrument. Market values change with the passing of years. We have yet to see an attic relic that was worth half the price asked. Such violins are always badly in need of repair and adjustment, and until this is done—by an experienced craftsman—th cannot be judged. There is also an o theory that an instrument, after having la in a dusty box for a few years, has great increased in value. Most dependable viol firms are glad to lend you two or thr instruments to try for a few days witho obligation; and, if they know your nee and tastes, they will coöperate so that be you and they will be more satisfied wi the final decision.

How Much Will it Cost?

OF COURSE the answer to this question d pends largely on how much money y wish to invest in your violin.

For a beginner we advise a violin priced no less than fifty to seventy-five dollars. ry obviously a two hundred dollar violin ll be inevitably more satisfying. There cheaper instruments available if finances thus limited. However, the beginning dent soon outgrows the tone quality of inferior violin and becomes dissatisfied th its tonal limitations. The best plan is procure a fair instrument, and to exange it for a better one as you make gress. Most violin firms are willing to cept monthly payments, if desired.

It might be well to mention here that a od bow is essential to good musical perrmance, regardless of how fine the violin ay be.

Selecting the Violin

OLINS ARE FINISHED in many different olors, ranging from a light yellow through brown and reddish brown almost to a ack and often to a brilliant red. You may ve a preference but not a choice. If you ve a particular aversion to a certain nish, start your selection by eliminating at one. The factor of color should be very refully considered because to play your iolin enthusiastically you must literally fall in love" with it, and this is difficult its color has no appeal to you.

Concerning the choice between an old iolin and a new, recently made instrument, ur advice is that, if a beginner, you buy a ew violin and leave the old models till you ecome more skilled and can judge tone for yourself. This, however, is more or less a matter of opinion, always remembering that old violins are usually more expensive.

And now for the most important factor: the quality of tone. First, you must know that, whereas a violin may have a good tone or a bad tone, there are different types of "good" tone. Is your need for a brilliant, loud quality or a subdued but sweet timbre? Do you prefer the round, mellow Italian tone or the rich, frank brilliance of the German models?

If you are a violinist, play the instrument not for five minutes but for several days, until you are familiar with all its whims and secrets. Listen to it played by someone else; compare it, if you choose, with other violins; hear it in a large room and a small room, and, if possible, hear it played by several persons, as each different touch changes the tone quality. A violin may have a fine tone which may be hard to produce. Then again a violin may seem very sensitive and "play" easily, but the tone may lack body and carrying power. A good instrument has an even tone quality on all strings and, if properly adjusted, it should respond easily to the bow, with no evidence of tightness or hardness.

Buying a violin should be an event in your musical career, whether it is your first instrument or whether you have owned several before. Enjoy the event as an interesting and educational undertaking; and, once you have your violin, take pride in it and be happy in its music and its beauty.

Violinists, in Varied Veins

By ARTHUR TROOSTWYK

A WISE old sage, many moons ago, broadcast to the world for its consideration the true assertion that a word to the wise s sufficient.

It is the wise violinist or player of a stringed instrument who refrains from doing this or that to his instrument in the hope that he will better it.

There have been probably thousands of widely advertised "improvements" upon almost every part of the violin, but it still remains as it was when it reached the climax of its evolution from the earlier types of its family.

If your instrument is to "sound":—

Do not fasten the chin-rest any tighter than is absolutely necessary. If the pressure from the chin-rest is too great it will result in the bending or breaking of the top and sides:—

Do not ever try to fit pegs yourself. If you do, the inevitable result will be that they will not fit, and the likelihood will be that the sides of the scroll will split:—

Do not put rosin on a peg to make it hold. Pegs with rosin on them can not be made to turn smoothly.

Do not neglect to make sure that the bridge is standing upright before tuning. If you neglect doing so, you will be obliged to buy many new bridges.

Do not, when a bridge breaks, go to a drug or department store and buy a five or ten cent bridge and think that you can fit it and obtain good tonal results. Take it to a repairer who will set the bridge in its proper place.

Do not think that a cheap string will serve the same purpose as one of better quality. It will not. There is just as much difference in the quality of gut strings as in the quality of broadcloth.

Do not use strings which are too heavy, under the impression that they will last longer, or will produce more tone. The extra strain applied to bring the string up to pitch is apt to snap it sooner than if the string were thin.

Do not imagine that anything in the nature of grotesque fittings will cause your violin to play by itself. Buy as good a violin, new or old, as you can afford. Practice, practice, and practice until mistakes become the exception. And do not worry because yours is not a Stradivarius. You will be able to play just as well, if you will remember that most of the great violinists, during their early years, played on much cheaper violins and this did not handicap their playing in later years.

Etude's Musical Tour Progresses

(*Continued from Page* 385)

be eagerly anticipated is a visit to the handsomest and largest music hall in the world—the Radio City Music Hall where guests will enjoy a magnificent stage show, a premiere performance of a leading motion picture, the famous ballet, and last and best of all, superb music by Erno Rapée and his symphony orchestra.

Negotiations are also under way for such events as a trip through Rockefeller Center, the "city within a city" which is one of America's most exceptional sights, a musical show in one of New York's great theatres, or possibly a Gilbert & Sullivan Operetta, if a performance is going on at that time. A special program of carillon music from the famed carillon of the beautiful Rockefeller-sponsored Riverside Church, and perhaps a trip through the Church itself or through Grant's Tomb, which is just opposite on Riverside Drive at one of the most picturesque spots on the Hudson River. You may also be guests at a big broadcast, depending upon what is available at that time.

Hence you may gather that this will be the event of events for a musical vacation in 1938. Send in the coupon and join the happy hundreds of musical enthusiasts and their families who will be taking this superb trip.

Trial

The Etude Music Magazine

Theodore Presser Co., Publishers

3 MONTHS • FOR 35c

June, July and August Issues

[A ONCE-A-YEAR "GET ACQUAINTED" OPPORTUNITY FOR ALL MUSIC LOVERS]

Canadian Postage 10c Extra

For a Limited Time Only!

Offer

Here is an easy, inexpensive way to introduce the delights of THE ETUDE to your pupils and musical friends. For only 35c we will enter a three months trial subscription and send the June, July and August issues to anyone not already on our list. Clip the ad if you wish or simply send us 35c with the name and address of each subscriber.

THE ETUDE MUSIC MAGAZINE
1712 Chestnut St., Phila., Pa.



LEHTO HAND MADE SUPER VIOLINS
Best Since Stradivari

I built my violins all by HAND, like Stradivari did, out of the finest, old wood money can buy. My varnish is the result of life-long tireless research and rivals the varnishes of the Cremona Masters. Beautiful in appearance, magnificent in tone—the kind of violin you have longed to own—For all artists. Descriptive catalog free

JOHN G. LEHTO, *Master Violin Maker*
935-14TH, SAN PEDRO, CAL.

DISSATISFIED WITH YOUR VIOLIN?

Is the tone too harsh? Too shrill? Too dull or too weak? Would you like this faulty tone permanently eliminated and replaced by a voice that is resonant, sweet, and clear as a bell? Then WRITE ME TODAY—ask about my guaranteed low-cost Revoicing Service, with a free shipping box easy to pack. No charge for minor repairs or adjustments! Scores of Etude violinists are smiling these days over faulty violins that I have Revoiced for them.

If you prefer to buy another violin, ask about the FRASER—unsurpassed in beauty and tonal qualities.

CHELSEA FRASER, 2025 STARKE, SAGINAW, MICH.

Special Credit On Henning Violin



DEEP - MELLOW - SOULFUL

For a limited time you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument; made possible by our many years of experience in violin making. Satisfaction guaranteed.

Write for Information

GUSTAV V. HENNING
301 Fischer Studio Seattle, Wash.

"VIOLINS"

An interesting Monthly Publication by Violin Expert
25c per issue—$2.50 per year

E. N. DORING, P.O. Box 73, Evanston, Illinois

Paganini

CONCERT NUMBERS
for the Violin
(With Piano Accompaniment)

CAMPANELLA
Rondo from Concerto II
Key of D Grade 4 Price, 85c

WITCHES' DANCE, Op. 8
(*Le Streghe*)
Key of D Grade 4 Price, 75c

CARNAVAL DE VENISE, Op. 10
Key of A Grade 4 Price, 75c

CAPRICCIO, No. 9
Transcribed by Albert Spaulding
Key of E Grade 4 Price, 60c

CAPRICCIO, No. 13
Transcribed by Albert Spaulding
Key of B-flat Grade 4 Price, 50c

CAPRICCIO, No. 24—Theme and Variations
Transcribed by Albert Spaulding
Key of A Minor Grade 4 Price, $1.00

Oliver Ditson Co.
Theodore Presser Co., Distributors
1712 CHESTNUT ST., PHILADELPHIA, PA.

★ **SEND FOR YOUR FREE COPY TODAY!**

Just out **— the latest issue of the BAND WORLD . . . that swell new magazine for musicians and music lovers. If your dealer doesn't have it, send in the coupon for your FREE copy. No obligation.**

IN THIS ISSUE: "HE MEN AND MUSIC", by the Editor of Esquire "MY STRAD AND I WITH TOSCANINI" by Mischakoff "MUSIC IS IN THE MOVIES!" by Jane Withers.

Lots of pictures and many other features. Get your copy today — quantity is limited!

Band World, 309 S. Wabash Ave., Chicago, Ill.
Please send a free copy of the Band World to:

NAME_____

ADDRESS_____

CITY & STATE_____

Instruments I Can Play_____

My Favorite Music Dealer Is:_____

Master Piano Class

Conducted by

Moriz ROSENTHAL



September 7 to September 22

in the Summer School branch of the Franz Liszt Academy at No. 7 Eleventh Avenue, Longport, N. J.

● Mr. Rosenthal's Master Piano Classes will include ten sessions of two hours each. These periods are so arranged that those registering for the classes will have the major portion of each day free to enjoy the beauties of the Atlantic seacoast in early September. There will be dormitory accommodations offered at a very low fee. College credits with certificates will be granted.

Madame Hedwig Rosenthal, pupil of Leschetizki and Rosenthal, will accept voice students during this special pre-season Master School. **Dane Gordon** (pupil of Ysaye) will conduct a course in graded violin methods. **Dorothy Johnstone Baseler** will give instruction on the harp.
Assisting Mr. Rosenthal will be **Toska Tolces**, pupil of Emil Von Sauer and Rosenthal, Theory and Harmony; and **Constance Henry Beauer.**

SCHOLARSHIPS
Mr. Rosenthal will award one free scholarship, and some partial scholarships will be granted to a limited number of those who establish a meritorious rating.

For particulars address:

FRANZ LISZT ACADEMY

Main School ● State Chartered

Constance Henry Beauer, Director

MEDIA, PENNA., R.F.D. 2

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Study in a Musical Center

R. F. B.—In order to fit yourself for playing in a first rank symphony orchestra, as a violinist or viola player, I would advise you to enter a good conservatory or college of music, in one of the larger American or European cities, and to study thoroughly under a good teacher. Also join the student's orchestra, which usually is a feature of such institutions. Such orchestras play from comparatively simple orchestral works up to full fledged symphonies, and they frequently play in public. When the advanced pupils play at public concerts, they are accompanied by the students' orchestras. If you develop into a first class violinist, you would have the opportunity of playing solos in public, accompanied by the student's orchestra, giving you additional valuable experience. I would also advise you to study the piano, and theory, harmony and composition. Thus you see that you would have to put in all your time in music study, but you must do this if you expect to become a first rate symphony orchestra musician.

A music student in one of the large cities, such as New York, Philadelphia, Boston, St. Louis or Cincinnati, has many opportunities to hear the best in musical programs by symphony orchestras and world famous artists. These may be heard, in many cases, at reduced (students') rates. Above all else, do not bury yourself in a small or moderately sized city, where very little good music can be heard. Try to live where you can hear the best music all the time.

An Effective Solo

H. T. Y.—A very effective and popular short number for violin solo is *L'Abeille* (*The Bee*), by François Schubert (not Franz Schubert). It is more difficult than it looks, but can be played by any violin pupil who has mastered the first part of Kreutzer.

To Clean the Violin

E. C. B. and H. A. H.—If you wipe the violin with a clean cloth after playing, the rosin will not accumulate on it. If this is not done the rosin dust will cake on the violin, and this will interfere with the tone. There are many violin cleaners on the market, good, bad and indifferent. If there is only a light layer of rosin dust, it can be removed by a preparation called "Liquid Veneer," sold at drug and paint stores. Read the directions on the bottle, and follow carefully. There is also a preparation recommended in the little book, "The Violin and How to Master It," which can be prepared by your druggist, as follows: Fine raw linseed oil, seven parts; oil of turpentine, one part; water, four parts. The bottle must be shaken vigorously, a little of the mixture poured on a cloth, and the violin rubbed lightly with it and then rubbed with a clean cloth. Sometimes the rosin is caked so thickly that cleaners of this kind will not do the work. In this case, powdered pumice stone must be used, rubbed lightly over the cleaner after it has been applied. Care must be taken not to rub so hard as to cut into the varnish and remove a part of it. In the case of valuable old violins which have become caked with rosin, I would strongly advise having a good violin repairer do the work.

Down Bow or Up

E. M. C.—I have seen the last chord of Kreisler's *Liebesfreud* played either up or down bow, according to the taste of the player. Personally I always play it with an up bow, and consider it more effective played in that manner.

A Violin With No Label

B. W.—As there is no label in your violin, and no other identifying marks on it, I am afraid it would be practically impossible for you to find out who made it. Your only course would be to send the violin to different violin dealers, makers and repairers, as they might have seen one like it. Still it is very doubtful if this plan would succeed, and it would cause you endless time, trouble and expense. The fact that the violin has pictures of girls, cupids, angels and animals on the sides and back does not mean that it is valuable; but it may be a good violin for all that.

Violoncello Study

P. H.—I am afraid it would take too much space in this department to explain the entire theory and practice of playing the violoncello. As you are a piano student, and want this knowledge only for theory and composition purposes, I would suggest that you get a good instruction book for the violoncello. Your music dealer no doubt can show you several works of this kind. The "Tutor for Violoncello," by Otto Langey would supply you all the information you require.

A Salzard Violin

C. P.—The François Salzard violins are of a good French make, mostly of the Stradivari model and generally with dark red varnish. They have good wood, and good tone qualities. At present day prices they might bring from $150 to $200 for good specimens.

Tones of Violin Wood

T. A.—The tops and backs of violins, after they have been finished, give certain tones when they are tapped, which can be distinguished by an acute ear. As you write, one authority states that top and back should each be tuned to the note F. Another authority directs that the top and back should be tuned one tone apart, the top to C and the back to D. This same authority contends that the violins of Stradivarius are always found to be a tone different in top and back—C and D respectively. Other authorities have different ideas on the subject, some advancing one set of theories and some another. You will find much attention given to this subject in modern books on violin making. If you are a violin maker, you might try making violins according to the theories of these differing authorities and see which you like the best.

Author's Name in Error

The name of the author of "Making Pupils' Recitals Fascinating," on Page 290 of The Etude for May, should have been Virginia E. Jobson and not Virginia B. Hobson. The Etude regrets this error.

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

The Tremolo on Fretted Instruments

THE INSTRUMENTS played with a plectrum—mandolin, banjo and modern guitar—have one characteristic feature in common, the tremolo. This is produced by a rapid, alternating down and up movement of the plectrum, and its purpose is to prolong or sustain the tone in a manner similar to that which we are accustomed to associate with the violin or other bowed instruments. While it is impossible to equal the smooth effect obtained with a violin bow, the student should make an effort to approach it as nearly as possible. For mandolin, mandola or tenor banjo a small plectrum is most satisfactory, which should be pliable but not too much so. The guitar and mandocello require one of medium size. Both edges of the plectrum must be beveled and smooth, and it should be kept so with the aid of fine emery paper. A few drops of furniture polish, occasionally applied to the playing edge will help also to keep it in good condition. Hold the plectrum loosely between the thumb and first finger, as a too firm grip will interfere somewhat with the freedom of the stroke. A free flexible wrist motion is essential, with movement of the forearm restricted to a minimum. Please remember that the best tremolo can be obtained only by "rubbing" or "skimming" over the strings, using just the tip of the plectrum and taking care not to dip in too far between the strings.

If the instrument is equipped with a raised guard plate it is permissible to rest the end of the little finger lightly on top of this guard, and to move this finger along with the hand, as it must not be kept tightly in one spot. In some instances it is advisable for the beginner to count the number of strokes to be used in the tremolo, dividing the whole note into four groups of four sixteenths, and extending this to four groups of eight thirty-second notes. Just as soon as sufficient rapidity has been acquired and the ear has become accustomed to the correct musical beat, the counting of strokes should be discontinued. One must guard against swinging the plectrum too wide on either down or up stroke, and should always keep the width of the stroke to a minimum on either side of the string. This is especially recommended for single string tremolo on the banjo or guitar. When the tremolo is used on double stops, or chords of three or four notes, it is advisable to lower the wrist somewhat, so the plectrum will not miss either the lower or higher string on down or up stroke. Extreme rapidity is to be avoided, as a good tremolo depends more on smoothness and evenness of execution than excessive speed.

When to Use It

WHEN AND WHEN NOT to tremolo certain notes depends on the style of composition. Whole and half notes usually require the tremolo. In slow movements the quarter notes, eighths, and sometimes even sixteenths may be tremoloed. In marches or foxtrots it is often advisable to use an accented down stroke for half notes, especially if they happen to occur between two quarter notes. Experience and the good judgment of the player should guide him to choose the right way. One thing that is frequently overlooked or neglected by fretted instrument players is "phrasing." This is an important matter in the rendition of any composition. Throughout the phrase, usually marked with a slur, the tremolo should be continued without interruption, to the end, even when pass from one string to another. After a sli pause the tremolo begins the next phr and so on. Occasionally one finds the sa note repeated several times. In cases that kind, the tremolo may be continu but an accent at the beginning of e note is necessary, which is accomplis by a momentary increased pressure of thumb against the plectrum. One of most interesting and instructive volun teaching the use of the plectrum from m angles, is the "Plectrum Mechanism," Giuseppe Pettine. While this work originally published for mandolin, it c tains a great deal of information t should prove helpful also for players the tenor banjo or plectrum guitar.

Tremolo on Classic Guitar

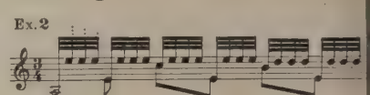
ONE OF THE MOST beautiful effects obtain on the guitar is the right hand fing tremolo, the accompaniment being play simultaneously with the thumb. In look over the compositions of the old maste we find many passages where the melo note is repeated with first and secc finger. J. K. Mertz employs this meth in his *Fantasie Originale, Op. 65, No.* and several other operatic arrangemer

Ex. 1



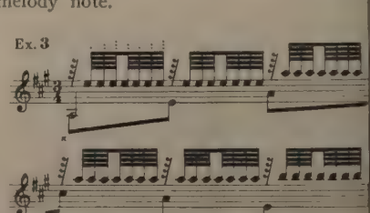
He goes a step farther in his *Fanta on "Ernani,"* repeating the melody n with first, second and third fingers. Mert style of playing the guitar was quite diffe ent from the Italian and Spanish schoc and, judging from his compositions a arrangements, his right hand technic mu have been marvelous. The two finger ty tremolo can be found also in works Manuel Ferrer, Luis Romero and oth American guitarists. The Spanish guitari Vinas, and later on Tarrega, employed t tremolo as exemplified in the well kno *Recuerdos de la Alhambra,* popularized Andres Segovia.

Ex. 2



While the thumb strikes the accompan ing notes, the third, second and fi fingers, in the order given, play the me ody. This system seems to be the mo popular one at the present time, and it used by most of the prominent guitarist In rapidity of movement the tremolo William Foden, the American guitaris is said to excel all others. It is the neare approach to the *sostenuto* on the viol and is executed thus: thumb for bass, th first, second, third, second, first, secon third fingers for rapid repetition of t melody note.

Ex. 3



Ex. 3 shows the first measure of one the variations in his *Fantasia, Alice Whe*

(*Continued on Page* 420)

Bands and Orchestras

(*Continued from Page 369*)

sed successively, they should be numbered. or the difficulty of following an endless ow of ·/. ·/. ·/. ·/. ·/. ·/. ·/. ·/. ·/. may be eadily understood.

Wind instrument parts in school music cores also need careful marking. There is eed for annotations regarding phrasing, lurring, articulations, and at times, breathng marks. A private teacher of clarinet ften will wisely mark with great care the olo which his pupil may be preparing for resentation in a contest. Is it not equally important that the clarinet part of an orhestration be well marked with technical ids? From the standpoint of the publisher, t might be well to have separate instrunental teachers mark the parts of the instrument at which they are expert. Of course, it is to be realized that this does not lighten the publisher's task or expenses, but it will be of great educational value and, in the long run, it will be beneficial to everyone concerned.

Keep the Drummer Busy

THERE IS A SURPRISING carelessness in the matter of percussion scores. These parts are often more poorly prepared and followed than any other orchestral parts. Some drum parts are seemingly arranged for one trap drummer who is at liberty to "fake" and fill in at his own pleasure. And school orchestras are often infested with willing but unskillful drummers. They should be kept fairly busy, if the music is adaptable, and their parts should be written out clearly. If a definite effect is desired from the drum section, it should be so clearly indicated that there is no need for guesswork or "faking."

A further point of improvement may be found in the comparative difficulty of parts. Parts should be of proportionate difficulty with the ability of the performers, which means that second and third parts should be less difficult than solo or first parts. Each player's part, however, should be interesting enough to challenge his best efforts, and yet not so difficult that he cannot achieve success and the satisfaction that comes with good performance. This calls for work on the part of the arranger, but the educative worth will compensate for such effort. It would be well to keep an evenly balanced orchestration; that is, there should not be an easy trumpet part combined with a difficult French horn score, and so on.

Clarinet and cornet parts always should be written for B-flat instruments, in music scores intended for school use. Few clarinet players have A instruments, and it is certainly better for them to read music in a somewhat difficult key than to compel them to transpose at sight the same music into the identically difficult key. While it might be well to provide both A and B-flat parts for clarinet, there is no need for A cornet scores, as that instrument is on its way to obsolescence, as far as ordinary usage is concerned.

There are those who hold that parts for French horns should be written without key signatures—with accidentals used throughout as needed. There might be justification for this stand if the players of the French horn were less intelligent than players of other instruments. However, he must be more in command of the key of the orchestral composition than other players, for the French horn player must voice his tones and hear them before he plays them. This knowledge of key and intervals will do more for him than the promiscuous use of accidentals.

The tenor clef has little place in printed music for the vast majority of school musicians. Ordinarily its purpose is to obviate the necessity for leger lines above the staff. But the hazards of additional lines are small compared with the use of an entirely new and different system of lines and spaces. For bassoon and trombone a high "G" is usually the limit and involves the use of but three additional lines. Any flute or piccolo player will attest to the fact that a facility in reading music above the staff is easily acquired. In the case of the violoncello the use of tenor clef is more readily justified, but the bass clef serves its purpose well unless the music is high enough to warrant the advantageous use of the treble clef.

Finally, any fear of regimentation of student musical expression is overcome by the wealth of educative hints possible through the medium of the printed score. Instrumental teachers can be of great help to their students by a careful selection of orchestrations and arrangements of the music they wish to have their players perform. They must look further than the first violin part, which is usually well written, and determine the merits of scores for other instruments in the orchestra.

Time spent in the careful presentation of the printed sign language of music is recovered by increased efficiency of rehearsals, increased learning, and better musical standards for the schools of our nation. It is indeed worthy of consideration in the musical advancement of our boys and girls.

"From $10.00 to $1,000 a Night"

(*Continued from Page 387*)

performance the singers began to squirm with discomfort. It seems that each time a star took a "high C" a pin stuck her in one place or another.

Miss Jepson now acquired an ambition to join the Metropolitan Opera Company. She found herself, however, thwarted at every turn; for economic conditions were unfavorable; so our heroine pocketed her pride and the year of 1934 found her in Rudy Vallee's radio chorus. Eager to find her place in life, she began carving for herself a radio career. Came an opportunity to be soloist with the Bamberger Little Symphony on Station WOR. Miss Jepson received only ten dollars for the work; and little did she dream that this eventful evening was to be the turning point in her vocal life. A prominent music critic had taken an interest in her performance on WOR, and he soon arranged a meeting with Paul Whiteman who engaged Miss Jepson for the Kraft Music Hall hour. This coast to coast program continued for thirty-nine weeks, with Miss Jepson gaining nationwide recognition. At the close of the season the name of Helen Jepson had become a household word; her voice, a standard about which critics might rave; and her future was now assured.

At last she made her Metropolitan Opera House début in the première of John Laurence Seymour's "In The Pasha's Garden." This fulfilled a life ambition. As *Marguerite* in "Faust" and as *Violetta* in "La Traviata," she also has sung with success.

From this point she rose with meteoric swiftness. Came concert tours, motion picture contracts, an extended engagement with Maxwell House Coffee's "Show Boat," and other top flight radio engagements. Her salary now had reached the thousand dollar bracket for a performance. Fortune, the companion of fame, made a spectacular entrance, and to-day Miss Jepson has at her command virtually every luxury a woman could desire.

Oh, yes, she is happily married to George Possell, a fine flutist and musician of the erstwhile New York Symphony Orchestra. They have a five year old daughter, for whose sake they obtained a rabbit farm in upstate New York. Their little daughter's devotion to the rabbits became so overwhelming that she influenced her parents to become rabbit fans. As a consequence, the grown up Jepson-Possell family has begun breeding a special strain of prize Angora rabbits, which they exhibit at important live stock shows.

Miss Jepson combines her singing with outdoor sports, including swimming and surf casting. Gardening is one of her pleasures; also, eating the vegetables she grows herself. One of her favorite dishes is duck eggs, which come from her upstate farm—a lodge in the Catskills.

She took especial pride in attending to the entire furnishing of her town house in New York City, attending to every purchase, from a can opener to the Knabe grand piano.

With every conceivable luxury at her disposal, Miss Jepson leads a simple home life. When on tour, she is in constant touch with her home, a spacious apartment, which is managed without the least semblance of ostentation. One of her characteristics is loyalty. She still sees her friends who "knew her when."

Asked for an explanation of her rapid rise to success, she replied, "I always go after what I want. And what I go after, I get." But if one were to analyze the reasons for her amazing triumph over adverse conditions, it would be necessary to take into consideration her meticulous care of things that are important. For example, she believes in meeting the "right people"; in accepting circumstances, and in reconciling herself to them; and in placing herself in the best managerial hands and readily abiding by the judgment of her directors. This attention to fine details explains conclusively why, when good fortune came, Helen Jepson was prepared.

* * * * *

"The argument of the homebodies, who give up a promising career because they think it cannot be successfully combined with marriage, is fallacious and easily disproved. I need quote only one name to upset that theory: Schumann-Heink. She had everything to give to the world, and she did it while she reared numerous children and became the beloved mother of America's doughboys. No one more homeloving could be found than this plain, unassuming, simple and humble artist, who always thought of 'the other fellow'!"—Kathryn Meisle.



EASY to Own— EASY to Play

It's new, it's thrilling, it's spectacular—a genuine 2½ octave DEAGAN marimba, embodying DEAGAN standards of quality and beauty, at the lowest price in history.

The DEAGAN STU-DETTE is your opportunity, at negligible cost, to *stimulate* the musical interest of your children, *develop* their musical talent. No instrument gives greater expression to musical abilities. None wins greater applause—or is easier to master.

There's fun for all the family in the DEAGAN STU-DETTE. Shall we send you particulars? . . . J. C. Deagan, Inc., Dept. E6, 1770 Berteau Ave., Chicago.

Deagan STU-DETTE MARIMBAS

IMPROVE YOUR PLAYING



Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studios, Dept.311:F, Bendix Bldg., Los Angeles, Calif.

Rebuilt Band & Orchestra Instruments
HONESTLY REBUILT—FULLY GUARANTEED
Send for prices. Please specify instrument in which you are interested. Distributors King Band Instruments.
WEYMANN COMPANY, Dept. E-6, 1613 Chestnut St., Phila., Pa.

SCENERY TO RENT
For All Operas, Plays, Pageants, etc. Newest Settings! Lowest Rentals! Unexcelled Service! Lists. Address:
AMELIA GRAIN, INC., 245 S. 6th ST.
Washington Square Philadelphia, Pa.

SWING PIANO PLAYING
New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily. Harmonize tunes with professional bass and breaks. Write for *FREE DESCRIPTIVE FOLDER*
AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE—VIOLIN made by J. B. Squire and valued at $250.00 by Otto Meyer, Philadelphia, at a very great discount. Address Louis N. Robinson, 411 College Avenue, Swarthmore, Pa.

FOR SALE: Four Manual Austin Organ—with Echo, Harp and Chimes and 32' Pedal Reed—will sell separately or in one unit. Henry Baecker, 1701 Winter, Philadelphia, Pa.

ANNOUNCEMENTS

PLAY PIANO JAZZ like dance and radio players. Quick mail course. Information free. Erskine Studio, Dept. B, 810 E. 14th St., Oakland, Calif.

SINGING MADE EASY: Send for free information. Eastern School of Voice Culture, Chambersburg, Penna.

Peabody Conservatory

OTTO ORTMANN, Director
BALTIMORE, MD.

Recognized as the leading endowed musical conservatory of the country

Summer Session June 27th – August 6th

Staff of eminent European and American Masters including:

FRANK BIBB — FRANK GITTELSON — HOWARD R. THATCHER
WILMER BARTHOLOMEW — CARLOTTA HELLER — MABEL THOMAS
CHARLES COURBOIN — PASQUALE TALLARICO — REINALD WERRENRATH

Credits may be offered toward both the Peabody Teacher's Certificate and the B. Mus. Degree. By special arrangement with the Johns Hopkins University, credits in certain branches may be offered toward its B. S. Degree.

Tuition $20 to $35, according to study

Practice Pianos and Organs Available

Circulars Mailed — FREDERICK R. HUBER, Manager

Arrangements for classes now being made

Chicago Conservatory

Edgar Nelson, President — Edgar Brazelton, Dean
Robert Macdonald, Vice-President
O. E. Robinson, Public School Music — Loro Gooch, Manager

Chicago Conservatory was established in 1857. Among the distinguished faculty of 165 teachers are many who have received national acclaim • Thorough instruction in Piano, Voice, Violin, Cello, Organ, Public School Music, Dramatic Art, Special courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training, and Normal Methods. Bachelor and Master of Music and Dramatic Art degrees.

SUMMER SESSIONS (*6 weeks each*) Major Term—June 27 / 3rd Term—August 8

Institutional Member of the National Association of Schools of Music

Dormitory accommodations. Write for catalog E.T. and full information.

JEANNE HOWARD, REGISTRAR • 25 E. JACKSON BLVD., CHICAGO, ILL.

A professional school in a university environment

For Free Bulletins Write to

SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois

NORTHWESTERN UNIVERSITY

NORTH PARK COLLEGE

E. Clifford Toren, *Director* — School of Music — 47th Year

Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. Summer school begins June 20. Write E. CLIFFORD TOREN, Dir., 3248 Foster Avenue, Chicago, Illinois.

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President.
34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E. 306 S. Wabash Ave., Chicago.

SCHOOL OF THE DRAMA
THE GOODMAN THEATRE
ART INSTITUTE OF CHICAGO

Accredited professional training in acting, production and design. Degree and Certificate offered. Apply now; limited enrollment.
For free descriptive bulletin address
Kenneth Sawyer Goodman Memorial Theatre
Dept. B. The Art Institute, Chicago, Ill.

BOGUSLAWSKI
Famous Pianist
SUMMER MASTER CLASSES
Write for information
323 South Wabash Ave.,
Chicago, Ill.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA

An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: Harold A. Richey, *Dean*

Mr. and Mrs. Crosby Adams
Montreat, North Carolina, 1938
SUMMER CLASSES
for TEACHERS OF PIANO

Atlanta, Ga. — June 16-21
Montreat, N. C. — June 30-July 5
Montreat, N. C. — July 28-August 2

OBERLIN CONSERVATORY of MUSIC

Offers men and women thorough instruction in all branches of music. Mus.B. degree. Forty-six specialist teachers. Graduates prominent in musical world as concert artists, music teachers and supervisors in public and private schools, directors of conservatories, deans of college music departments. Excellent equipment—numerous studios, over 200 practice rooms. Twenty-three modern organs including two large recital instruments. World-famous artists and organizations appear in artist-recital course. Weekly student-recitals in Warner Concert Hall, seating 800. Oberlin College on same campus makes possible excellent combination courses. High school required. *Established* 1865. Catalog.
Frank H. Shaw, Director, Box 568, Oberlin, Ohio

ANNUAL SUMMER SCHOOL
June 20 to July 30
Courses toward Bachelor of Music, Artist Diploma
Faculty of Nationally Known Musicians

The Cleveland Institute of Music

BERYL RUBINSTEIN, Director — 2605 Euclid Avenue, Cleveland, O.

Technical Devices

The Slide

By MATHILDE BILBRO

YOUNG STUDENTS of music frequently grasp an idea with the eye and the mind more quickly than with the fingers.

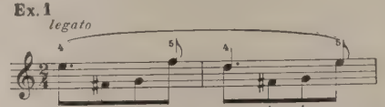
They see exactly how a thing is to be done, and yet the fingers just refuse to carry on quickly and smoothly. There are fumbling hesitations, or jagged breaks in what are meant to be smooth *legato* passages. There are phrases comfortable to the eye, and distinctly uncomfortable to the hand.

In such cases we must apply certain technical devices to fit the individual hand. Through one such device, the same finger, without lifting, slides smoothly from a black key to an adjoining white key. The slide is not applied to two white keys, nor in passing from a white to a black key. Any finger may slide, but the third finger and the thumb are the ones most often employed.

This measure, in Example 1, though simple to read, would, without use of the slide, be prohibitive, or at least technically awkward, for any but a maturely developed hand.

The slide removes this difficulty and sustains the smooth *legato* indicated.

Ex. 1



Again, for a quick hand shift, the slide will sometimes produce a more definite crispness in playing *staccato*, as in this example.

Ex. 2



In this use of the third finger, the hand should be loosely half-closed, with the end of the turned in thumb resting upon, but not pressing, the last joint of the third finger. The wrist and entire arm should be so relaxed that the finger falls upon the key by weight, not by an emphasized stroke—as if a gull swooped down, lightly touched the water, and swiftly arose.

The same applies to the left hand, as in this example.

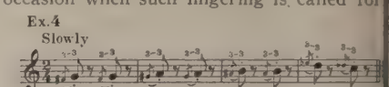
Ex. 3



While the slide should not supersede the general rule in fingering, it has its proper place as an effective technical expedient and in such cases facilitates smoothness.

Young children enjoy practicing the slide since, though technical, it is not taxing, and a bit of this practice prepares them for the occasion when such fingering is called for.

Ex. 4



They will easily play with a relaxed arm such small passages as shown in Example 4.

Music of Marching Men, to 1865

(*Continued from Page* 362)

of a home of the Trappist Brotherhood, where the author of the words was a self-imprisoned brother. This incident occurred in 1862, when General Morgan's cavalry was returning from a raid. The closing stanza of *Lorena* conveys the impression that the author might have been of a deeply religious nature. He speaks to Lorena of the eternal past, life ebbs out so fast, this life is but a small part of a greater future, here 'tis dust to dust, but there it is heart to heart.

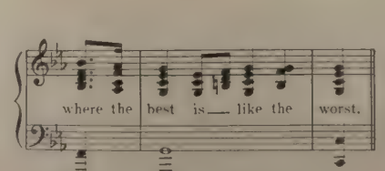
Many songs of this period were popular on both sides. Such a song was *When This Cruel War Is Over,* written by Charles Carroll, lawyer, in the winter of 1861-62. In the sixth line of the first stanza the Union soldiers used the word "blue," while the Confederates used "gray." This song made a strong appeal on both sides, and it is said to have been sung every day in every camp and home. Its very great popularity with both the Blue and the Gray mystified musical critics. *When This Cruel War is Over* is a heroic love song expressing profound admiration by those at home for the defenders of the nation on the field of battle.

Maryland, My Maryland gives an account of the part this state has had in former wars and now calls her sons forth once again to battle for freedom. James R. Randall of Baltimore wrote the words which are sung to the old German tune of *Tannenbaum. Maryland, My Maryland* was first sung in the home of Miss Cary in Baltimore. Randall was in New Orleans in April, 1861, and wrote the song one night after hearing of the street fighting in his home city of Baltimore, where the first blood was shed in the Civil War.

And so ends this short tale of America's music of marching men up to 1865.

The Threshold of Music

(*Continued from Page* 364)



(This quotation is reproduced with permission of G. Schirmer, Inc., owner of its copyright.)

The ascending form of the scale occurs as an inner melody at the syllables "where east of Su-". The descending form of the scale is in the tune, accompanying the syllables "-ez, where the best."

Beethoven supplies us with an even terser illustration of the two forms of the scale packed into an eleven-note theme. You may know it, from his "Quartet in F Minor, Opus 95."

Ex. 10



(Part VI of this interesting series will appear in our July issue.)

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

...s Long is a Hold?

...What shall I teach a pupil about the ...tion of a hold 𝄐 at the close of a section ...piano composition? In a German choral ...one add half the length of the original ...t?

Lunga pausa *and* poco pausa *are at the ...tion of the player or singer, I sup...*—A. N. M.

1. In general the hold is like any ...ce—it is a matter of *feeling*, rather than ...rithmetic. In other words, a player accel...es a phrase up to its climax, or lingers ...ingly on its highest note because something ...e of him feels that it is right thus. It is ...his mind so much as his intuition. Or...arily one does not count during a hold. ...prolongs the tone as long as may seem ...propriate, and when he *feels* that it has ...held long enough, one stops—or goes on. ...y times the feelings of different people do ...agree, hence an organist may hold the ...l tone too long for one—or release it too ...kly *for another*. "But which is right?" you ...uire anxiously. To which I reply: "Prob...y both." In other words, it is the taste of ...individual that must determine the mat...: and tastes differ, even among artists!

...n the case of the hold over the last note ...each line of a choral, we have a different ...uation. Here we have (originally) a great ...gregation led by the organist at the key...rd. If he wishes the holds different at the ...s of various lines he will throw the con...gation into confusion. So he holds each ...*nuta* in a certain choral the same length ...time; and the congregation, knowing that ...y will be able to count on this, sing with ...or and are able to begin each succeeding ...e at least approximately together.

"But what is this 'system'," you ask, "and ...w long shall we hold the *fermata* in a ...ral?" To which I reply again: "The system ...ries in the case of different chorals but it ...always the same within a given choral."

...In the old days the hold used to signify a ...t during which the congregation would ...ke a breath and prepare for singing the next ...e. In this case the organist often improvised ...tween lines. But as now interpreted the ...old at the end of each line means that the ...ne is held for a certain number of beats, ...at there are then a certain number of counts ...rest (for taking breath), and that the next ...e is then begun as nearly as possible to...ther, even though there is no leader to in...cate to us just where this point is.

2. Yes; but *lunga pausa* is ordinarily under...ood to mean a longer rest, while *poco pausa* ...uld naturally indicate a shorter one.

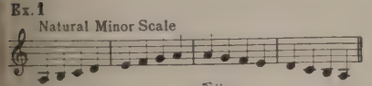
...he Three Forms of Minor Scale.

Q. Will you please explain the difference ...tween the Harmonic, Melodic, and the Mixed ...nor Scale? How is the best way to present ...m to a pupil?—Sr. M. F.

A. The three common forms of a minor ...ale are as follows: Original (or Natural), ...armonic, and Melodic. The original form

Ex.1

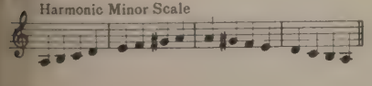
Natural Minor Scale



...as the same tones as the major scale of the ...ame signature; the harmonic form

Ex.2

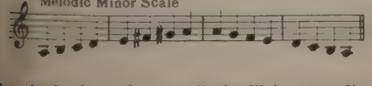
Harmonic Minor Scale



...as all the tones the same except the seventh, ...which is a half-step higher than the corre...sponding tone in the relative major key; and ...the melodic form

Ex.3

Melodic Minor Scale



...has both six and seven "raised" in ascending ...but "lowered" again in descending. In other ...words, the descending form of the melodic is ...exactly like that of the original. In a sense ...this is a "mixed" form because you go up the ...scale one way and come down another, but it ...happens to be the regular way the melodic ...minor is used. However, if some other com...bination occurs, for example, ascending by ...way of the harmonic form and descending by ...way of the original, then the term "mixed ...form" is applied.

...If you are teaching a group of children to ...sing, the best way to present the minor mode ...is to have them learn a number of minor songs ...by rote. Then, in the fifth or sixth grade, place ...several of these songs on the board in ordinary ...notation and ask the pupils to sing the sylla...bles as they look at the notes. Now write the ...scale on the board and play it or have them ...sing it—several times. After this they should ...be ready to read at sight a simple song in the ...minor mode and from this point on it is merely ...a matter of practice.

In the case of a piano pupil, the method will be somewhat different, although it will be based on the same principle, namely, that before the minor scale as such is studied, the pupil should have had considerable experience in hearing, singing, and playing minor music.

Semistaccato.

Q. Have notes marked thus:



any special name? They have two contradictory marks, staccato *and* tenuto. *How are these notes played? And what is the difference between these notes and* staccato *notes?*—B. H.

A. Notes marked with a dot and a short dash are played half *staccato*. This is referred to as *semistaccato* or *demistaccato*. Sometimes the word *portamento* is used in referring to such an effect. Often there is a slur over several notes with dots over (or under) the individual notes. In all cases the effect is approximately the same: the tones are separated from one another but not sharply so; it is as though the notes were *eighths*, each eighth note being followed by an eighth rest, thus separating it from the next note but not sharply as in a real *staccato*.

***A Crown of Grace* by Brahms.**

Q. 1. In A Crown of Grace for Man, *by Brahms, should the bass note "a" in measure nine be sung natural or sharp? There is no sign before it.*

2. Do the many chromatic changes in this composition (such as E-sharp, first measure, bass; and E-natural, second measure, tenor) constitute false relations? Measure seven from the end is also a good example and with no intervening chord. There appear to be also parallel octaves here between the tenor and bass.

3. In O Praise the Name of the Lord *by Gretchaninoff, the music in measure 43 is identical to that in measure 4, although the former is in three-two and the latter in six-four. Should the amount of time allotted to each quarter note in these measures be equal to that of a quarter note in the four-four and five-four measures? It seems to throw things off balance to give the half notes only one beat in the three-two measures.*—E. L.

A. 1. I have asked my friend, Mr. Olaf Christiansen, to look up the score, and he informs me that the note is A-natural.

2. Yes.

3. The quarter note has the same value throughout irrespective of the measure signature.

Orchestral Transcriptions.

Q. In the July, 1937, issue of THE ETUDE, *there appeared answers to my questions, regarding the "Second Hungarian Rhapsody," by Liszt. These answers gave me so much help that I venture to write again about the same composition.*

I recently had the pleasure of hearing this famous rhapsody played and I am sure I am safe in saying that the pianist did not follow, note for note, the written score of the music as edited by Joseffy. The thirty-second notes on page four were made to sound like the grace notes on the preceding page, and in the rapid sections from the fourth movement onward, the accent fell on F-sharp of the second beat. In short, the whole work sounded exactly as Stokowski accents it in his orchestration. The octave work had much the same effect as the octaves in the stirring conclusion.

Since I have found that even the average drawing-room audience is very willing to sit for ten or twelve minutes and listen to this glorious composition, my question is this: Should one disregard the written score and play as the orchestras do, and if so, is there an accepted edition of this manner of playing? This seems almost fantastic to me, as I had nearly ten years of music with a teacher who insisted that one must not deviate from the printed score! So I painstakingly memorized a famous composition only to find that I do not play it in the accepted manner. (I have also heard the Cortot record.) The same is true of many other compositions.

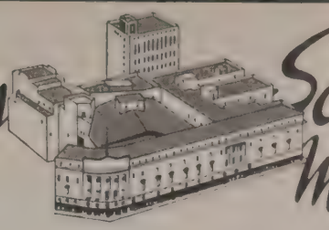
I have been spurred by the enthusiastic interest of people in the "Rhapsody," however, and I really wish to play it as nearly as possible like the artists do. I will be very grateful for any suggestions you may have to offer.

—Mrs. R. W. D.

A. In both the d'Albert and Joseffy editions, no accents are found in measures 213, 215, 217, and so on. Instead we find *pp* in both editions and Joseffy indicates *staccato* on all melody notes. I presume the reason the F-sharp's are accented at times is because, in the preceding measures 206, 207, 208, 209 powerful accents are found on the second beats. The lack of accents, the *pp*, and the *staccato* markings would lead one to believe Liszt preferred the measures without accents in contrast to the preceding part.

Changes of the kind to which you refer may sometimes be justifiable in the case of a transcription for orchestra. But in playing the piano, with its far more limited resources, I feel that it is in better taste to adhere pretty closely to the score.

Eastman School of Music



UNIVERSITY OF ROCHESTER

One of America's great institutions of music, the Eastman School offers courses in all branches of music—instrumental, choral, voice, theory, composition, harmony, education, languages, psychology, etc.—for the degrees of B.M., M.A. in Music, M.M. and Ph.D. in Music. Affiliation with the University of Rochester provides additional opportunities for study in the liberal arts and sciences.

MODERATE TUITION

Partly because of the endowment provided by George Eastman, the tuition and other expenses are moderate. Student Aid funds are available for qualified students.

COMPLETE FACILITIES

In physical equipment the School is unusually well supplied—a library of 35,000 volumes, 196 practice pianos, 18 organs, recording equipment, etc.

PERFORMANCES

Frequent opportunity for performance is provided by other regular concerts, recitals, and broadcasts by the Eastman Orchestra, band, ensembles and choruses.

PLACEMENT BUREAU

The School's Placement Bureau has had a gratifying success in securing professional and teaching positions for graduates and students.

SUMMER SESSION June 27-July 30, 1938
FALL SESSION Opens Sept. 20, 1938

Due to a strictly limited enrollment early registration is advised. For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

HOWARD HANSON, *Director* RAYMOND WILSON, *Ass't Director*

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, *Acting Director*

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

GUSTAVE L. BECKER

Pupil of Moszkowski, Scharwenka and Rudorff. Former President New York State Music Teachers Association.

Pianist, Composer, Author and Teacher

"One of America's most gifted and experienced teachers." (Comment of a distinguished Educator. Name furnished on request.)

Offers a special summer course in theory and practice of piano playing, to young teachers and advanced students, so that teachers, busy during the rest of the year, may keep in touch with new methods and be helped in solving their own problems. Mr. Becker gives his personal attention to every pupil's particular aims and needs.

GUSTAVE L. BECKER

Studio 610, Steinway Hall

113 West 57th Street New York City

College of Fine Arts

Syracuse University

Degrees: Bachelor of Music, Master of Music

Piano, Piano Teacher Training, Voice, Violin, Organ, Cello, Harp, Composition, Public School Music

All the advantages of a large University. Special dormitory, with 35 practice pianos for women music students, 5 pipe organs

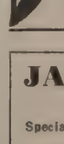
SUMMER SESSION—July 5 to Aug. 13

For bulletin address

Dean H. L. BUTLER

Room 35, College of Fine Arts

Syracuse, N. Y.



TRINITY PRINCIPLE PEDAGOGY

The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.

Send for P M B circular.

EFFA ELLIS PERFIELD

103 East 86th St., New York, N. Y.

SCHOOL of MUSIC of TEMPLE UNIVERSITY

1812 Spring Garden St., Phila., Pa.

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. (No high school education required for other courses.) Moderate tuition fees. Write for Catalog

JAMES MC CORMACK

Voice

Specializing in Interpretation, diction, and the Art of Successful Singing

RADIO ★ STAGE ★ SCREEN

For eighteen years associated with JOHN MC CORMACK

Address: 3 East 124th Street, New York City

'phones: MOhawk 4-2584. HArlem 7-1124.

JUNIATA COLLEGE

Offers thorough training for school music teaching and supervising. Music faculty of five, one of them a silver medalist in violin of the Royal Academy of Music, London.

Inquiries Heartily Welcomed

JUNIATA COLLEGE

Huntingdon Pennsylvania

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1937-38 catalog. Opening of first semester September 15.

310 Huntington Avenue, Boston, Massachusetts.

LAZAR S.

SAMOILOFF

Eminent Teacher of Voice Who Is Known As the Teacher of World Famous Singers and Creator of Many Young Singers



IS HOLDING

MASTER CLASSES

AT THE

CHICAGO MUSICAL COLLEGE

CHICAGO, ILLINOIS

June 6th to July 30th

ELLISON-WHITE CONSERVATORY

PORTLAND, OREGON

August 8th to August 26th

DAUGHTERS OF AMERICAN REVOLUTION HOUSE

SEATTLE, WASHINGTON

August 28th

The Samoiloff Bel Canto Studios and Opera Academy
610 South Van Ness Avenue, Los Angeles, Calif.
Will Reopen on September 12th

REGISTER NOW — WRITE FOR BOOKLET

Alexander RAAB

Eminent Hungarian-American pianist and nationally known pedagogue will return to the

CHICAGO MUSICAL COLLEGE

for the first term of the Summer Master School

June 20th — July 30th

In addition to his private lessons and class sessions for teachers and professionals, Mr. Raab will include instruction on the

MOOR DOUBLE KEYBOARD PIANO

Similar classes will be held by Mr. Raab in Berkeley, Calif., for the fall and winter seasons, beginning October 1st.

California Music Colony

La Jolla, California — July 4 to August 12, 1938

A SEASIDE SUMMER HOME

Ideal Living Conditions

REST — RECREATION — STUDY

Moderate Cost

For picture bulletin write to E. H. Wilcox, La Jolla, California

1867 - 71st Anniversary Year - 1937

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President
SUMMER MASTER SCHOOL
Write Dept. 67-E for new Summer Catalog
64 E. Van Buren Street — CHICAGO

VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Catarrhal Condition.

Q. I am a beginner in the study of voice. Six or seven months ago a catarrhal inflammation set up in my nose and throat. Now each time I sing, a harsh rasping is present, and my vocal power seems to be cut in half. I went to three physicians. The first gave me three types of sprays which did no good whatever. The second gave a gargle, with the same result. The third was a specialist familiar with treating singers. He could suggest nothing, since he was concerned with the throat from the standpoint of voice production only.

1. Please advise me as to my next step. Should I visit another physician?

2. Can you suggest any remedy?—A. E. C.

A. 1. We regret that you had not better fortune in your contact with physicians. However it is to be remembered that nasal catarrh is often a stubborn condition and cannot be disposed of in a few days, or even weeks. A general systemic upset may be involved, and a good general practitioner might be of use to you there.

2. Build up your strength by using food and drink, not to tickle your palate, but to contribute to your vitality. Take care of elimination, and get plenty of sleep and fresh air. Avoid excess of every sort. Each morning you might use a solution of salt and powdered boric acid, equal parts, a teaspoonful to a quart of warm water, as a nasal douche and gargle. This for cleansing. At night, just before retiring, you might add a few drops of the compound tincture of benzoin to a dish of very hot water, and inhale the steam through mouth and nostrils, being careful to avoid scalding any of the parts involved. This for healing. Ask your general practitioner to recommend a thoat specialist who is skilled in dealing with the throats of singers, and not averse to taking care of the patient in a general way. Undoubtedly there are such in the large city near which you reside.

When to Breathe

Q. About when to breathe in singing; are commas indications of places to breathe? If no rest is indicated in the music where the poem lines end, may not the singers properly take breath there? If there is no comma at the end of the hymn line, must the breath be held to carry through to the next comma? Would it be the same rule for ordinary hymns and for anthems; or do anthems need special arrangements for breathing? Thank you for the help your column gives. We have taken THE ETUDE *for many years.*—L. C.

A. Whether we sing hymns or anthems, the first requirement is that we shall "sing sense." To this end, as stated in detail in pp. 64-67 of "Choir and Chorus Conducting," by the writer, the singer must deliver the words as a good reader would do, yet not destroy the flow of the music. It is unnecessary to take breath at every comma. Imagine what doing so would make of the well known hymn line,

"There, with my Savior, brother, friend."

See the book just named for an extended treatment of the relation of words and music, punctuation, and phrasing, in various types of vocal composition.

The Feminine "Break"

Q. I am a girl twenty years old, and have received lessons from a reliable teacher. My voice range is from Middle C to high C-sharp. I have what is termed a "break" between E and F next above Middle C; also at the octave above. Practice has about overcome the lower break, but I am still troubled with the upper one, especially if tired.

(1) To what is this attributed, and can it be overcome entirely?

(2) I have heard a good many speak of the closed throat and open throat method of singing. What is the difference? Is the closed throat method out of date; also is either one easier, or more free to sing than the other? I am an enthusiastic reader of THE ETUDE, *and especially of the "Voice Questions Answered Department."*—N. A. S.

A. (1) Lack of skill. Yes, in most cases. Get your singing upon a right basis of breath control combined with freedom from rigidity, especially of tongue and jaw, particularly between the A above Middle C and the next E-flat up, and the upper "break" will be likely to disappear.

(2) William Shakespeare ("Art of Singing") says, "The throat, in its normal state is wide open. . . . The quiescent and entirely unrestrained condition of the back of the throat, in the instant before drinking, is that which should accompany every note we sing." Francesco Lamperti, teacher of many celebrated singers ("Art of Singing," translated by J. C. Griffith) says, "The principal qualities in the voice are two, the open and the closed." (Note that he writes of open and closed *qualities* of voice). He continues, "The pupil should use the open for daily study," (*Ah* as in the word *anima*) "in preference to the closed quality, because in it defects are more apparent . . . the emission of the high notes is rendered more easy, the notes become sweeter, and he does not fatigue his voice. . . . *Ah* is the vowel which more than all the others opens the throat, and so, when the pupil can vocalize with ease on *Ah*, he will find no difficulty in doing the same on other vowels." To avoid the "white" tone on the *Ah*, Lamperti says that the vowel should be formed (as it feels) "in the bottom of the throat."

Breath Control

Q. I had lessons last year. They relie some strain; but, when I sang with my teac and now, my throat feels tired, though sore. I sing scales and exercises ten to fift minutes daily, sometimes in soft voice, sometimes in loud. I am worried beca generally, not always, when I try to sing "high G," nothing but breath escapes, and sound will show for at least one second, then suddenly it will start. I cannot und stand having this happen on a note which easy to sing, or my having a tired throat do not force my voice, and when my thr begins to feel tired I stop singing and not resume for at least a day. If you th it necessary, will you give me some scales exercises? May I add that I read and en every article in THE ETUDE.—Miss Musical.

A. We think that your real trouble is lack of genuine control of the outgoing sing breath. This control means the power to s out the singing breath with some energy great slowness and steadiness, while at same time leaving the tongue and j absolutely free from rigidity. Stand with chest well up but without strain, and keep so while singing. Practice doing quick *la* with loose tongue, motionless, hanging j smiling eyes, on a monotone at easy mid pitches, while sending out the breath v slowly and steadily. End with breath in serve. Later do the same things on short sca and *arpeggi*. Next, do sustained tones, sca and *arpeggi*, on a rich, full *Ah*, while keepi the chest well up, and sending out the bre very slowly indeed. Again, and always, e with breath in reserve. You will find ge practice material in "101 Master Exercis by Alexander Hennemann. For a time, pract much in the long middle range of your voi Later use other vowels upon the same pla You can have an *Ah* throat sensation ev while singing *e* (feet).

Several Singing Problems

Q. I am a girl sixteen years old, not cle enough to a city to take vocal lessons. Ha been told I have an exceptional voice. range is from G below Middle C to D abo High C; with a plenty of power. I do glee cl work, along with solos. Have been singi such numbers as One fine day, *from "Mada Butterfly;"* Unforgotten Melody, *by Hay Wood; and* Spring's Awakening.

(1) Are these too difficult for an untrain voice?

(2) Please suggest some training books could use.

(3) Some solos I could use.

(4) Should I give up solo and glee club wo until able to take training?

(5) With its power and range, is my voi to be ranked with ordinary or extraordina voices?—Worried.

A. (1) In most cases, particularly the fir and third numbers.

(2) It is most difficult for a beginner "train" her own voice. How can she kno whether she is right by the sounds she mak diagnose the difficulty, if any, and chose remedy? Perhaps the safest and most helpf book of exercises and instructions we can su gest for your particular use is "The Art Singing," by William Shakespeare. Combi this with a little volume, "Common Sense a Singing," by J. B. Kennedy.

(3) *Sally Roses*, by Ida Bostelmann. *A So of Spring*, by Frederick W. Wodell. *Consid the Lilies*, by J. P. Scott; in D-flat.

(4) Unless you can be sure of singing wi physical ease, and musical quality of tone, would be wise not to sing very much un you can place yourself with a good teach

(5) On paper you have more than ordina range. But the real question is, how would t voice sound to a competent critic? Quality of greater importance than power and wi compass.

A Youthful Voice

Q. I am fourteen and will graduate th spring at fifteen. I have one goal—to sing grand opera. Unable to take lessons at preac I study myself, and am careful not to strai I am a soprano and my range is from B belo Middle C to high C-sharp, in even tones.

(1) At times my voice is very mature a lovely, but at other times it is distressing uncontrollable. What is the cause?

(2) Should I practice by myself? If so, wh are good exercises to use?

(3) How soon would it be advisable to sta serious study?

(4) With careful placement my tones from below high C to high C are full and sweet. h in ordinary song they are rather hard. Ho can I eliminate this?—D. D.

A. (1) Lack of skill. Possibly, on occasio unfavorable mental and physical conditions.

(2) See answer to "Worried."

(3) Depends upon your physical, menta emotional, musical, and vocal gifts and d velopment. Some young women are ready an earlier age than others. Consult a goo teacher.

(4) Wrong production must be made righ The vocalise may go well, but what about t use of words on the higher range? See answ to question number two by "Worried."

MUSIC STUDY EXALTS LIFE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers

— June 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Child's Journey—Richter	$0.35
Child's Own Book—Brahms, Tschaikowsky, Macdowell—Tapper ..... Each	.10
All Three	.25
Fourth Year at the Piano—Williams	.50
Grown-up Beginner's Violin Book—Kennar	.40
Little Pieces from the Classic Masters—Violin and Piano—Beer	.35
Manual of Fugue—Orem	.40
One-String Violin Solos—Harper—Violin Part	.15
Piano Part	.20
Play with Pleasure—Piano Album	.40
Reward Cards—Second Series	.35
Sixteen Modern Etudes—Trumpet—Huber	.40
Twenty-Eight Miniature Etudes—Piano—Ketterer	.30

"Indispensable as My Shoes"



● A letter from an Etude admirer twelve thousand miles away from our desk contains the line

"I consider The Etude as indispensable as my shoes."

Such a remark is of course very flattering, but we know that what the reader has in mind is something far more comprehensive than the magazine itself. He has made a direct contact with a great source of musical information and supplies without which his musical work would be terribly handicapped. He learns thus, at first hand, of the new materials issued by the publishers of The Etude and those of practically all the other musical publishers and manufacturers of America. To cut off The Etude would be like cutting a water main or an electric cable. His activities would be reduced, or terminated immediately.

In June far-sighted teachers are planning and building for the opening of the new season in September and every page of The Etude for the next three months will be invaluable to them.

The Cover for This Month



The clever piano transcription of Paganini's "Moto perpetuo" appealed to our music editor for this issue of The Etude and thus a portrait of the man, who nearly one hundred years ago demonstrated such great wizardry on the violin as to cause some to attribute it to unearthly mystical powers, came to mind for Etude cover use. Because most reference works in English give an anglicized form of his first name, The Etude came very close to having this anglicized form, "Niccoli," appear under the portrait in contradiction to the lettering "Nicoli" as it appears on the tomb of Paganini, an illustration of which is in the lower left border of this month's cover. A little investigation brought to light the fact that in available copies of Paganini's autograph his name is written "Nicoli."

He was born in Genoa, October 27, 1782. His first playing experience was on a mandolin since his father, although but a humble shop keeper, was able to teach him to play. Nicoli showed such surprising ability that his father placed him in the hands of more able teachers giving him the advantage of violin instruction and some knowledge of the structure of music. He composed a sonata for the violin when he was only eight, and when he was only eleven he made his first public appearance.

In 1795 he studied with several music masters at Parma, one of these being Alessandra Rollo, famous violinist and composer, who later became maestro at La Scala and Professor of violin and viola at Milan Conservatory. It seems that Nicoli could not restrain himself to parental obedience and so in 1798 he "walked out" on his father and went on a concert tour by himself, playing at Pisa and other places. He got himself into trouble almost immediately and he lost everything, including his violin, through gambling. This was at Leghorn and only because a generous M. Levron placed a fine Joseph Guarnerius violin at his disposal was he able to fulfill engagements. Levron was so delighted with this sixteen year old young man's playing of the instrument that he made him a present of it. That very instrument is today the property of the city of Genoa and is on display in the Municipal Building. It was left by Paganini as a present to the city of his birth. In 1804 he returned home, spent a year in assiduous practice and from then on until 1827 he made numerous tours through Italy, his renown spreading from year to year.

Paganini's first concert tour out of Italy was in 1828 when he went to Vienna and there captured everyone, from the Emperor down, with his marvelous virtuosity. He enjoyed similar concert triumphs in Berlin in 1829, Paris in 1831, and in London in 1831. He stayed about a year in the British Isles, and in concert fees soon accumulated a fortune. The excited and somewhat dissolute life which he led began to tell on his health and a few years later he was compelled to spend most of his time in his villa at Parma. The winter of 1838 was spent in Paris, but it was disastrous, the climate being particularly hard on Paganini's chronic suffering of laryngeal phthisis. Financial losses also weighed heavily upon him and he was reduced to living with a friend in Marseilles for several months. In the winter of 1839-40 he turned to Nice in the hope that he would gain some relief there, but on May 27, 1840 his weakened and aggravated body gave up the struggle.

Paganini might have made a greater contribution to the literature of music through more serious and consistent effort as a composer, but his gifts in the creative field were neglected because of his unbridled worldliness. He did write several concertos, a number of caprices, and numerous variations on various themes. (Schumann and Liszt made piano transcriptions of some of his works.) It is as the artist violinist, however, that he gained a supremacy which no one has been able to challenge. He had many eccentricities and he did not hesitate to make an ostentatious display of his great technical abilities.

Despite his practice of fixing strings so that three would break and leave him but one to complete the major portion of a composition he brought forth at his pleasure superbly controlled tone qualities and he played with such musicianship and with such a full range of emotional coloring as to hold spellbound everyone in his audience, even including best musicians and musical authorities.

A Child's Journey

Rote Songs for Primary School Activities

By Ada Richter



Primary grade teachers are probably the greatest specialists among educators. Almost invariably they love their work, and the little ones intrusted in their care. Anything in the educational line that they think will interest their charges is eagerly examined.

Music is now considered indispensable in primary grade teaching, but one of the teacher's problems is to correlate it with other studies. Mrs. Richter is an experienced and highly successful teacher of little ones, and for this book she has made sixteen songs fascinating to children, each of which can be correlated with other primary grade activities.

The songs may be used as a continuity, or they may be sung separately. A simple piano accompaniment is provided, but the use of it is not essential as the little tunes are so rhythmic that they may be sung effectively without accompaniment.

In advance of publication copies of this unique book may be ordered at a special cash price of 35 cents, postpaid.

Fascinating Summer Reading for Music Folk

There may be individuals in some walks of life who can let several weeks, or even the whole summer, go by in idleness, entirely eliminating all thoughts of their business or profession, or putting forth any effort to work at the former or practice the latter.

This can hardly be said of music folks. If one plays the piano or some other musical instrument a certain amount of practice is almost essential. If one is a singer, it would be most unusual to learn that that individual had gone through a summer "without singing a note."

Indeed, many students of music either contract for, or themselves attempt, an intensive summer course in some feature of their study that they believe could be strengthened.

Even if a musician feels that a summer, or only a fortnight respite from year-around activities would be beneficial, few would fail to benefit by reading a good book or two on some musical topic during that period. Choose an interesting, entertaining book about music to tuck in your luggage and while away pleasant hours in its pages while resting mind and body from "the daily grind."

Here's a carefully selected list of really interesting books:

Musical Travelogues (Cooke) ($3.00)
From Song to Symphony (Mason) ($1.50)
Standard History of Music (Cooke) ($1.50)
Piano Music: Its Composers and Characteristics (Hamilton) ($2.00)
Talks About Beethoven Symphonies (Thomas and Stock) ($2.50)
Notturno. A Musical Novel (Schmidt) ($1.50)
History of Public School Music (Birge) ($2.00)
The First Violin. A Novel (Fothergill) ($1.50)
Your Voice and You (Rogers) ($1.75)
American Opera and Its Composers (Hipsher) ($3.50)
Great Men and Famous Musicians on the Art of Music (Cooke) ($2.25)
Musical Progress (Finck) ($2.00)
Old Fogy: His Opinions and Grotesques (Huneker) ($1.50)
Music and Morals (Haweis) ($2.25)

One String Solos

For Violin Beginners

By Kate La Rue Harper

Attractive melodies confined to one string at a time, story-texts and charming illustrations which appeal to the young child, and easy-to-understand charts which simplify finger positions are the outstanding features of this fascinating "work-play" book for little violinists.

A glimpse of the contents reveals such interesting titles as: *Lady Mouse, Bossy Cow, Lovely Spring, Wooden Soldiers, Little Doggie Mine, Circus Day is Here, Kitty Needs a Pill, Singing String, My Little Bed, Lazy Little Bug, Dainty Bluebird,* and *Little Drops of Rain.*

This book may be used as supplementary material with any elementary violin class method. Only three fingers and the open strings are employed. There are no accidentals in the violin part, although a variety of keys is offered. The A and D strings are given first because they have the same finger pattern; then follow the E and G strings.

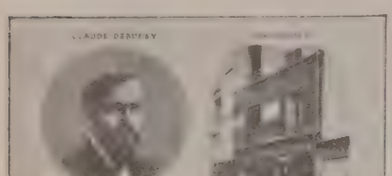
As a convenience to classes, two separate books are provided, the violin part for the student and the piano part for the teacher or accompanist. The violin part may be ordered separately if desired. The advance of publication cash price for both books is 35 cents; violin part only, 15 cents; piano part, 20 cents; postpaid. Be sure to state which books are desired.

(*Continued on Page* 416)

Advertisement

Reward Cards for Music Pupils

(Second Series)



Bizet	Gluck	Rimsky-Korsakow
Chaminade	Grieg	Rossini
Debussy	MacDowell	Rubinstein
Dvořák	Massenet	Saint-Saëns
Elgar	Moskowski	Sibelius
	Moussorgsky	

The interest created by the recent announcement in these notes of the forthcoming publication of a second set of *Reward Cards* to include the above composers, has been most encouraging, but not unexpected. For years piano teachers, school educators and those having in charge the activities of junior music clubs, have used the orignial set of 16 *Reward Cards* which includes:

Bach, Beethoven, Brahms, Chopin, Gounod, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Tschaikowsky, Verdi, Wagner and Weber.

These *Reward Cards*, as many of our regular readers know, are about the size of a U.S. Post Card, in fact, they also are published as *Music Post Cards* all ready for mailing. On the *Reward Cards*, however, the reverse side of the card, as shown in the illustration above, has a condensed biography of the composer, a facsimile of his manuscript and a reproduction of his signature.

The illustration shown cannot do full justice to the beauty of these *Reward Cards*, lithographed in the style of a water color painting. The Prize Card, which accompanies each set of *Reward Cards* is reproduced from steel engravings and contains the portraits of 8 great composers linked together by an artistic steel-engraved design and background. It usually is given after the student has received an entire set of 16 *Reward Cards*. There is space on the *Prize Card* for writing in the pupil's name and other data and for the teacher's signature.

The first series (with *Prize Card*) sells for 50 cents. In advance of publication orders may be placed for single sets of *Reward Cards* (*Second Series*) at the special cash price, 35 cents, postpaid. A *Prize Card* also will be supplied with each set of the second series.

Little Pieces from the Classic Masters

For Violin and Piano

***Compiled and Arranged by* Leopold J. Beer**

Everyone is aware of the phenomenal developments in the study of orchestral music in our schools all over the country, and of the increasing demand for violin players. New educational material for violinists is daily making its appearance and much good modern music is being written for the instrument. Useful material also is being culled from the compositions of the old writers of the 17th and 18th centuries.

The study of classic music is a firm foundation for better music appreciation. Children of the present day, growing up in the atmosphere of such music and mastering it, acquire an instinct for better taste. Later on they will be able better to understand and interpret the more difficult violin masterpieces. Not only young students, but older ones, too, in the early grades, should have the benefit of this collection of melodious music.

Little Pieces from the Classic Masters contains an abundance of excellent violin music from those earlier centuries, much of it little known at the present time, but all of it melodious and practical. The book was compiled by Prof. Leopold J. Beer, well-known Viennese teacher and composer, and contains ten selections from the following writers: L. Couperin (1630-1665), Purcell (1658-1695), Kuhnau (1667-1722), F. Couperin (1668-1733), Rameau (1683-1764), Bach (1685-1750), Handel (1685-1759), and Gluck (1714-1787). These numbers are all written in the first position, but those preferring third position fingering will find it beneath the notes.

Until publication, single copies of this valuable book are available at the special advance of publication cash price, 35 cents, postpaid.

The Etude Historical Musical Portrait Series

There are many uses to which this unusual series of biographical sketches, one installment of which will be found on another page of this issue, may be put. These "thumbnail" stories with pictures of musical celebrities have been appearing each month in THE ETUDE since February, 1932. If preserved and bound together in one volume when the series is finally completed, one would be the possessor of the most comprehensive picture-biography collection of musicians ever compiled. Nearly 3500 celebrities of past and present have been included in the series to date. Nothing comparable has hitherto been attempted.

If you have missed some pages from this series, or wish to compile a complete set, extra copies of each page are available and may be ordered at 5 cents each.

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

***By* Ella Ketterer**



The mere mention of the forthcoming publication of a new piano instruction book, or piece of music, by Ella Ketterer, is sufficient to arouse the interest of piano teachers. Her helpful study books, *Adventures in Music Land* ($1.00) and *Adventures in Piano Technic* (75c) have have been used by many teachers, and her tuneful piano compositions, each of real educational value, are always enjoyed by young students.

In writing this book *Miss Ketterer* has endeavored to place in the hands of a student in the third year at the piano short melodious etudes covering various technical problems arising at that period of study.

Note the titles and the problems covered: *The Whirlpool* (triplets), *Prattle* (the trill), *Oriental Song* (syncopation), *The Giant* (left hand and pedal study), *Sunday Morning* (suspensions), *Up the Stairs* (broken thirds), *In Sprightly Mood* (rhythm), *The Bouncing Ball* (repeated notes), *Harp Song* (arpeggios), *Scamper!* (wrist study), *Run and Jump* (rapid passages divided between the hands), etc.

Copies may be ordered now of this interesting educational work at the special advance of publication cash price, 30 cents, postpaid, delivery to be made when work is published.

Grown-Up Beginner's Violin Book

***By* Maurits Kesnar**



Not so many years ago the belief was general that unless one started study at an early age he never would learn to play an instrument. Possibly this was because practically all systems of music education sought to train students for the virtuoso stage, and no pupil started out with the idea of becoming an acceptable amateur player.

Strange as it may seem, with the coming into our American homes of the mechanical devices—the phonograph, the player-piano and the radio—the love for good music has increased, and a keen interest has been created in many hitherto musicless homes. Grown-ups, who in their youth never gave music a thought, are now desirous of being able to play an instrument, or to sing.

Piano teachers were about the first to capitalize on this newly-created devotion to music, and the success of many of these pioneers has been especially noteworthy. Teachers of the violin, in many localities, also find themselves besieged by pupils anxious to learn to play the instrument, and these instructors are really more fortunately situated than are those of other instruments, as the violin more easily can be taught in classes, thus taking care of more students at a time.

The author of this work has achieved notable success in his own teaching and that he fully realizes the problems of violin teachers with older beginners, both in class and private teaching, is shown by his choice of material. Of course, all necessary exercises for the development of technic during the first year of study are given, but the really attractive feature of the book is the fine group of easy arrangements of famous melodies and of many little-known folk songs.

There is still time this month to secure a copy of this book, when published, at the special advance of publication cash price, 40 cents, postpaid. This offer is good only in the U.S.A. and Its Possessions.

Manual of Fugue

By* Preston Ware Orem, *Mus. Doc.



In the composition of both instrumental and choral music, especially in the larger forms, a knowledge of fugue is essential. Even if one doesn't hope to become a Bach, Beethoven, Mendelssohn or Wagner, the ability to recognize and analyze a piece of fugal writing is an accomplishment that means added music appreciation.

With some there is a disposition to regard such studies as counterpoint and fugue as dull, dry and uninteresting. And not without reason, when considering certain text books that treat these subjects as a sort of higher musical mathematics. Dr. Orem makes fugue a delightful means of making beautiful music, and he does it in the same breezy colloquial presentation of the subject that characterized his formerly published theory books: *Harmony Book for Beginners* ($1.25), *Theory and Composition of Music* ($1.25) and *The Art of Interweaving Melodies*—First Lessons in Counterpoint ($1.25).

This new book will cover all the various angles of fugue writing. There are ten chapters and an Epilogue. It will not be as large a volume as the above-mentioned text books but it will contain more text matter than the author's *Manual of Modulation* (40c).

In advance of publication orders for first-off-the-press copies of this work may be placed at the special cash price, 40 cents, postpaid.

Fourth Year at the Piano

***By* John M. Williams**

In music publishing, particularly when the publisher's editors must submit proofs for the author or composer to review or approve, even though he be in Europe or on the other side of the hemisphere, it is hard to measure in advance the length of time necessary for the consummating of all details before the completion of the work in published form. Such time-consuming conditions have made possible the continuing of the Fourth Year by John M. Williams another month on an advance of publication offer.

The material has all been selected and, true to Mr. Williams' policy of doing everything in his power to make each of his educational works supply the best and most useful material for the period of study designated, this book in its completed form is sure to delight the teachers waiting for it.

No copies will be shipped beyond the U. S. A. and Its Possessions. The price at which a single copy may be ordered in advance of publication is 50 cents, postpaid.

Play with Pleasure

An Album for the Grown-Up Piano Student

The title of this new book suggests at once two things; playing the piano for the pleasure of others, and playing for our own pleasure.

In the former case, we have to consider the tastes of our listeners; if these respond better to what is lively, we need music of a lively character; if there are older people present, the chances are that while they may enjoy light, lively selections, they have a yearning to hear also some of the melodies which were popular in their younger days.

If we put ourselves in the position of listeners, then we touch upon the second problem; that of playing for our own pleasure.

By being able to perform at will from the wealth of material contained in *Play with Pleasure*, we can please every taste, our own included. There is music from the class modern, and romantic schools, from gra and light opera, from the great symphonie as well as miscellaneous material of all kin and from all sources.

Neither time nor expense has been spar to make this book one of the most vari and interesting collections of piano mu ever published. It is not music intended f juvenile tastes, but music so arranged th adult players who have had only a yea study should be able to learn any of t numbers with little effort.

Single copies of this book at the speci advance of publication cash price of cents, postpaid, may now be ordered, to delivered on publication. Sales are restricte to the U. S. A. and Its Possessions.

Child's Own Book of Great Musicians

Brahms-Tschaikowsky-MacDowell

***By* Thomas Tapper**



There was a time, not so very long ago, when to ask a child, "Who were Brahms, MacDowell, and Tschaikowsky?" was to receive a blank stare of complete ignorance. Not so to-day; the school child who is not more or less posted on the better composers is the exception. Radios in almost every home have spread knowledge everywhere, so tha children can't help being well informed. Th best-known melodies of great composers ar now heard on the air so often that they ar unconsciously memorized and can be ident fied at will. And modern teachers now ger erally enhance interest in music study b telling their pupils more and more abou great composers.

As a result of this growing interest i music, and in response to insistent demands we are enlarging our group of the *Child Own Book of Great Musicians* series b adding three new booklets, devoted t Brahms, Tschaikowsky, and MacDowell— three master composers representing, respec tively, Germany, Russia, and America. A three of these composers earned their hig standing through hard work and only afte periods of discouragement. Their lives wer full of interesting incidents and experiences things that children remember and enjo hearing about. The main value of thes experiences lies in the fact that they hav to do with composers who made good. Chil dren, like the rest of us, are benefitted an inspired by examples of heroic accomplish ment.

Each booklet is accompanied by a packe of pictures, which the child cuts out an pastes in their correct places in the book The art cover insures an effort for greate neatness in the work, and so do the needl and cord supplied with each copy for bindin the book.

Although the regular retail price of eac booklet now published in the series is 2 cents, single copies of these three new book may now be ordered at the special advanc of publication price of 10 cents each, or 2 cents for the three, delivery to be mad when published.

Sixteen Modern Etudes

For the Advanced Trumpet Player

***By* John Huber**

The ambitious trumpeter will find in thi new volume of studies ample opportunity t develop flexibility of the lips, single and tripl tongueing, correct tone production, prope breathing, and general interpretative ability The book contains daily embrouchure drills exercises with special attention given to trip lets and chromatics, preparation for trills an mordents, rhythm and velocity studies Analytical notes and suggestions are give throughout to help the student overcome th technical difficulties which are encountered.

The author of this important book, Joh Huber, is well known both as a performer an teacher. He has taught in New York City and Philadelphia, and has appeared wit famous bands, theatre orchestras and wit the Philadelphia Symphony.

A single reference copy of this book may now be ordered in advance of publication a the special cash price of 40 cents, postpaid

Advance of Publication Offer Withdrawn

...e most careful and painstaking editing ... marked every step in the preparation of ... book that is being released from the ... by the Theodore Presser Co. during the ...ing month. The noted author has ...eved his pre-eminence in the world of ...ic, not only because of his success in ...hing and the fine flow of melody re...ed in his compositions, but also because ...the care he has taken to make each ...lication as perfect, mechanically, as pos... Thus, the name of Kern on a piece, to ...no teachers, means tunefulness, perfection ...form and construction, and practical, ...ational value.

...s is customary, when a new work is pub...ed, the special advance of publication ...e at which it has been offered is with...wn and the book is placed on sale at a ... price. It now may be purchased at your ...l music dealer's and copies are available ... examination.

...en Studies in Style by Carl Wilhelm ...n is really a collection of attractively-...d piano pieces that cover technical prob...s brought up in the second and third ...r of study, such as touch, phrasing, pedal... rhythm, contrasting dynamics, etc. Each ... little masterpiece. This volume is added ... the *Music Mastery Series* and is priced ...60 cents.

Singled Out

It seems to be ordained that disappoint...nts must be met, and we prove what we ... by how we meet them. Someone has told ...story of a soldier, who knowing that the ...neral before whom they were to stand ...pection that day was over-exacting, was ...ecially particular about shining his shoes, ...lishing his buttons, cleaning his gun, setting ...ht his equipment, and brushing his uni...m. As the General came along the line one ...er another of his comrades learned to their ...rrow that they had fallen short of the ...neral's estimate of a good soldier.

The particular soldier that we have men...oned therefore, was delighted when the ...neral merely patted him on the right ...oulder, after having scrutinized every detail ... his equipment. After the General had ...mpleted the inspection he then announced ...at every Private touched by him on the ...ht shoulder must report to the company ...rber for a haircut.

Composers and publishers bring forth ...usic works which have been prepared with ...eat care to win favor in the eyes of active ...usic workers. Composers and publishers ...et disappointments, but the works which ...e not disappointments are those which are ... well received as to require reprinting of ...w editions to fill orders. There are too ...any in every month's printing orders to ...ublish a list of all which currently are being ...printed so, therefore, the list given here is ...mited to a selection of some of those on ...hich better-than-average quantities are nec...ssary to make the edition meet the next ...ason's requirements.

A single copy of any of these numbers will ...e sent on approval by the Theodore Presser ...o to any teacher or other professional music ...orker desiring the examination opportunity ...ith return privileges on any or all not used.

SHEET MUSIC—PIANO SOLOS

...at. No.	Title and Composer	Grade	Price
...6316	A Hammock Song—*Ketterer*...	1	$0.25
...8484	Song of the Drum—*Risher*.....	1½	.30
...3937	The King's Review—*Raines*....	2½	.35
...6828	Home on the Range—*Hodson*..	2½	.25
...2829	Over the Hills—*Baines*.....	3	.35
...4810	Pansies for Thoughts—*Grey*...	3	.40
...5888	A Jolly Jig *Rehr*	3	.35
...6405	Star Sapphires—*Renton*.....	3½	.35
...9010	Meditation—*Morrison*	3½	.50
...9042	Country Dance—*MacFadyen*...	5	.50

SHEET MUSIC—PIANO DUETS

26258	Marigold—*Grey*	1½	.40
26515	March of the Candy Dolls—*Renton-Stoughton*	3	.60

PIANO STUDIES

	How to Play Chords. An Easy Guide to Extempore Accompaniment. *By a Practical Teacher*	.60
14590	First Studies in Octave Playing —*Presser*	.60

PIANO COLLECTIONS—SOLO

	Boy's Own Book of Pianoforte Pieces	.75
	Gems of Melody and Rhythm—*Stevenson*	1.00
	Miniature Melodies, Vol. 2—*Gaynor*	.75

VIOLIN AND PIANO

15218	By the Waters of Minnetonka—*Lieurance* 4	.75

SHEET MUSIC—VOCAL SOLOS

12816	Foolish Questions (*Medium*)—*Taylor*.	.50
25320	Sleepy Hollow Tune (*Medium*)—*Kountz*	.60
26381	Trail End (*High*)—*McManus*.....	.50
18678	June Is in My Heart (*Low*)—*Vaughan*	.50

SONG COLLECTION

	Famous Songs (*Bass*)—*Edited by Krehbiel*	1.50

CHURCH MUSIC

	Anthem Treasury	.35

OCTAVO—MIXED VOICES, SACRED

20762	Psalm 150—*Franck-Felton*	.15
10943	Lord, Thou Hast Been Our Dwelling Place—*Wolcott*	.15
20900	When, His Salvation Bringing—*Erb*.	.12

OCTAVO—TREBLE VOICES, SACRED

35032	Rachem. Mercy (*Three-part*)—*Mana-Zucca*	.15

OCTAVO—MIXED VOICES, SECULAR

21073	Little Green Valley—*Penn-Felton*...	.12
20796	Toreador Song, From Carmen—*Bizet-Felton*	.20
35021	Don't Be Weary, Traveler (*Six-part*) —*Dett*	.20

OCTAVO—TREBLE VOICES, SECULAR

35008	There's a Meeting Here Tonight (*Three-part*)—*Dett*	.18
10937	Wi-Um. A Pueblo Lullaby (*Four part*)—*Lieurance*	.08
21181	Open Thy Blue Eyes (*Three-part*)—*Massenet-Douty*	.12
10276	Humoreske, Swannee River (*Three-part*)—*Dvorak-Wilson*	.12
35337	When the Roses Bloom (*Three-part*) —*Reichardt-Harker*	.10

OCTAVO—MEN'S VOICES, SECULAR

35291	A Song of Steel—*Spross*	.15

OCTAVO—SCHOOL CHORUSES

21242	Song of the Road (*Boys, Three-part*) —*Potter*	.12
20448	The Merry Zingarellas (*SA*)—*Rockwell*	.12
20839	Moon Magic (*SAB*)—*Koschat*	.08
35053	Youth and Spring (*SATB*)—*Steinel*.	.15
35275	The Woodpecker (*SSA*)—*Nevin-Harris*	.12
20263	The Owl (*SAB*)—*Gest*	.08

INSTRUMENT METHOD

	Imperial Method for Drum, Tympani, Bells, etc.—*Bower*	1.25

MUSICAL LITERATURE

	What Every Vocal Student Should Know—*Douty*	1.00

THEORETICAL WORKS

	Primer of Facts About Music—*Evans*	.60

ORCHESTRA COLLECTION

	Easiest Orchestra Collection—*Perry* Parts, ea.	.35
	Piano	.65

Changes of Address

Now that the vacation season is on us and subscribers may wish THE ETUDE to follow them to their summer homes, please advise promptly of your change, giving both old and new addresses. We should have this advice at least four weeks before the change is made. It might be wise to inform us when you anticipate returning to your winter address and we will see that copies are sent as instructed and none will go astray.

Secure Fine Merchandise Through THE ETUDE *At No Cost*

Music lovers, everywhere, secure standard merchandise, handsome as well as practical, without any cash outlay. Here's how it is done. Talk to your musical friends and explain to them the advantage of having THE ETUDE visit them regularly every month throughout the year. The price is only $2.00 a year and no music lover could make an investment in music which would bring a greater return. Collect the $2.00 and send it to us, with the name of the subscriber, and we will give you one point credit toward any premium on our list.

The following are a few gifts which may appeal to you:

Eastman Camera—This is a genuine Eastman Brownie Junior Box Camera with a new design metal front. Takes fine pictures, size 2¼" x 3¼", using a roll film. Awarded for securing four subscriptions.

Garden Shears—A unique implement, that not only cuts clean, but holds the flower part of the stem as it is cut. Saves scratches, increases reach. Your reward for securing one subscription, not your own.

Correspondence Case—Has a gold-stamped long-grain linen binding and includes stationery, perpetual calendar and a paper knife. Size 6" x 7". Your reward for securing one subscription, not your own.

Address Book—A gold-stamped, long-grain linen Address Book with gilt edge, ruled pages, and alphabetically indexed. Size 6¾" x 5¼". Your reward for securing one subscription, not your own.

Flower Bowl—Essentially a Flower Bowl, this attractive reward also will serve very nicely as a center piece. The bowl itself is fluted crystal glass while the perforated cover, for holding cut flowers, is finished in chromium. Height, 5", Diameter, 5". Your reward for securing one subscription, not your own.

Ladies French Purse—Moire silk in black, brown or blue. Has a place for change as well as an extra compartment for bills. Size of purse 4" x 3½". Your reward for securing one subscription, not your own.

Lifetime Billfold—New, unique, exclusive style. In black or brown leather, one piece. No stiff stitched edges. Your reward for securing two subscriptions.

Send post card for *Premium Catalog* giving a complete list of all gifts offered by THE ETUDE.

A Bargain For Music Lovers

Help your musical friends, not familiar with THE ETUDE, to a greater appreciation of music.

During the months of June, July and August, we offer to non-subscribers for THE ETUDE, a special three months introductory subscription at a price of only 35 cents. Every music lover is thus given the opportunity, at little cost, to learn the value of THE ETUDE. With its fine departments, covering almost every phase of musical activity, there is something in each number of priceless interest to every music lover.

This offer is good only for the months of June, July and August. Orders will be filled as received. When issues are exhausted, no more subscriptions will be accepted and the offer cannot be extended after August 31, 1938.

Send your 35 cents in cash, money order or United States stamps *NOW*.

Canadian subscribers please send 10 cents additional covering Canadian postage. Foreign, 20 cents.

Swindlers!

Many fine men and women earn their living by securing subscriptions for magazines. But there also are many men and women who impose on music lovers, selling THE ETUDE, and other magazines, at ridiculously cut prices and then pocketing whatever they can collect, never sending the subscription to the publishers. Before paying money to any one, read carefully the contract, or receipt, offered you. Do not permit the agent to make changes in the contract, or receipt, which is provided by the publishers or magazine agency for *your* protection. The price of THE ETUDE is $2.00 a year, $3.50 for two years, in the United States. Help us to protect you!

Music for



JUNE WEDDINGS

Appropriate Selections for Singer and Organist

VOCAL SOLOS

Wedding Hymn (The Voice That Breathed O'er Eden)	Mendelssohn	$0.50
O Perfect Love (2 Keys)	Burleigh	.60
O Perfect Love	Kinder	.50
Nuptial Song	Davis	.40
All for You (2 Keys)	Hayden	.60
For You, Dear Heart (2 Keys)	Speaks	.60
You Came to Me with Love	Bruno	.30
I Love You Best	Brown	.35

ORGAN NUMBERS

Bridal Chorus (Lohengrin)	Wagner	.40
Love Song	Drdla-Mansfield	.50
Bridal Song (Rustic Wedding)	Goldmark	.35
A Merry Wedding Tune	Saar	.50
Wedding March	Mendelssohn	.60

Theodore Presser Co.

Everything in Music Publications

1712 CHESTNUT STREET, PHILADELPHIA, PA.

World of Music

(*Continued from Page 354*)

ERNEST BLOCH'S "MACBETH," written in 1903 to 1909, with its libretto by Edmond Flegg and adhering closely to the Shakespeare drama, was revived on March 5th, at the Teatro San Carlo of Naples, before a capacity and elegant Neapolitan and foreign audience. The work had its première in 1910, at the *Opéra-Comique* of Paris.

DANIEL KARFUNKLE has been awarded the $100 prize in piano playing, offered by the second district of the New York State Federation of Women's Clubs.

THE SADLER'S WELLS company of London has given a series of performances of Wagner's "The Valkyrie," in English, to houses which vented "thunderclaps of applause," from seats at sixpence (twelve cents) each. Let the world, and America in particular, take note of how to make the great works for the musical stage popular.

A MONUMENT TO ENRICO CARUSO, one of the greatest tenors of all time, is reported to be about to be erected by the city of Venice, where he was born in 1873.

THE SOCIETY OF FRIENDS OF MUSIC of Vienna recenly celebrated its one hundred and twenty-fifth anniversary. Founded in 1812, by the initiative of Ignaz von Sonnleithner and Fanny von Arnstein, it opened a Conservatory in 1817 and organized concerts which have had such eminent leaders as Salieri, Hellmesberger, Hans Richter, Schalk and Furtwängler. Its library is perhaps the richest collection of music in all Europe.

EIDE NORENA won a distinct success as *Desdemona* in a recent production of Verdi's "Otello" at the Grand Opéra of Paris.

CARL PARRISH has won first place for a work by a Minnesota composer, in a competition sponsored by the Minnesota Federation of Music Clubs. The successful composition, *A Sarabande and Fugue*, was on the program of January 14th, of the Duluth Symphony Orchestra, with the composer conducting.

* * * * *

COMPETITIONS

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS is offering a Prize of Five Hundred Dollars for a composition to require not less than fifteen minutes nor more than twenty-five minutes in its performance, and to be suitable for interpretation by this ensemble. The competition closes August 31, 1938; and full information may be had from Mr. Ben Stad, founder and director of the organization, 4331 Chestnut Street, Philadelphia, Pennsylvania.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Cincinnati May Festival Association, for a composition for a children's chorus of six hundred voices (to which an adult chorus may be added), with orchestra, or organ, or both. The work will be performed at the May Festival of 1939; entries close August 31, 1938; and full information may be had from the May Festival Association, 142 West Fourth Street, Cincinnati, Ohio.

ONE THOUSAND DOLLARS is the prize offered by *The Forum Magazine*, for a new American national anthem to displace the *Star Spangled Banner*. The new work should "suit the voice" and "challenge the American people to be alert to their liberties." The contest closes June 30th. Particulars from *The Forum Magazine*, 570 Lenox Avenue, New York City.

A PRIZE OF $500 is offered by G. Schirmer, Inc., for an unaccompanied choral composition dedicated to the New York World's Fair. The competition is open only to American composers, and the poem also must be by an American author. Entries close August 31st; and further particulars may be had from G. Schirmer, Inc., 3 East 43rd Street, New York City.

ADVERTISEMENT



The Junior Etude

Edited by
ELIZABETH A. GEST

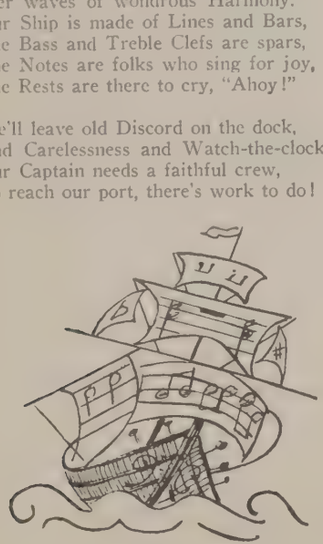


Our Ship of Joy

By Dale Laughlin

Our Music is a Ship of Joy
For every girl and every boy.
It sails the seas of Melody
O'er waves of wondrous Harmony.
Our Ship is made of Lines and Bars,
The Bass and Treble Clefs are spars,
The Notes are folks who sing for joy,
The Rests are there to cry, "Ahoy!"

We'll leave old Discord on the dock,
And Carelessness and Watch-the-clock!
Our Captain needs a faithful crew,
To reach our port, there's work to do!



Our Ship is beautiful and strong,
O'er Sharps and Flats, we speed along.
With Captain Rhythm in command,
We sail away to Fairyland!

Arpeggios and Scales we run,
And all the Chords and Tunes are fun!
So here we work and here we play!
Our Ship of Joy! It sails to-day!

Alice and the Magic Looking Glass

By Marjorie Knox

A LONG PANEL MIRROR hung near Alice's piano, but she had not discovered before that it was a magic mirror. As she was reviewing her piece for the coming recital she happened to glance at herself in the glass. "Oh! What a terrible position!" she exclaimed.

One end of her bench was near the keyboard, the other end far from it: of course she was sitting on the nearer end; her back was bent in a curve; she was holding her shoulders up—a horrible thing to do, as her teacher had told her over and over; her feet were twining themselves around the legs of the bench.

"Dear me!" she exclaimed again, "what a horrible position. Just suppose I had looked like that at the recital."

So she put her feet on the floor near the pedals; she relaxed her shoulders to their natural position; she straightened the bench; she took the curve out of her back—and what a change! "Now, maybe my playing will improve too, thanks to the magic mirror."

And it certainly did, for every one at the recital told her they had never heard her play so well.

Keeping Up With Champions

By HERMIA HARRIS FRASER

PLICK-PLACK! plick-plack! came the steady rhythm of the ping-pong ball on the long, green table in the basement playroom. In graceful, darting swerves the two boys opposed each other until twenty-one was reached by Nick.

"I've got that backhand curve at last!" Nick panted. "I've been at it all year, ever since the champion, Mr. Jarvis, laughed at my game and beat me twenty-one to three. I made up my mind then, that some day when he came here, I'd beat him with his own tricks."

Frankie sighed. "I certainly can't get those curving shoots!"

"I'll show you how I do those," Nick offered.

"Not now!" said Frankie. "I think I hear our car stopping outside. Mother is driving me to the studio for my music lesson."

As the boys raced upstairs, Nick asked insistently, "Won't you play a piece before you go?"

"Sure," agreed Frankie.

Soon everybody gathered in the living room to listen to Frankie; and he played very well indeed.

"I wish I could play as well as that," thought Nick to himself; but he said nothing.

Soon Frankie and his mother left and most of the young people returned to the basement for more rousing games of ping-pong. But Nick sat down on the piano stool, looking straight ahead. He didn't envy Frankie, but it seemed such a wonderful thing that a small, slight boy of thirteen could get such music out of a piano.

"Nick, oh, Nick! Come on down! Mr. Jarvis is here, and he's challenging our best player, and that is you," Pikey shouted from the basement.

"Oh boy! Mr. Jarvis!"

The long awaited chance had come; the chance to show off that backhand curve.

The dark, heavy man, thrusting out his jaw challengingly, faced the laughing youth.

Plick-plack went the white ball back and forth in trial. Nick won the serve. Then it was three points for the man, and one for the boy. The champion's smashing drives told. His score increased; fifteen to nine in his favor.

Now Nick had been playing possum. He wanted Mr. Jarvis to be overconfident. Nick began to answer hard drives with curving balls that just tipped the white edge. He returned trick for trick, only, being younger by far than the champion, he could get around the table faster. He had Mr. Jarvis puffing when the score became twenty all.

Now, either had to get two points to win.

"You've certainly improved! It's amazing!" cried Mr. Jarvis, his eyes twinkling. "Take this!" and he shot a mean one that Nick missed.

"I shall have to be cool!" Nick thought. "I just will not let him win!"

And he was cool. The next ball was his, and the next, and the next, though it grazed the net. Nick had beaten the champion.

But he did not feel so light hearted as he had expected. In the back of his mind, even while the gang congratulated him, was the picture of Frankie at the piano.

Then suddenly, the cloud lifted. Why, he had done it with ping-pong. He had beaten Mr. Jarvis by sheer dint of hard work and determination, by keeping at the game every spare minute. He could certainly do the same with music. Perhaps he would be able to perform as well as Frankie, the next time people asked him. Perhaps, if he practiced more than an hour a day, who knows, he might become a champion.

Woodland Sports

By GERTRUDE GREENHALGH WALKER

(Each number in the story refers to the degree of the scale, the tonic being mentioned each time)

ONE SATURDAY MORNING Jack and Bob started out for the woods, taking their lunch with them. But Bob had a few seeds and crumbs, also, and an extra little box, besides his lunch box.

"What is in the box, Bob?" asked Jack.

"That is what I shoot with. You'll soon see."

"What do you mean, a folding gun?" Bob continued, teasingly.

"No, of course not. I wouldn't shoot to kill—I like the birds and animals in the woods. Here's one already—keep still while I shoot him," said Bob, as he arranged his kodak. See that 6, 5, 3, 2 (key of C) squirrel?

Soon they came to a little brook, and Bob noticed a slight movement in a tree near by. He took some crumbs out of the 7, 6, 5 (key of C) and threw them on the ground. Then a chipmunk came near. "1, 7, 7, 6 (key of F) him, Jack, while I snap him. There, I caught him, and I'll say my kodak is a better 4, 2, 1, 6 (key of G) than one from which he could not escape."

Soon a 5, 1, 1 (key of E) came buzzing around. "Don't hurt it," exclaimed Bob, a 3, 6, 6 (key of G) will not hurt anyone unless in self-defense.

Then Bob saw an oriole's nest swaying above them. "Let me shoot his little bird's 2, 5, 4 (Key of A)," he said, as he pointed his camera at it.

As the afternoon began to 1, 3, 6, 7 (key of F) the boys began to get 3, 5, 4, 4, 2, 1 (key of D) out and started home.

"I guess you are right, Bob. I am glad you have taught me the old 3, 6, 3, 2, 7 (key of F), 'Live and let live.' Yes, and I learned my music lesson, too."

The Shame Flute

By Etta F. Gilbert

"Now, FRANZ have you finished your p tice time?" It was the voice of a Ger mother speaking many years ago in little city of Nuremberg.

"Not quite, my mother, but can't I out and play now?"

"No, no, my child! Have you forgo who stands in the market place to-d

"Oh, mother," pleaded Franz, "if I fi my practice may I go to the market pl Please mother!"

"A very good idea," said his mot "Perhaps you will profit by what you see. Now hurry to work, my Franz."

So little Franz went back to his sc and very soon with his lesson well d he hurried away to join his friends in market place. And what a sight met gaze. Young Friedrich Himmel who played false notes in last night's con stood on a high platform with his ha fastened tightly in a "Schandflote" Shame Flute. And there he must stand full view of the mocking crowd for



Shame flute for careless pupils

long afternoon. How he wished as he st there that he had practiced his part m carefully and how little Franz and all friends resolved never to stand in Fr rich Himmel's shoes if practicing wo save them.

In the museum at Nuremberg one still see the Shame Flute, so long the p ishment for lazy and careless musicia and who knows but what we can trace its use the success of many of Germa splendid musicians?

The Builder

By Frances Gorman Risser

I'M BUILDING a beautiful musical ho Foundations are scales, practiced SLO reënforced with cement of "exercise w "sight reading" and "count as I GO." F octaves and chords form the roof and walls; arpeggios, making the TOWE rise up toward the skies in gay patterns tone, like beacons in sunshine or SHO ERS. I'm building a house of melodi tones; I work on it ever so LONG; I don't mind that, for my musical hous lovely and sturdy and STRONG.

Music and Painting

By ANNETTE M. LINGELBACH

"I WISH I were a painter," exclaimed Teddy. "Painting is such fun."

"So is music," declared Miss Gay, "but in case you ever do decide to be a painter, your music study has already given you a little start in the painter's art."

"But how?" asked Teddy in amazement. "I never knew music had anything to do with painting."

"Music has something to do with everything in the world," explained Miss Gay, "especially with the arts. Pictures are silent music of the most beautiful type. Music and pictures speak a universal language that everyone can understand. Now, here are the steps you follow in common with both of them. In music study, you remember these four climbing steps to smooth musicianship and beautiful playing.

1. *You read your notes,* either aloud or silently.
2. *You write your notes,* with a large and clear hand.
3. *You play your notes,* with beauty, expression, rhythm and vim.
4. *You memorize your notes,* so thoroughly as to be able always to play them with ease, accuracy, coloring and meaning.

"Now, if you were a painter, here are the four points you would have to consider before taking your brush in hand.

1. The title, which tells what kind of a picture it is to be when it is finished.
2. The background.
3. The number and type of figures to be shown.
4. The colors to be used in painting the picture.

"If you remember all the pictures we have collected for our gallery of paintings with musical themes, Teddy, you can appreciate what a large field there is, showing children at the piano, grown up people playing all sorts of instruments, and famous musicians and composers in the familiar scenes we usually associate with them. A knowledge of musical history, which you are now studying, is necessary to every painter of musical pictures. If he paints a lady of mediæval times, and decides to show her playing a harp, he must first find out if harps were in the world at that time, and if so what they looked like in those days. Every little detail in a painting must be accurate and in its proper setting, just as every point of technic in a melody must be worked out to perfection."

"So you see, Teddy, to be a successful painter, it is often necessary to be a successful musician; showing you again that music study is never in vain, since it helps you in every bit of work you do in the world, as well as in every bit of pleasure you have in your everyday life."

Letter Box

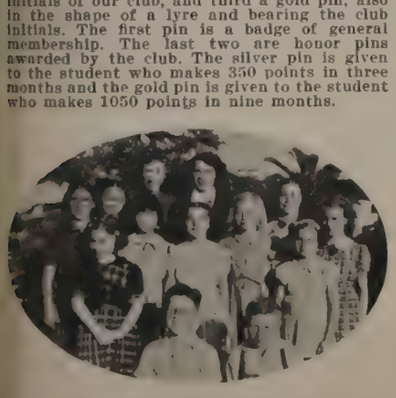
DEAR JUNIOR ETUDE:

Since there have been so many interesting letters sent in to your club, we thought you would like to hear about ours.

The name of our club is the "Young Musicians' Study Club." It is seven years old, having been founded January 24, 1931. We have two aims upon which our club is founded, namely, "To promote progress in music study," and "To develop an appreciation of good music."

The dues are $1.20 a year, and are paid in monthly installments with which we buy honor pins.

We have three pins. First, in the shape of a baby grand piano. Second, a silver pin in the shape of a lyre, our club emblem, bearing the initials of our club, and third a gold pin, also in the shape of a lyre and bearing the club initials. The first pin is a badge of general membership. The last two are honor pins awarded by the club. The silver pin is given to the student who makes 350 points in three months and the gold pin is given to the student who makes 1050 points in nine months.



We make points by the amount of work accomplished. Each completed technical exercise, scale, chord or arpeggio, is worth ten points. Each reading piece, one point for each measure, and each memorized piece two points for each measure.

We cannot wear our pins unless our average is two plus or higher on our report cards which we receive evey six weeks.

At the club meetings, we have a business meeting. Then a program by members, followed by a study period, ending with refreshments. Frequently we have a studio recital to substitute for meetings.

The colors of the club are orchid and white and the emblem is the "lyre." Our motto is "Learn to do simple things well," from Robert Schumann. We have an impressive initiation service in which the new member is taught the meaning of our emblem. Our kodak picture is enclosed.

From your friend,
WILMA SIMMS, President.

N. B.—The above letter was received without address, but as it contains some original club ideas it is printed for the benefit of other clubs.

DEAR JUNIOR ETUDE:

While in Old Mexico last summer I had an interesting musical experience.

Upon our arrival in Monterey we rented an apartment. Like all buildings there, it looked more or less like a jail, as there were bars across the windows. We thought there must be many thieves in this country that we knew so little about.

Soon after turning out the lights that night we heard a noise outside our window. We saw two men in dark suits standing there. One had something that resembled a small saw, and was rubbing it as though he were greasing it.

We were frightened, but when the first musical note sounded from the violin, we understood that they were serenading us. The songs they sang were beautiful; and we were sorry we had not trusted them at first.

From your friend,
BARBARA ANN HALL (Age 10),
Arkansas.

??? Ask Another ???

1. How may the following—a quarter note, two eighth notes, a dotted eighth note, a sixteenth rest, two sixteenth notes, and an eighth rest, when added together, be expressed in one note.
2. What are the notes of the diminished seventh chord, key of D minor?
3. Who wrote the opera "Tannhäuser"?
4. When did Haydn die?
5. What is a triplet?
6. What major scale is the relative of the minor whose signature is six flats?
7. Did Handel write any symphonies?
8. What was Schumann's first name?
9. To which class of instruments does the piccolo belong?
10. What is the lowest tone playable on the violin?

(*Answers on this page*)

Answers to Ask Another

1, One whole note. 2, C-sharp, E, G, B-flat. 3, Wagner. 4, 1809. 5, The result of dividing one note into three notes of the next smaller time value. 6, G-flat. 7, No. 8, Robert. 9, Woodwind. 10, G below middle C.

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "Music out of doors." Must contain not more than one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by June eighteenth. Names of prize winners and their contributions will appear in the November issue.

RULES

Put your name, age and class in which you enter on upper left corner of paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of paper only.

Do not use typewriter and do not have anyone copy your work for you.

When schools or clubs compete, have a preliminary contest first and send in no more than two contributions from each class, A, B and C.

Competitors who do not comply with all of the above rules will not be considered.

My Favorite Composition
(Prize Winner)

MY FAVORITE composition is the second movement of the Beethoven "Sonata, Op. 49, No. 2," called *Tempo di Minuetto.* The sonata is the most perfect form of piano music.

This *Minuetto* is really in the *rondo* form and was written in Beethoven's early youth. Perhaps it was written for his little friends; and I think that is why I like it.

In this the main theme sings along joyously, followed by an episode introducing a second theme. Then with a return to the main theme it introduces a second secondary theme. Then it returns to use the first again, before it ends up with a coda. It is because I understand the form that I like this piece so well.

The *Minuetto* is both sweet and powerful and holds the attention of the listener as well as the performer. I will enjoy learning more of Beethoven's music.

HENRY WILLIAM PRATT (Age 10), Class C.
Massachusetts.



B-Natural Rhythm Band, Barry's Bay, Ontario

My Favorite Composition
(Prize Winner)

MY FAVORITE composition is the *Largo from "Xerxes,"* by Handel. Recently an initiation of the Honor Society was held in our school and the music teacher played this as the Honor Members, in their vestments, marched up the aisle carrying lighted candles. This beautiful ceremony was made more impressive by the magnificent chords of Handel's *Largo.* When at last the society members stood together on the stage, with their torches held high, the dignified, resounding chords reflected the light of victory on their faces, for these students had obtained the highest honor bestowed on any high school pupil.

After having seen this impressive service I was inspired to learn this *Largo* which has become my favorite composition.

SARA COBLE (Age 15), Class A.
North Carolina

Answers to March Puzzle

ACCORDION
MARIMBA
BUGLE
BOW
L
KEY
LUTES
GUITARS
MANDOLINS

Prize Winners for March Puzzle:

Class A, Zana Webb (Age 15), Virginia.

Class B, Mary Katherine Bayless (Age 11), Texas.

Class C, Robert McCauley (Age 9), Ohio.

My Favorite Composition
(Prize Winner)

MY FAVORITE composition is the *Minuet in G,* by Beethoven. Often it brings the picture to my mind of a beautiful ballroom filled with graceful ladies and gentlemen in wigs and pompadours, gliding about the room to the lilting rhythm of the *Minuet.*

In his box the director is waving his baton. Up on the veranda couples are strolling back and forth, watching the women in their wide hoop skirts and the men in silk and lace and silver buckles sway to the rhythmic movement.

Much homage should be paid to Beethoven for his wonderful contribution to the "minuet world" in which his charming *Minuet in G* shall live and be loved for ever.

HELEN DAMBACH (Age 12), Class B,
Missouri.

Honorable Mention for March Essays:

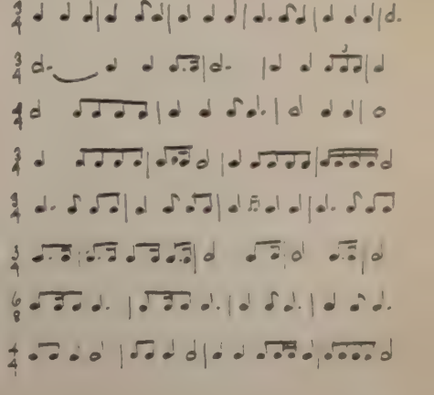
Marjorie Nichols; Virginia True; Janet Hatcher; Dorothy Drake; Mary A. Coffin; Lee Howard; Erna Cooper; Betty Jane Cooper; Virgina Hough; Alice Rebello; Betty Feehery; Lois Weisbach; Eleanor C. Rosekrans; Rose Capodire; Mary Elise Semmer; Marjorie Metzgen; Anna Marie Solbach; Helen Irene Scholl; Phyllis Wyman; Sue Bell; Helen Politis; Mary Throop; Helen Hamilton; Hilton Denine; Ryra Smith; Helen Anderson; Franses Cristina; Arlene Jacques; Eloise Trometre; Elizabeth Seamans; Keiko Haga; Nancy Carlisle; Sylvia Trop; Mary Tonn.

Honorable Mention for March Puzzles:

Rita Elaine Scogna; Eloise Trometre; Hilda Anderson; Morris Manners; Mary Kathryn Kane; Drusilla Evans; Julia Jane Brooks; Nancy Wayne; Leonard Danielson; Jean Andrews; Leonie Dangoise; Louis A. Bonelli; Gloria Roth; Betty Macligan; Betty Jane Cooper; Theodore Wolfe; Mary Katherine Bayless; Fiorina Muratori; Janet Hatcher.

Rhythm Puzzle

Each of the following represents the rhythm of a well-known melody. How many of them can you identify?



Letters from Etude Friends

A Song of Jubilant Success

By A Very Adult Beginner

To The Etude:

Occasionally I notice an article in The Etude, by some prominent instructor of music, intended to encourage the "adult beginner," and that tells what may be accomplished in music by the would be pupil more than thirty years of age.

I would like to present a beginner's experience. I am part German, English, Yankee, and all American—born on a farm near Erie, Pennsylvania, and I am seventy-one years old. In 1923 I bought a second hand piano, of reliable make, which still retained a good tone. I could not play at all on it, but I knew the letters of the keyboard. I immediately sent for the three copies of The Etude that I saw advertised, and the "Adult Piano Beginner's Book," by Caroline Norcross. I soon subscribed for The Etude; and gradually I got "Album of Scales," "Album of Octaves," "Album of Arpeggios," and "Album of Trills"; succeeded later by Schubert's "Album" and Christiani's "Principles of Expression in Pianoforte Playing."

I read—yes, I study—every copy of my musical magazine. I could not sing by note, but by working on simple pieces, singing notes of instrumental studies and the songs, I can now learn all of some vocal selections without the instrument and can play many of the accompaniments. I could play all of them if my fingers had a little more stretch. I can play all of the music through grades three, four and four-and-a-half, after considerable practice; and I can play also many numbers from Schubert rather satisfactorily. I am now trying grade five. I took fourteen lessons, but not until 1926.

We live on a farm and I do the work that a farm woman usually does—practically without help. I studied beekeeping, take care of the honey and help at swarming seasons; and I also assist during the season for marketing strawberries—about three months.

It is evident that when the day's work is over, I am not fit mentally or physically for much progress; but my fingers and wrists are gradually becoming more flexible, my brain correlates better with the muscles, and imagination takes higher flights. The fingering is very much better, also there is more correct time and a better understanding of phrasing. I try very hard to concentrate when I play, but that is a difficult matter for a tired housekeeper; however, I notice improvement every day. I mentally study the more difficult phrases when working about the house, and the words and tunes of songs while churning.

Of almost greater value to me than being able to play a little is the enjoyment that comes from knowing more about music and musicians, the acquiring of a better appreciation of music, and the ability to talk with some intelligence to musical people. I have accomplished very little for the length of time that I have had my piano; but that is worth a great deal to me. I expect to practice, not merely to play, as long as I can see or sit at the piano.

But who would not enjoy music where the mocking birds sing hours at a time through the day and part of the night, where for weeks the air is filled with fragrance of orange blossoms and where roses bloom all the time?

—Mrs. Carrie G. Davidson (Texas).

The Tremolo on Fretted Instruments

(*Continued from Page* 410)

art Thou, and this type of tremolo is employed in a number of other arrangements of well known melodies by the same master.

For the proper execution of the three finger tremolo, evenness and smoothness of the finger action is essential. The third finger, being generally the weakest one, special exercises should be used to strengthen it. Excellent practice material for this purpose can be found in "Six Caprices, Op. 26," of Carcassi, *Etudes 2, 3, 4, 7, 13* from "Op. 50" of the same composer, the "six Capriccios," of Luigi Mozzani and "Preludes, Op. 83," of Mauro Giuliani.

The chapters on "Tremolo" in the Second Book of the "Foden Grande Method" and the "Albert School for Guitar" also contain examples, exercises and valuable hints in connection with this important phase of guitar technic. In the past few months there have been a number of letters containing questions regarding the tremolo, and it is hoped that the foregoing suggestions will prove helpful.

The Accordion Glissando

(*Continued from Page* 407)

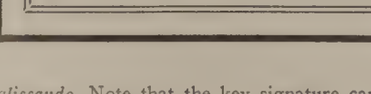
Ex. 3



is always successful when aided by the wrist being raised slightly higher than the normal position. The thumb must be bent away from the hand and the two fingers curved in the direction opposite to the *glissando;* that is, the fingers bent into the palm in the ascending *glissando* and away from the palm descending. This is accomplished by pivoting the hand at the wrist. Like the single note *glissando,* the wrist resumes its normal position over the keyboard approximately half way up the *glissando.* Note that the key signature can be observed only on the given notes; the notes of the actual *glissando* can be played only on the white keys. In the second measure, move the thumb from C-sharp to D before the upward movement.

The chord *glissando*

Ex. 4



of four or five notes must have each finger prepared accordiing to the rules given for the preceding two and three tone figurations. The chord *glissando,* being heavier in character, must of necessity be more relaxed and slower in speed. Broadly speaking, the notes will occupy three quarters of their given time value, allowing the other quarter for the *glissando.* In this example, each half note chord will be given the time value of a dotted quarter note.

In the first chord, the thumb must slide from C-sharp to C-natural at the precise moment the *glissando* is begun. Give impetus to the *glissando* by beginning with the wrist high and finishing with the wrist low on the second chord, then raise it again immediately to prepare for the following *glissando.*

It is suggested that the single note *glissando* be perfected before advancing to the one of double notes. This, in turn, should be played perfectly, before the triple note is attempted. Tenseness of the finger muscles is to be avoided.

The best results will be obtained by slow practice at the beginning. Do not attempt to accomplish this feat during one practice period. It is best to practice it for a short period only, at the beginning, and then to resume regular practice studies. After a period, return to the *glissando* practice again. Always have in mind the note or notes upon which the *glissando* will end for that is your goal and should be sounded distinctly.

Pietro Deiro will be pleased to answer questions about accordion playing. Letters should be addressed to him in care of The Etude.

* * * * *

"A man who will not hear both sides of a question is dishonest."—Abraham Lincoln.

Next Month

A JULY ETUDE FESTIVAL OF INTEREST

Just the kind of issue that will hold your interest on the hottest day of July; and yet an issue filled with practical articles you will want to read over and over again

CARVE OUT YOUR OWN CAREER

Ferde Grofé, writer of some of the most successful orchestral music of the hour ("Grand Canyon Suite"; "Mississippi Suite"; and others), who made the phenomenal orchestration for George Gershwin's *Rhapsody in Blue*, tells his life story. And, oh my, what a story! You will be held by every word.



BIDU SAYAO

IMPORTANT PRACTICAL HELPS FOR THE VOCALIST

Isidore Luckstone, who accompanied practically all of the great singers of the late decades, and who has taught many famous vocalists, gives priceless advice to students of singing.

WOMEN IN ORCHESTRAS

A chair and stand in the ranks, or even the conductor's desk and baton of the symphony orchestra offer great and growing opportunities for women. Miss Frederique Petrides tells about the famous feminine symphonic organizations and conductors of the day.

MUSIC AND DANCING IN SIAM

"Bang!" go the cymbals; and "Bong!" go the gongs. The dancing girls are coming. The American composer, Lily Strickland, again opens the door to the mystic East and its music. Like her other articles, reflecting her years of residence in the Orient, this is alive with interest.

ART MEANS PREPARATION

The brilliant new Brazilian prima donna, Bidu Sayao, who made such a success at the Metropolitan this year, talks intimately to singing students about voice building. It is a practical, sensible article, with an exotic Latin-American flavor which will charm the reader.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

Musical Books Reviewed

Getting Results with Schoo Bands

By Gerald R. Prescott and Lawrence W. Chidester

Of all the great number of books related the phenomenal school band movement America, which have appeared in recent yea we have seen none more practical than th one by Gerald R. Prescott and Lawrence W Chidester, entitled "Getting Results wi School Bands." The writers give the great revered Will Earhart, of Pittsburgh, full cred for the initiative which started this gre movement in which so many thousands young people are now so happily and profitab engaged. Mr. Earhart made his pioneer move Richmond, Indiana, in 1889. Since the Wor War the movement has advanced enormousl

The writers are convinced that by interes ing thousands more of children in music the public schools, the interests of the priva teacher of music, who is capable of carryi on the work started in public schools, will i evitably benefit. Chapter heads, such as "I citing Interest in Instrumental Music"; Five-Point Band Curriculum"; "Beginni Band Classes"; "The First Band"; "Section Rehearsals"; "Technic Classes"; "Solo ar Chamber Music Playing"; "The Summer Bar School"; "Schedule Making"; "The Ban Library"; and so on, all indicate the varie and practical nature of the volume. It is exce lently illustrated and documented and w become the daily pocket companion of bar teachers for years to come. One interestir aspect of the work is that Mr. Prescott had h training in the Middle West and Mr. Chidest in the East.

"Getting Results from School Bands."
Pages: 273.
Price: $3.50.
Publishers: Carl Fischer, Inc.
Paul A. Schmitt Music Co.

Medals Made of Stars

By Doris Meservey

Attractive medals may be made by stick ing gold or silver stars over colored star with the points alternated.



If the pupil has practiced his study, h usually is able to earn the first, or colore star in one lesson. Then by the next wee the ambitious student will be prepared t try for the rest of his "medal."

With this method the teacher can kee also the slower child encouraged by tellin him when he is almost ready for a sta The young pupil enjoys choosing the colo combinations of a medal, and he almost in variably matches the book covers. Th bright "Red Beginners' Book" presents very gay appearance when it is decorate with red and gold medals.

Another point in favor of this way o marking the books is that the parents ca follow the progress made at each lesson.

Curious Concert Notes

The elasticity of the English languag is shown by the following facsimile of a advertisement which appeared in a leadin magazine of the amusement field. Th word, concert, of course refers to the "afte show" given after a circus performance t comb in a few extra shekels. Wrestler are not ordinary concert attractions. In cidentally, a "clem" is a free fight for al in which pistols and anything handy ma be used. Some concert!

WRESTLER

Wanted for Concert

One who knows what it's all about, a man who will go out and dig up a towner who has some local following and color and not depend on using a box off props. Must be able to put on a show, beat up the tip and blow them off without starting a clem and getting pistol whipped by the natives. Want a man who is tough in the ring; not around the office wagon or cook house. To a man that can qualify will guarantee him he won't have to act as nurse maid to the boss' dog.

THE CUNEO PRESS, INC. U.S.A.

The Etude Music Magazine

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

$2.00 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada, $2.25 per year. All other countries, $3.00 per year.
Single copy, Price 25 cents.

Remittances

Remittances should be made by money order, bank check, registered letter, or United States postage stamps. Money sent in letters is a risk the sender assumes.

Renewals

No receipt is sent for renewals since the mailing wrapper shows the date to which paid.

Manuscripts

Manuscripts should be addressed to THE ETUDE. Write on one side of the paper only, with a margin of at least one inch at each side of the sheets. Contributions solicited. Every possible care is taken but the publishers are not responsible for manuscripts or photographs either while in their possession or in transit.

Advertisements

Advertisements must reach this office not later than the 15th of the second month preceding month desired. Rates on application.

Advertising Representatives

Western
L. F. McClure
919 N. Michigan Ave.
Chicago, Ill.

Eastern
C. R. Beers,
Room 1212, 30 Rockefeller Plaza
New York City

New England
Mr. Roger Fison
30 Rockefeller Plaza
New York, N. Y.

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE: Violin inscribed "Antonius Stradivarius (Special Model) Germany 1730". In good condition. Write Miss Gertrude MacNevin, Tyne Valley, P.E.I., Canada.

TEACHER, CONCERT PIANIST. Education London, Eng., Royal College, degrees. Toured Europe, U. S. Linguist. Desires position college or conservatory. Address Etude H.V.T.

ANNOUNCEMENTS

PLAY PIANO JAZZ like dance and radio players. Quick mail course. Information free Erskine Studio, Dept. B, 810 E. 14th St., Oakland, Calif.

SINGING MADE EASY—Send for free advertisement. Eastern School of Voice Culture, Chambersburg, Pennsylvania.

VOICE TEACHER'S MANUAL.—Book and fifty lesson sheets for pupils $1.00 per set. One set for each of a 4 year course. Central Music Studios, Indianapolis, Indiana.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy — $2.00 a year

VOLUME LVI, No. 7 — JULY, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine — George C. Krick
Pietro Deiro — Guy Maier
Dr. Nicholas Douty — Guy McCoy
Dr. Henry S. Fry — Peter Hugh Reed
Karl W. Gehrkens — William D. Revelli
Elizabeth Gest — Henry S. Sawyer

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

World of Music 422
Editorials 423
Carve Out Your Own Career ..... *F. Grofé* 425
Righting the Left Hand ..... *B. M. Tribull* 426
The First Eighth Notes ..... *G. St. John* 426
Art Means Preparation ..... *B. Sayao* 427
The Fatigue Demon ..... *E. B. Kochie* 428
Radio Flashes ..... *P. Girard* 428
Women in Orchestras ..... *F. Petrides* 429
Musicians of July Birth ..... *W. F. Gates* 430
Relaxation Is Mental ..... *A. Mynning* 430
Social Dancing and Its Music ..... *P. W. Orem* 431
Important Practical Helps for the Vocalist ..... *I. Luckstone* 433
Fifty Years Ago This Month 434
The Threshold of Music ..... *L. Abbott* 435
Making Two Part Inventions Interesting ..... *N. V. McHichamp* 436
Recent Record Releases ..... *P. H. Reed* 436
Bands and Orchestras ..... *W. D. Revelli* 437
Solo and Ensemble Work ..... *W. D. Revelli* 437
Music Extension Study Course ..... *J. Thompson* 438
Teachers' Round Table ..... *G. Maier* 439
Music and Dancing in Siam ..... *L. Strickland* 440
New Attractions for Vacation Tour 453
Points and Personalities of Tour 454
Shopping for Charm ..... *T. Van Doorn* 456
Singer's Etude 470
To Test Forward Tone ..... *C. A. Harris* 470
"Acting" the Song ..... *L. E. Dunkin* 470
How *The Lost Chord* Was Composed ..... *R. S. Welsh* 471
Getting Rid of the Tremolo ..... *N. Boardman* 471
Organist's Etude 472
Organist As Salesman ..... *H. C. Hamilton* 472
To Get the Most from a Choir ..... *D. R. Adamson* 473
Organ and Choir Questions ..... *H. S. Fry* 474
Accordion Department ..... *P. Deiro* 475
Unusual Accordion Passages ..... *P. Deiro* 475
Violinist's Etude ..... *R. Braine* 476
Bach's *Preludio in E, for Violin* ..... *M. G. Osgood* 476
As to the Care of Stringed Instruments ..... *T. Edwards* 476
Will Your Child be a Talented Musician? ..... *L. Pukan* 477
Violin Questions and Answers ..... *R. Braine* 478
Etude Historical Portrait Series 480
Questions and Answers ..... *K. W. Gehrkens* 481
Fretted Instruments Department ..... *G. C. Krick* 482
Junior Etude ..... *E. Gest* 486
Letters from The Etude Friends 488
The Unfinished Artist ..... *B. Gregory* 488
Musical Books Reviewed 488

Music

Fascinating Pieces for the Musical Home

Summer Twilight ..... *J. Imhoff* 441
By Moonlit Waters ..... *G. S. Schuler* 442
In Sylvan Shadows ..... *H. E. Bryson* 443
Busy Bee, The ..... *F. A. Williams* 444
Irish Reel ..... *T. F. Dunhill* 446
Old Wooden Clock, The ..... *B. R. Anthony* 447

Master Works

Fragment from Sonata, No. 7 ..... *W. A. Mozart* 449
Prelude, Op. 28, No. 4 ..... *F. Chopin* 451

Outstanding Vocal and Instrumental Novelties

This Day (Vocal) ..... *R. Coverley* 452
Laddie Boy (Vocal) ..... *A. Farwell* 457
Andante from Sonata, Op. 26 (Organ) ..... *L. van Beethoven* 458
Salute to the Colors (Piano Accordion) ..... *B. R. Anthony* 458
Loyal Legion (Four Hands) ..... *W. Hudson* 460
Bees' Lullaby, The (Four Hands) ..... *F. Terry* 462

Progressive Music for Brass Choir

Taps ..... *H. Engelmann* 464

Delightful Pieces for Junior Etude Readers

In Far-Away Japan ..... *M. Aaron* 466
Woodland Story, A ..... *E. Lindfors* 466
Glad and Gay ..... *H. L. Cramm* 467
Jolly Sailor ..... *A. Richter* 468
Toboggan Ride ..... *H. Arnold* 468

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co. for U. S. A. and Great Britain.

PLEASE ASK FOR CENTURY Certified EDITION SHEET MUSIC

YOU WILL SAVE MONEY ON YOUR MUSIC BILLS

15¢ A COPY

20¢ *in* CANADA

INVEST YOUR MUSIC MONEY WISELY

WHY IS the Bible the cheapest book in the world? Why can you purchase the complete works of Shakespeare at less than the cost of the latest novels?

The answer is simple—mass production; no royalties; constant demand.

By the same token you can buy Beethoven's "Moonlight Sonata"—15 pages of the world's best music—for only 15c. In the CENTURY EDITION.

Beautifully printed, carefully edited, the best of paper and workmanship throughout.

Think of it! Over 2,900 selections to choose from and none of them cost more than 15c. a copy. Century Sheet Music is truly dollar value for 15c.

TEACHERS who are today supplying their pupils' needs from the Century catalogue are making it possible for many parents to continue their children's musical education, and its low cost is likewise aiding them in their new student enrollment.

That's why we say, "Please Ask for Century Edition." You will get a new conception of your money's worth.

CENTURY PIANO SOLOS, 15¢ ea.

(Capital letter indicates key—number the grade.)

*1860 Andante Finale, Lucia, D♭—6. Leschetizky
2076 At the County Fair, March, G—1 Martin
1590 Barbara, Waltz, C—1 Greenwald
2505 Barcarolle "Tales of Hoff." C—2 Offenbach
2750 Big Bass Fiddle, The, C—1 Hopkins
2416 Blue Butterflies, Valse Cap., D—4 Leon Dore
*1000 Butterfly, The, A—5 Grieg
1604 Cedar Brook Waltz, C—2 Perry
1336 Curious Story, F—3 Heller
2079 Dreaming of Santa Claus, C—1 Martin
1180 Fantasie Impromptu, C♯m—6 Chopin
225 Fuer Elise, Am—3 Beethoven
1501 Grand Marche de Concert, D♭—5 Wollhaupt
1481 Grande Polka de Concert, G♭—5—6 Bartlett
1335 Hark, the Lark, Tr., D♭—6 Schubert Liszt
580 Heather Rose, F—2 Lange
1443 Home Guard, March, F—2. Sr. of St. Joseph
*1601 Humoreske, Op. 101, No. 7, G♭—4 Dvorak
253 Il Trovatore, Fantasie, E♭—4 Verdi-Dorn
2108 In the Rose Garden, Melody, F—3 Lange
268 Joyous Farmer, F—2 Schumann
2097 La Golondrina, The Swallow, G—3 Serradell
2139 La Paloma (The Dove), C—2 Yradier
*1376 Lady Betty, Old English Dance, G—4 Smith
2368 Lady Pompadour (Dance), E♭—3 Morel
*2198 Largo (New World), D♭—6 Dvorak
284 Little Fairy, Waltz, G—2 Streabbog
1394 Mary's Pet Waltz, G—1 Mack
* 189 Mazurka, No. 2, B♭—4 Godard
2461 Melody in F, (Simp) F—2—3 Rubinstein
2713 Moonlight on the Hudson, D♭—4—5 Wilson
2742 Old Moss-Covered Church, An, C-1 Hopkins
350 Orange Blossoms Waltz, F—3 Ludovic
2137 Over the Waves, Easy, C—2 Rosas
359 Pizzicato Polka, C—3 Strauss
*1972 Romance, Op. 24, No. 9, D♭—6 Sibelius
*1030 Rose Fay, Mazurka, F—3 Heins
2192 Russian Song, Op. 31, Gm—4 Smith
1068 Sack Waltz, The, G—2 Metcalf
1369 Salut a Pesth, D♭—6 Kowalski
382 Scales and Chords, 2 Czerny
1207 Schmitt's Five Finger Ex., Part 1. Schmitt
2740 School Pictures, C—1 Hopkins
2159 Silent Night, Holy Night, B♭-3-4 Gruber
2618 Silver Threads Am. Gold, B♭—3—4 Danks
* 390 Skater's Waltzes, A—4 Waldteufel
2252 Solfeggietto, Cm—3 Bach
*2115 Song of India, A, E♭—4 Rimsky-Korsakoff
435 Spring Song, Op. 39, A—4 Mendelssohn
1633 Stilly Night, Holy Night, C—3 Krug
*1498 Throwing Kisses, Mazurka, E♭—4 Heins
*1035 To Spring, Op. 43, No. 6 F♯—5 Grieg
1037 Tulip, Op. 111, No. 4, G—2 Lichner
* 449 Under the Double Eagle, E♭—3 Wagner
983 Under the Stars and Stripes, E♭—4 Roosevelt
984 Up In a Swing, Reverie, A♭—4 Montaine
* 695 Valse, Op. 56, No. 2, B♭—4 Godard
* 595 Valse Bleu, E♭—3 Margis
*2452 Valse Triste, Op. 44, G—4—5 Sibelius
*1697 Waltzing Doll (Poupee Val.), D—4 Poldini
2367 Waltz of the Flowers, D—4 Tschaikowsky
2747 Watching the Soldiers, G—1 Hopkins
2698 Wayside Chapel, F—3 Wilson-Grooms
455 Wedding March, C—5 Mendelssohn
2695 Whoop 'Er Up! (March) G—3—4 Wood

VIOLIN AND PIANO DUETS, 15¢ each

Each number has separate parts for Violin & Piano
A—1 to A—3 Very easy to medium
B—1 to B—3 Easy to difficult
C—1 to C—3 Medium to concert solos

1445 Arminta, Waltz, A—2 Greenwald
*2471 Barcarolle, (Simp.) A—3 Offenbach
1276 Bohemian Girl, Trans., A—3 Winner
1935 Cradle Song, A—2 Schumann
1625 Daisies and Lilies, Valse, A—2 Greenwald
*2104 Elegie (Melody), Op. 10, B—3 Massenet
1274 Evening Song, A—1 Vogt
2723 La Golondrina, B—2 or C—1 Serradell
*1833 Love's Greeting, B—2 Elgar
1458 Old Folks at Home, A—2 Foster
*2410 Orientale, B—3 Cui
1271 Romanza, A—1 Vogt
1265 Soldier's Song, A—2 Vogt
2176 Spring Song, A—3 or B—3 Mendelssohn
*1835 Swan, The, B—2 Saint-Saens
2497 Turkey In the Straw, A—3 or B—2 Grooms
*2080 Valse Bluette, B—2 Drigo

* These numbers cannot be sold in Canada.

The Century Catalogue contains over 2,900 compositions consisting of PIANO SOLOS—DUOS and TRIOS—VIOLIN and PIANO — DUOS — TRIOS and QUARTETS—SAXOPHONE and PIANO—MANDOLIN and GUITAR and VOCAL.

Ask your dealer for Century music, and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed you FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 7 · JULY, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



MME. BLANCHE MARCHESI

MME. BLANCHE MARCHESI, daughter of Mathilde Marchesi, most famous voice teacher of the last century, and herself a for long famous singer and teacher in London, gave on March 29th, her seventy-fifth birthday, a song recital in historic Wigmore Hall. It is reported that Mme. Marchesi "demonstrated that, given normal circumstances, a properly trained voice will retain much of its beauty through life"; and that "her style must have reminded the elder generation of the great singers of the pre-war days."

THE FOURTH ANNUAL STATE MUSIC FESTIVAL of the stringed and fretted instruments was held on June 12th, at the Mosque Theater of Richmond, Virginia, under the leadership of Andy Ferry of Norfolk, Virginia.

DR. CHANNING LEFEBVRE played on May 4th his one thousandth recital on the organ of Old Trinity Church, New York.

DALIES FRANTZ, the enormously talented young American pianist, achieved fresh laurels, "for virtuoso technic and interpretative skill," at his recent Town Hall recital in New York.

"THE ABDUCTION FROM THE SERAGLIO," one of the most popular of Mozart's operas, in Europe, was given a spirited and vocally adequate production on the evening of April 6th, by the Juilliard Opera School, the first time that it had been heard in New York since performed in 1928 by the American Opera Company.

ARTURO TOSCANINI, having refused to conduct at Salzburg, and Bruno Walter, who resigned from the State Opera of Vienna when Austria was absorbed by Germany, are said to be working on a plan to create a movement that will rival Salzburg, probably with Versailles, France, as a favored location. Why not an American community become ambitious?



ROMAN TOTENBERG

FOUR VIOLIN CONCERTOS in one week were heard over the large networks of American radio during a single week of early March. The soloists were Efrem Zimbalist in the "Concerto for Violin" by Sibelius, with the New York Philharmonic-Symphony Orchestra; Roman Totenberg in the "Concerto in E major" on an All-Bach Program of the Eddy Brown String Orchestra, while on the same program, Brown and Totenberg played the "Concerto in D minor, for two violins"; and the thirteen year old prodigy, Arnold Belnick, in the "Concerto in B minor" of Saint-Saëns, with the Alexander Smallens Symphony Orchestra.

THE JOHANNESBURG MUSIC FESTIVAL (South Africa) in February-March, offered three operas—Gounod's "Faust"; Mozart's "Don Giovanni" and Nicolai's "Merry Wives of Windsor." Orchestral programs included the usual larger works of Beethoven, Brahms, Bax, Rimsky-Korsakoff, Dvořák and Wagner, with one concert devoted to Elgar and including the "Violin Concerto."

A "CONCERTO FOR PIANO AND ORCHESTRA," by Anton Bilotti, had its first public performance anywhere, when on the program of March 21st, of the National Orchestral Association at Carnegie Hall, New York, with the composer as soloist. Mr. Bilotti was born in New York, studied in Italy, and until recently lived in Paris.

THE FOURTH ANNUAL PENNSYLVANIA FOLK FESTIVAL, held at "Gray Towers," the picturesque castle and estate of the Music Department of Beaver College at Jenkintown, Philadelphia, on June 18th, opened with a choral work, "Songs of Remembrance," with its text by Harvey M. Watts, its musical setting by Johann M. Blose, and sung by the Strawbridge and Clothier Chorus under the direction of Dr. Herbert J. Tily.

R. NATHANIEL DETT'S oratorio, "The Ordering of Moses," had its first performance in New York when recently given by the Oratorio Society, with the coöperation of the Juilliard Orchestra, and with Albert Stoessel conducting.

"LE JONGLEUR DE NOTRE DAME," by Massenet, made famous to Parisian and American audiences of the last generation, by the volatile Mary Garden, was recently heard for the first time at historic La Scala of Milan, with a remarkable success.

BERNARD WAGENAAR'S "Triple Concerto for Flute, Harp and Violoncello" had its world première when on the program of March 18th of the Philadelphia Orchestra, with Eugene Ormandy conducting. The work was composed for Georges Barrère, Carlos Salzedo and Horace Britt; and this trio of artists were the soloists on the occasion mentioned.

FREE MUSIC FOR WEDDINGS is a provision made by the municipal government of Burtscheid, Germany. The town will provide "a musical program for all marriage celebrations, free of charge."

DANNY FULLER AND EVERETT O'BANNON, each five years old, not yet in school but pals and duo-fiddlers, recently won first place on an Amateur Show program given by the Elk's Lodge of Artesia, New Mexico.

"THE TALES OF HOFFMANN" by Offenbach has been banished from the State Opera House of Vienna. Thus may the works of perhaps the most popular light opera composer of all time be denied to the people of a nation by a misguided dictator.

A "CONCERTO FOR ORGAN AND ORCHESTRA" by Leo Sowerby had its world première when on the programs of April 22nd and 23rd of the Boston Symphony Orchestra, with Dr. Serge Koussevitzky conducting and with E. Power Biggs as soloist. Dr. Sowerby was a guest of the occasion.

MUSIC AND ELECTRICITY was the theme of a program and demonstration of the League of Composers of New York City on the evening of May 5th, at the Town Hall Club.

THE FIFTH ANNUAL BERKSHIRE SYMPHONIC FESTIVAL of the Boston Symphony Orchestra, with Serge Koussevitzky as conductor, will be held from August 4th to 14th, at "Tanglewood," the new Berkshire Hills retreat of the organization.

DR. CYRIL BRADLEY ROOTHAM, eminent British organist, for many years the organist and choirmaster of St. John's College, Cambridge, and conductor of the Cambridge University Musical Society, died on March 18th, at the age of sixty-two.

ERNEST BLOCH'S opera, "Macbeth," has had a revival at the San Carlo of Naples. It is now twenty-seven years since the work was heard at the Opéra-Comique of Paris.

THE RADIO SYMPHONIC ORCHESTRA of Bucarest, Roumania, lately gave the entire cycle of symphonies by Beethoven, on a series of programs conducted by Georges Enesco.

A FORTY-FOUR BELL CARILLON will peal forth from the Tower of the Sun on Treasure Island, during the Golden Gate International Exposition of 1939 in the heart of San Francisco. To be made in the famous old bell foundry of Gillett & Johnston, of Croydon, England, the carillon is a gift from Dr. Nathaniel Coulson, and after the World's Fair it will have a permanent home in the tower of Grace Cathedral of San Francisco. The largest bell will weigh six tons and, will be audible for five miles.

THE SAN CARLO OPERA COMPANY, with the redoubtable Fortune Gallo at the helm, sailed into New York's operatic port for a short season from May 5th to 15th, at the Center Theater. This was, incidentally, a celebration of the twenty-fifth anniversary of the first New York season of this company which has done a unique service in popularizing opera in America.

THE "CONCERTO IN B-FLAT," for piano and orchestra, by Isidor Achron, had its world première when on the program for December 9, 1937, of the Philharmonic-Symphony Orchestra of New York, with John Barbirolli conducting. It was also heard in Paris on April 3, 1938, at a concert of the Colonne Orchestra under Paul Paray. On each of these occasions the composer was soloist.



SIGMUND ROMBERG

THE LOS ANGELES CIVIC LIGHT OPERA ASSOCIATION presented a Romberg-Kern festival of four weeks beginning on May 16th, with "Blossom Time," "The Student Prince," and "Moon," by Sigmund Romberg, and "Rob by Jerome Kern, each filling a week re tively. The composers prepared their v for presentation. Why not a similar orga tion in every American community o sonable size?

MUSIC STUDY IN MEXICO recei great impetus when, at the National gress of Music Education held late Mexico City, President Cardenas publ a decree making the teaching of music pulsory not only in the grammar and schools but also in the kindergartens.

SAUNDRA MAAZEL, five year old v ist, and daughter of Marvin Maazel widely known pianist, shared honors recent Los Angeles violin-piano recital her father, when she "played with poise amazing command of her instrument."

A NEW SCHUBERT WORK, the movement of a "Quartet in C minor," ported to have been discovered among archives of the Friends of Music of Vi

LUCIE STERN, widely known pi died in her Philadelphia home on May aged twenty-four. She first played in p at Riga, Russia, at the age of six; and studies were finished by six years of s under Josef Hofmann, at Philadelphia. début with the Philadelphia Orchestra made in 1925. In December last she retu from successes in London, Paris and Am dam.

THE CHICAGO SYMPHONY ORCH TRA, with Dr. Frederick Stock conduc lately offered two violin soloists in one w when Nathan Milstein played the "V Concerto in A minor" by Goldmark, Georges Enesco was heard in the "V Concerto in D major" by Mozart. E also led the orchestra in his own "Symp in E-flat."



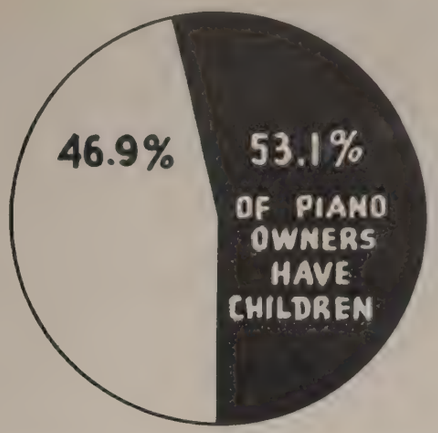
HOPE TEMPLE

HOPE TEMPLE (in private life Mme. André Messager) died on May 10th at her home in London. The widow of André Messager, eminent French composer, under the *nom de plume* of "Hope Temple" she wrote many successful ballads, among which *My Lady's Bower* and *Auf Wiedersehn* became world famous. Mme. Messager was born in Du of English parents. With a decided me gift early apparent, at ten she prod quite original pieces.

(*Continued on Page* 485)



OUT OF 4800 INTERVIEWED, 2235 DO NOT OWN PIANOS



OUT OF 2565 PIANO OWNERS, 1362 HAVE CHILDREN

The Piano and To-morrow

THE piano is now a little over two hundred and twenty-five years old. Preceded as it was by other keyboard instruments, it embraced a literature that had been developing for many centuries. The first keyboard string instruments came along in the early part of the fifteenth century (from 1400 to 1440). The art of playing upon the keyboard therefore goes back at least five centuries and antedates the discovery of America. In fact it reaches back almost to the days of the last crusades. Cristofori, the inventor of the piano, was a contemporary of Antonio Stradivari, the great violin maker. While Stradivari's work upon the violin was more in the nature of an evolution resulting from inspired craftsmanship, the work of Cristofori was definitely that of an inventor producing a new kind of instrument. The piano appeared first about 1700. The development of this instrument facilitated the growth of all musical art; and, from a purely practical standpoint, entirely apart from its artistic values, it remains the structural vertebrae of all musical accomplishment to this day. This is said with all due deference to the importance of all of the other instruments in the progress of music.

Up to about 1927 the employment of the piano showed an almost uninterrupted line of ascent in popular favor. Then came the days of world confusion; the varied conditions of the domestic economy, resulting in restricted living quarters in the great cities; and finally the radio, which many thought would annihilate all musical performance except that of the professionals. Some people could not conceive that the modern increase in leisure, the frantic stress of living conditions to-day, together with the unparalleled advertisement given to music by the radio, would combine to make the piano in the home more needful than ever; as it forms the easiest and shortest road to a musical knowledge of a practical and comprehensive type and supplements all other study of music through other instruments. Therefore recent investigations in this field must be of great interest to all musicians.

We have before us a sixty-five page survey of the piano markets of to-day, as prepared for the National Piano Manufacturers Association, by Lawrence H. Selz of Chicago. In the preparation of this brochure there was elaborate inquiry to ascertain what might be the possibilities of the instrument from a purely commercial standpoint.

As this survey is a kind of "straw vote," showing which way the winds of popular favor may be blowing, we are here publishing these comments for the information of those interested in the piano, from a home as well as from an educational standpoint.

Questionnaires were sent out to forty-eight hundred homes, and then individual investigators visited those homes and tabulated the facts secured. The communities visited included two western metropolitan cities (Chicago, Illinois; and St. Louis, Missouri); two cities in the 100,000—200,000 class (Springfield, Massachusetts; and Nashville, Tennessee); three cities of the 10,000 to 100,000 class (Elmira, New York; Waco, Texas; and Springfield, Ohio); four villages and small towns (Carroll, Iowa; North Platte, Nebraska; Huntsville, Alabama; and Waynesboro, Pennsylvania). The families were divided into the wealthiest people of the community (Class A); those of more than average income (Class B); those of the middle class (Class C); and those whose incomes were small and uncertain (Class D).

Taking the group as a whole it was found that 53.4% own pianos, while 46.6% do not. If the group selected is representative, this report would mean that there are now 5,865,296 families in America owning pianos. Our own estimate, judging from correspondence, from personal travel, and from a record of the number of pianos, is that this figure is far too conservative. In fact, we would be surprised if it should not be twenty-five percent greater.

The larger number of pianos is owned in Class A, but this number is strangely affected by localities. For instance, we find in towns of 20,000 ten percent more piano owners than there are in the great cities.

Fifty-six percent of the homes with children have pianos. Apart from economic restrictions, this proportion seems to us unfortunate. Unless this is an indication that the people of very slender means, which would prevent the purchase of a piano, are the families with the most children. However, fifty-six percent of the whole represents an enormous purchasing power.

There are three upright pianos for every grand in the country. Of course, this depends upon the family means. In the wealthy homes there are approximately two grands for every upright; while in the class of those with the least means, there are only two percent who own grand pianos of any description.

The average life of the piano in the home is seventeen years, according to this estimate. We know of many homes which have pianos which have been used for home study purposes for thirty to forty years, and which are still in fair condition. The life of a piano depends largely upon use. Like an automobile, it depends upon how many scale miles have been run upon it. There are thousands of pianos over ten years of age, which should be junked. They are dead pianos, because they are worn out or have been sub-

jected to playing and other conditions which have put them beyond practical use. As we have formerly said, an automobile over ten years old is entirely outmoded; but many families hold sentimentally to "mother's old piano" for years after it should have been cremated. The survey showed that eight percent of the pianos were from sixteen to thirty years old. In fact, the ratio of new pianos under fifteen years, to those over fifteen years, is only fifty-two to forty-eight.

Upon what basis do people buy new pianos? The survey shows that the principal reason is tone; then the reputation of the maker; then the style of the case; and last the price. We would suggest that the first consideration should be the reputation of a maker. Salesmen influenced two hundred and one sales out of the whole group selected, and the advice of musical friends and teachers influenced two hundred and sixty-five, which indicates that the musical folk do more toward sales than the dealers' sales force. Of 4210 families consulted, almost forty percent said that they would not purchase a piano without consulting a teacher.

Here is an interesting figure. Out of 1426 who had never owned pianos, twenty-three percent were considering their purchase. It was also found that out of the entire number of families interviewed, seven percent (768,859 families in the country as a whole) were considering immediately buying pianos. This is a most encouraging figure, indicating a probable advance which should be of immense interest to dealers, manufacturers and music educators.

How serious is the interest of the prospective purchaser? Nearly forty percent would like to learn in the first year. Forty-six percent would like children to receive group lessons; in fifty-seven percent of the families at least one member can play.

Do not discount the influence of style upon the purchaser. According to the survey, its influence is very great. The educational appeal rates higher than the cultural or the social appeal. According to this survey, magazines on the whole influence more sales than newspapers, and magazines influence five times as many sales as the radio.

The figures of this survey substantiate in general our experience over a period of many years. The permanent appeal and usefulness of the piano, however, is based upon the simple fact that the keyboard of the instrument enables the player to create with his ten fingers, the entire breadth of the tonal fabric in satisfying and delighting form. It may truthfully be said that this is possible with all keyboard instruments. The piano enables one to penetrate the structural beauties of the great orchestral and operatic works. Practically all singers and players of other instruments, are dependent upon it for accompaniments. In addition to all this is the enormous repertoire of the instrument, which is the glorious accumulation of centuries of creation by the greatest masters of music. The vastness of this priceless contribution to the art world, is hard to comprehend. Moreover, if one were to take away the piano, much of this marvelous music would be lost. For some inexplicable reason, many of the finest works which Bach, Haydn, Mozart, Beethoven, Liszt, Chopin, Debussy, Ravel, and even Stravinsky, have written for the piano, suffer greatly when attempts are made to translate them to the orchestra. Remember that remarkable piano passage in Stravinsky's "Petruschka?" The sonorous quality, the percussive quality, the staccato clarity, the legato continuity, as well as the myriad pedal effects, are piano, and nothing but piano; and no instrument of any type has yet been found to take its place.

For educational purposes as a gateway to music, where harmony and counterpoint are introduced as the pupil progresses, the piano is irreplaceable. In fact, as we have frequently pointed out, the study of the piano has long been obligatory in practically all European conservatories, no matter what other instrument is studied as a major subject.

The amazing increase in musical interest, due to the epochal activity in public schools, the talking machine and the radio, makes a playing knowledge of the piano more valuable than ever. We confidently predict a great advance in piano sales in the future and a corresponding increase in interest in piano study.

The Passing of a Genius

AT THE MOMENT of going to press we have learned the sad news of the passing of Dr. Preston Ware Orem, noted theorist and editor, and for many years the Music Critic of the Theodore Presser Company. Dr. Orem was a man of extraordinary mentality and unusual training. For years he sat side by side with the late Theodore Presser, learning from that great educator many of the principles of selecting desirable and important educational musical materials, which have been responsible for much of the success of this firm. Other activities and ill health led, some years ago, to his retirement from the Theodore Presser Company. He was, however, recently engaged in doing much special work for our interests. In this issue of THE ETUDE MUSIC MAGAZINE is presented an excellent and very readable article from his pen.

Owing to his long daily occupation as a music critic, Dr. Orem was compelled to neglect his very obvious gifts in the field of original musical composition. He unquestionably had talents which can only be described as very great, as is evidenced by his *Indian Rhapsody*, originally written for piano, but for a year played on tour, and with great success, by the Sousa Band. He had completed a suite in four parts, "Out of the West," and, at the time of his passing on May 26, 1938, was rehearsing it with the orchestra of a Philadelphia high school. Just at the end of the composition he fell from the conductor's stand and never regained consciousness, passing in action as he would wish.

Dr. Orem was splendidly grounded in the classics, with a deep fondness for Bach and Beethoven. He bore an almost uncanny resemblance to Beethoven, which was continually noted by visitors. He was abreast with the best modern music and recent technic of composition. His best known works are his "Harmony Book for Beginners," his "Theory and Composition of Music," and his "The Art of Interweaving Melodies," all theoretical books of great value, which have been very extensively used. As a teacher of harmony he assisted many composers with his very lucid and practical expositions of theoretical problems. He was an excellent organist and an able conductor; and for some years he directed the Presser Choral Society, in which he took a great interest.

Dr. Orem was an American of Scotch-English ancestry, brought up in Philadelphia. He was the first student to graduate from the University of Pennsylvania with the degree of Bachelor of Music. His degree of Doctor of Music was conferred by Ohio Northern University. He would never permit the publication of his birth date, but it is understood that he was seventy-three years of age.

His passing removes a distinguished and unusual figure from American musical activities; but he left in his books a valuable and lasting contribution to art and to musical education.

Carve Out Your Own Career

From a Conference with the Well Known Composer, Orchestral Arranger and Radio Conductor

FERDE GROFÉ

Secured Expressly for The Etude Music Magazine

By WILLIAM ROBERTS TILFORD

AS MR. GROFÉ'S ARTICLE is partly biographical, we may dispense with our customary introduction. He has carved out a very distinctive and unusual career himself—a career which reaches into many fields. His genial and magnetic personality will be felt throughout the following conference. Mr. Grofé has conducted with great success the Hollywood Bowl Orchestra, The Philadelphia Orchestra at a huge concert, in the Municipal Auditorium of Philadelphia, and the N. B. C. Symphony Orchestra. His concerts at Carnegie Hall have attracted vast crowds. His "Grand Canyon Suite," "Mississippi Suite" and "Tabloid Suite" have commanded the wide and enthusiastic attention of serious musicians and have been played with pronounced success by symphony orchestras here and abroad, including the Philharmonic Society Orchestra of London.—EDITORIAL NOTE.

ALMOST THE FIRST THING I remember is writing notes. It seems that all my life I have been writing notes. It was the first thing my mother taught me before I knew how to write English, and I owe all my musical beginnings to my mother who was a very fine musician indeed. I was born on March 27, 1892, down on the East Side of New York City, between First and Second Avenues, when that section of the great Metropolis was composed largely of Germans, or descendants of Germans. My name was really Ferdinand Rudolf von Grofé, as my father, a well known baritone and comedian with the famous 'Bostonians,' was born in Braunschweig, Germany, of French Huguenot abstraction. My mother played the violin, viola and violoncello in a ladies orchestra at Feltmann's Open Air Garden in Coney Island, to which the respectable German burghers, who had migrated to America, resorted for their Sunday relaxation.

When I was a very little boy, mother took me to Los Angeles, where she again engaged in musical life. Her father was the first violoncellist in the Los Angeles Symphony Orchestra, and he had previously played at the Metropolitan Opera House in New York, sitting at the same desk with Victor Herbert. When mother started me in the study of the piano and the violin, when I was five years of age, the first had me to write page after page of notes; and somehow I have loved to write notes ever since. Then we went over to Germany, where I studied piano and violin for three years at Leipzig and Wildbad, while my mother continued her studies on the violoncello with the great master Julius Klengel. She became a violoncellist of eminent ability.

A Life's Work Begun

AT FOURTEEN I went to work as a book binder, and later I worked in two iron foundries, in one of which I was the paymaster at a very youthful age. Then I became a truck driver in Los Angeles, when truck driving meant handling a pair of heavy horses in a city of three hundred thousand.

There was something in my blood, however, which drew me musicward. I wanted to do better and finer things, and something told me that it would be a long, hard climb, and that I must work very, very hard to reach my goal. I got jobs in a theater as a stagehand, as an usher, and in the checkroom. This, of course, was night work, and it enabled me to study the violin and piano in the daytime.

A cornet player in San Francisco got me a chance to play in northern California, in a Shasta County mining camp. He was a versatile and resourceful chap who, in addition to playing, gave dancing lessons and also ran a dyeing and cleaning establishment in which I helped him. My work consisted largely in putting the clothes in vats of gasoline, letting them soak, hanging them out on the line and then pressing them. It was honest work, however; and, as I was engaged in music at night, I was happy because I was earning money. I was sixteen years old and making fifteen dollars a week.

After a short time, however, my cornet playing friend took French leave and left me stranded with a big board bill to be paid. The resort was about as tough as a mining town could make it, and that is the superlative of toughness. But, with it all, the people had hearts; and when I announced, on signs which I painted myself, "A Grand Ball to be given by Prof. Ferdinand Rudolf von Grofé of Los Angeles and San Francisco," I made enough money to pay the musicians I had hired at five dollars each, and to leave a balance sufficient to cover my carfare to Sacramento, San Francisco and Los Angeles. When I got to the ticket office of the railroad I lacked twenty-five cents; but, after a scolding, the ticket agent went down in his own pocket for a quarter and I was on my way. I had no food, but a lady of the Travelers Aid in Fresno gave me twenty-five cents which I promptly invested in fruit, ham and eggs. This kept me going until I reached Los Angeles, where my family welcomed me.

In Symphonic Stride

IN 1909 MY GRANDFATHER secured me a position in the Los Angeles Symphony Orchestra under Harley Hamilton. I played the viola, which I had studied under my grandfather. I remained with this orchestra for ten years. My grandfather, who was not at all interested in having me become a professional musician, nevertheless taught me the brass instruments, commencing with the Peckhorn, as the upright E-flat alto horn was sometimes called by circus and other performers. He also insisted upon having me rehearse with him all the parts I had to play at the symphony concerts. He would play the violoncello parts, and I would play the viola parts with him. It was like a pair of actors reading their parts with all the other parts missing. It just did not make sense; but he insisted upon it.

Most of all, in those days I had to make a living; and, as the symphony orchestra income was not then adequate, I did all kinds of other musical work, playing in ballrooms and theaters. Some of my colleagues thought that this was menial; but, since I have later learned that Brahms, Dvořák and others also played for dancing in taverns, I have changed my opinions. A Jewish friend has told me a saying from the Talmud which I consider very wise: "Do not be ashamed of any labor, even the dirtiest; be ashamed of one thing only, namely idleness."

In the meantime Paul Whiteman, who also had played in a symphonic orchestra for some time, established his very distinctive kind of a band. He was playing in San Francisco and, to the disgust of my grandfather, who looked upon anything that savored of dance music as "shoo-fly" music, I went to San Francisco and joined the Whiteman band, playing the piano. This was during Christmas week of 1919. I played with Whiteman for twelve years, and in that time was solo violin, librarian, assistant conductor, arranger and copyist for the swift moving organization on its extensive and memorably successful tours. There is only one Paul Whiteman, and he is inimitable. His innovations have been so unusual that they have had an effect upon musical art here and abroad. Whiteman was not afraid to dare, and this, combined with his own experience in a symphonic orchestra, has resulted in the creation of a new style of musical composition.



FERDE GROFÉ

A New Field Is Entered

SO MANY CALLS CAME from the outside, for my services as an arranger, that in 1924 I retired from active playing. At the same time I made many piano roll records for the Ampico Company, and many phonograph records. During this period I met George Gershwin and became very much interested in his talent and pronounced melodic gifts. He was then working upon his famous *Rhapsody in Blue*, and it came to be my task to adapt the orchestral arrangement for the band. There has been a persistent rumor that I was largely responsible for the composition of the piece. I am anxious to make it clear that this is not so, because it is the result of his unusual genius. I advised with him in the selection of certain materials. The beautifully sustained melody in the latter part of the composition was not originally in the piece, but in another composition. I realized the rich sensuous charm of this theme, now so widely known, and advised him to insert it in the work. The instrumentation of the work is, of course, entirely mine; but that would have been impossible without the brilliant composition in the first place. I never altered his fundamental harmonies, merely made them practical for the instruments and wrote counter themes where necessary.

There is an impression that my employment of harmony is the result of self-study. This is true to a large extent, but I have studied harmony or harmonies all my life.

since my first lessons with my mother. Later I studied with Charles Pemberton of the University of Southern California, and still later I was for three years with Maestro Pietro Floridia in New York. Of course there is the academic idea that fine musicianship is impossible unless the student is cloistered for years with strict harmony and counterpoint. I wonder!

I am personally a believer in the value of academic study of the theory of music, including harmony and counterpoint and form. It regularizes your knowledge and provides you with convenient pigeonholes in which to place your learning. On the other hand we see thousands and thousands of students who go through this somewhat grueling experience and never write a note that any human being could willingly listen to with pleasure. But Wagner, Rimsky-Korsakoff and Elgar, with almost no instruction, produced immortal masterpieces. Yes, I know all the rules, but I confess that they are not of as much help to me as my own ear, when I am writing. One never consciously thinks of grammar, when talking and writing; and there are thousands of people who have never studied writing or the technic of languages, but who are real masters of English. How did they get it? By hearing fine models for years, a sense of good taste is formed; and to my mind this transcends all rules. This tells the composer when the melodies are balanced, when the parts blend, when the effect is as the Germans say *Wirkungsvoll* (effective).

In learning a foreign language, while grammar is, of course, important, those who depend upon that alone rarely learn to speak the language itself. Think of the thousands of students who study French for one, two and three years in American educational institutions, and a few months after graduation are embarrassed when asked a question in French. On the other hand, American circus and vaudeville performers often come back from a tour of France, speaking colloquial French in a way which would surprise a language professor.

Very few people realize that one of the reasons why so many of the arrangements heard over the air are so effective is that they might be called "custom made." That is, they are made to fit the talents of a special group of men or instruments and might sound quite differently if played by another group. The arranger knows the special talents and training of the individual players, and he writes distinctive parts for each instrument in which the player's ability may be used to the best advantage. This may affect the color of the entire orchestration, as it determines the arranger in the difficult problem of assigning the melody and the main themes. In one group they might be most effective with the strings, while in another they might be more effective with the wood winds or even with the brass. In this the composer and the arranger must project his aural imagination and his experience ahead, so that he can hear in his "mind's ear" just the effect he desires to achieve. The one great law is, "Never to overarrange and always to keep the melody in mind so that it will not be lost or obscured." Another law of this modern treatment is to avoid as much as possible the "dum-dum-dum-dum" and "umpah" parts. Every voice in the counterpoint is made as melodic and fluent as possible.

The Arranger at Work

Of course, in arrangements intended to be printed the process is somewhat different. All parts are cued in so that the arrangement may be played by a number of different combinations, if certain instruments in a given group are missing. Brass instruments require a great deal of consideration. The horns seem to go well with almost all other instruments, but trombones are very tricky. In general, in writing the parts for the instruments the best plan is to make them as diatonic as possible, that is, to move to contiguous tones and avoid jumps or leaps. All these things are very important, as all conductors know. Andre Kostelanetz is reported to have a staff of six arrangers, each one a "stylist" who is particularly suitable for a special type of composition. The public does not appreciate the difficulty in producing an ideal effect over the air, nor what the radio has done to raise standards in this connection. The radio makes it possible for the conductor to remain at a distance and correct his own work, just as an artist might consider a painting. For instance, Mr. Kostelanetz makes it a practice, after a work has been rehearsed, to go to the control room where he can hear only the radio version. To this he listens many times, suggesting changes here and there, when necessary.

In this way each one of the "name" bands takes on a particular complexion. Eddy Duchin's band is known for his unique piano playing; Tom Dorsey's, for "swing"; while Paul Whiteman's Band is distinguished for the conductor's good taste, musical experience, and his insistence upon good intonation, brilliance and style.

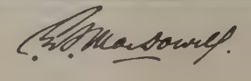
The World Has Moved

Ever since the original Jazz band, the "Dixieland Jazz Band," a group of very original white players emanating from New Orleans about two decades ago, Jazz bands never have played the notes as written. All sorts of liberties in tempo, harmony and melody are taken; and the resulting risk of anything like a uniform excellence is obvious. One performance may be very interesting, while the next may be a mess of cacophony. Three consecutive doses of "swing" numbers is about all I am able to endure, and I am sure that the public will soon be of the same opinion. I was not

(*Continued on Page* **474**)



© ASCAP



A Handsome Gift for Etude Readers

By special arrangement, ASCAP (American Society of Composers, Authors and Publishers), in consideration of the ideals of The Etude Music Magazine, has very kindly arranged to present to any reader applying to this office, a copy of this magnificent woodcut of Edward MacDowell, by Howard Simon, in 8 x 10 inches proportions, on fine handmade paper imported from China (10½ x 14½ inches), suitable for framing. This woodcut, we are informed by Mr. E. C. Mills, Chairman of ASCAP, is distinctly not for sale. It is published solely in the interests of American musical art, and the supply is limited; but so long as it lasts ASCAP will be glad to furnish one copy to each applicant, entirely without cost.

We cannot imagine a more beautiful picture for the music room or studio. The background is suggestive of MacDowell's "Woodland Sketches." The artist, Howard Simon, was born in 1903, in New York City; and he finished his studies at Julien's in Paris. His collections of woodcuts have attracted international attention and have been exhibited at the Metropolitan Museum of Art in New York, at the Victoria and Albert Museum of London, and in others of the most famous exhibitions in the great art centers of the world.

The picture was copyrighted in 1938 by ASCAP, and it is reproduced here in small size, by special permission of the Society. Address your applications to The Etude Music Magazine, ASCAP-MacDowell-Portrait-Gift, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Righting the Left Hand

By **BERTHA M. TRIBULL**

Occasionally a left-handed pupil bec a problem to the instructor of pianc cause the pupil is left hand conscious instance, a small girl who was to her first work at the piano gravely infi me that she would not be able to us right hand, because she did everything her left hand and became a nervous if anyone insisted that she use her hand.

Imagine such talk from an eight old child, and the eliminating of her culty. I did. And years of experience taught me that the less said the bette this type of pupil.

I have found that a very reliable w help the left-handed pupil is by tea her to concentrate on the right hand out seeming to be doing anything unt From the beginning, the work is pla so that the right hand will take prece over the left. All first and second exercises and compositions are deliber chosen with a maximum of right work. Scale work is the only excepti this rule. This usually brings a que from the pupil as to why she is not her left hand as much as her right which she is told that the left han being used as often as needed. This s logical to the pupil and proves a sati tory explanation.

When the pupil becomes less cons of the left hand, studies and composi are added in which there are occas measures of left hand melody. And these the pupil progresses to longer hand melodies, arpeggios, and o studies. The left hand has become m another hand, never entirely neglected, the wrist and fingers kept active and ple by practicing scales, arpeggios, octaves.

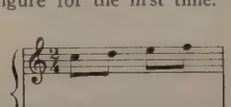
This method may seem a trifle slow it has brought results. The pupil tioned has learned that both hands a equal importance in piano playing; she is far from becoming a nervous w because of the activity of her right h

Make a pupil right hand conscious, she will forget that she is left-handed least, when playing the piano.

The First Eighth Notes

By **GAYLORD ST. JOHN**

Beginners in piano, especially the you ones, apparently have difficulty in pla two eighth notes in one hand against quarter in the other, when they enco such a figure for the first time.



These suggestions may be helpfu overcoming this.

Impress the child with their being notes," *exactly* alike. Where one goes other goes also, so he must not omit nor make it even slightly different. twins always travel together.

This idea impresses the child mind makes it clear and interesting, with s factory results.

* * * * *

"Music is fundamental—one of the sources of life, health, strength and h ness."—Luther Burbank.

Art Means Preparation

By BIDU SAYAO

Famous Brazilian Prima Donna Soprano of The Metropolitan Opera Company

A Conference Secured Expressly for The Etude *Music Magazine*

By ROSE HEYLBUT

THE IMPORTANT QUESTION for every vocal student is, "How can I make a success of my art? This is at the same time the simplest and the most difficult question to answer. To tell such students that art means hard and faithful preparation is perhaps the most honest reply; but it is too vague to be applied without further explanation.

First of all, the young singer should realize that, although his art can be presented only as a smoothly unified whole, it really consists of two very separate parts—voice and musicianship. Both are equally necessary. Overemphasis of the one never can make up for deficiencies in the other.

The most wholesome way for the young singer to proceed is to concentrate first on voice. A pianist must have an instrument, before he can learn to manage it. The singer must build his own instrument before he can use it. Leave the songs, the arias, the acting, the gestures, and all the other necessary adjuncts of finished artistry, until the sheer mechanics of singing are in good order and under sure control. I have been studying singing for sixteen years, having begun at the unusually early age of fourteen. Such an early start for other youngsters is not recommended, but in my case the voice was there, and its training was begun. During the first four years, studying was devoted to scales and exercises exclusively. At the end of that period I was allowed to sing two or three simple songs; and I well remember the rapture it gave me to sing words instead of vowel sounds. But those four years of concentrated vocal study gave me a knowledge of my voice and a steady control over it that have been invaluable to my career.

Built on Simple Fundamentals

THE FOUNDATIONS OF SINGING, after all, have little to do with art. They depend upon muscular development and muscular control, like a sort of subtle gymnastics. It is wise for students to appreciate this fact, and to spare themselves the painful results of trying to plunge into art too soon. Singing depends upon the action of certain muscles, in the abdomen, the diaphragm, the throat, the neck, the face, and the cavities of the nose and mouth. The student should learn what these muscles are, and what the effect of their expansion and contraction is. A physiological chart can be of great assistance to the young singer, helping him to see exactly what he is trying to accomplish.

The greatest asset to the young singer is a teacher who understands the mechanism of good singing and who is also musical enough to hear the results of good singing in the pupil's work. The teacher must first explain the muscular requirements of good tone. Next, he listens sharply for the tone his pupil makes as the result of those explanations, and corrects the errors detected in the sound of the tone. Finally, then, he induces his pupil to associate the sound of a good tone with the physical sensations experienced in making it. By duplicating those sensations and repeating the good tone as the result of them, the pupil learns to control his technic. Instrumental students can be shown how to hold their hands and use their muscles; by watching the position of their fingers they learn how to control them. The singer has no such visual aid. He can arrive at his goal only by correlating sound with feeling. For that reason, progress must be made carefully and slowly. The singer is not sure of his technic until he can plot and plan his tones in advance.



BIDU SAYAO

As to musicianship, there should be a certain amount of specialization. One of the reasons for the present popularity of Wagnerian opera is the fact that these performances are so superbly sung by a group of singers who consecrate themselves to this work, and who sing nothing else. Instead of singing Puccini one night, Verdi the next, and Massenet the third, they remain with Wagner, enjoying the opportunity of deepening their interpretations, concentrating on them, feeling none of that need for tearing one's self in twain, which invariably follows a rapid change from one musical style to another.

The young singer should try, as soon as he can, to determine whether his forte lies in concert or in operatic work, and then should specialize in one thing until he is so sure of his ground that he can begin new work without feeling insecure in both fields. One may always be enlarging her artistic scope, of course; but one should have a firm, sure, controlled grasp of the old department before attempting to conquer the new. Too many loose ends tend to fray, and a firm artistic texture is never frayed.

The student's natural abilities should determine his field of specialization—not the question of glamour, engagements, or fees. The opera makes entirely different demands upon a singer from those of the concert platform. The singer who desires operatic work should first make sure of possessing true dramatic ability. It is a grave mistake to suppose that any good voice can make a success on the operatic stage. Here, the voice is only one of a number of factors which the artist must have at his command in order to move his audiences. The operatic singer must look the part, dress the part, not only act but feel the part. It is a pity that your talented young American artists have so few opportunities for operatic experience. What a splendid thing it would be if more touring opera troupes could be established? Or if the Government subsidized local opera houses all over the country, where this necessary experience could be had at the same time that the local audiences were made more familiar with the operatic art? Perhaps someone who is a student to-day may at some future time be in a position to help to bring these things about.

Mme. Sayao, who made her first American appearance two years ago, under the baton of Toscanini, and who is earning both critical praise and popular acclaim in her Metropolitan Opera performances, is one of the few natives of Brazil to carry music to the outside world. Mme. Sayao gives to readers of The Etude her own views on what makes for vocal eminence, and affords them a vivid glimpse of musical conditions in her own land.—EDITOR'S NOTE.

A Complete Master

I LEARNED AN IMMENSE amount of the theater from my second teacher, the great Jean de Reszke. I went to him at eighteen. Having gone to Paris to study, and heard that de Reszke was in Nice, I went immediately to see if he would teach me. He was an old man then and did little in the way of teaching any set or formal method. Instead, he made his pupils learn by imitation. And we did learn, simply by watching what de Reszke did and then trying to copy him. Lina Cavalieri often used to come to coach her rôles with him. Reynaldo Hahn, the composer, played the piano at these lessons, and de Reszke would go through entire operas, singing and acting all the parts, and even giving the illusion of a stage full of people, through his remarkable dramatic power. He often used to say that the singing alone does not conquer an audience; it is the complete illusion, created by singing plus stage ability, which builds art. When one left de Reszke, she had acquired a perception of style and taste.

I began as a concert singer, and progressed to the opera later. Personally, I find operatic work the less difficult of the two. Let us take an aria like the touching *Addio del passato*, from "La Traviata," as an example. When I sing this in the opera, I *am Violetta*. I behave as she would behave. I live in her surroundings and in her clothes. I use her gestures and her facial expression. I lift my handkerchief and sob. By these combined means, I convey to my audience the emotions that *Violetta* experienced at the moment of her breaking with the past. But suppose this same aria is sung on the concert platform? There is a bare stage and a big black piano, played by a gentleman in evening clothes. I, too, am dressed in a gown that has nothing to do with *Violetta*. I must hold myself erect and keep my hands still, as befits the concert hall. I must not sob or "make faces." I can only sing. And yet I must carry over to my audience exactly the same degree of emotional intensity as in the opera house. This, for me, is more difficult to do. There is no set rule about this art, of course. The singer who finds acting difficult will prefer to express herself through song alone. But for myself, I prefer the theater.

Operatic preparation is immensely important, and ought to be given a long, serious, and devoted preparation. Operatic performances will present a smoother finish, when the performers have enjoyed a more intensive preparation and a wider experience. As a hint to young performers, never act like a character; be that character. Never attempt any dramatic improvisations on the stage. The art of acting lies in calculating every least gesture in advance, and in controlling it in such a way as to make the result seem entirely spontaneous. Spontaneity, or improvisation,

on the stage always has a lack of sincerity. At first it was hard for me to believe this. I said to myself, "Now I am *Violetta*. Surely, she did not plan her gestures in advance. How could she, when she did not know what fate had in store for her? Thus, if *Violetta* herself was taken by surprise and acted accordingly, I will do the same." I have since learned to alter my opinion on this point. Certainly, I do not mean to make a performance mechanical, to imply that one must always make the same gesture in the same place, like an animated doll. That is deadening. Indeed, it is fortunately impossible to do that, because the human being is too responsive to slight changes in outside conditions (air, temperature, health, and so on) ever to repeat himself exactly. I do mean, however, that the effect of every moment of every scene must be prepared, calculated, studied, and rehearsed in advance—many times. Only in this way can the result seem natural and unstudied. The experienced artist knows exactly when he wishes to project an effect of passion, love, hate, anger, jealousy; he knows, too, exactly what looks and gestures to employ to secure those effects. He never leaves any effect to chance or to inspiration.

Just as the voice is built on a foundation of muscular mechanics, so is finished acting the result of careful gymnastic drill. The young singer must learn how to walk on a stage, how to turn, to seat himself, to face other people, to talk with them, to pick up objects, to dance. All this must be learned, and practiced, and controlled, so that one need never think about it during a performance. The singer, who is still conscious of his arms and hands and feet, gives exactly that impression to the audience. Thus, to return to our original question, the young singer who wants to make a success of his art will do well to forget about art for a while, and will concentrate on the many responsibilities of his preparation.

Music in a South American Realm

NOW I WOULD LIKE TO TELL you something of the musical life in my own country. I come from Brazil, which, for vastness and variations in nature, seems like an entire continent in itself. It is larger than the United States. We are still a young country, of course, yet we have made splendid progress along cultural lines. Music is our great enthusiasm. The great Teatro Municipal, in Rio di Janeiro, has a two month season of grand opera (during July and August, which are our winter months), and before that, another season of popular opera, when the prices are reduced and the younger artists are given a chance to show what they can do. Our Teatro Municipal is under governmental subvention. From May on, we have a season of great concerts, at which the finest soloists in the world are heard. Rio audiences are immensely eager to hear the great artists, fully able to judge of them, ready to shower a hearty Latin enthusiasm upon them, and to pay them perhaps the largest fees obtainable anywhere in South America.

It is a curious thing that we have far more women singers than men. Brazilians are not yet entirely convinced that singing is a good career for a man. This may be due perhaps to our system of education. While music is an integral part of the education of our young children, only the girls continue to study formally as they grow up. This is after the pattern of the European polite education for girls. Boys, who love music, continue to play and sing, of course, on their own initiative; and we have a notable degree of amateur musical interest. But the boys turn to more serious pursuits, as a rule, while the girls continue their studies of French, English, painting, and music. Thus it seems perfectly natural for the girls to remain with music when the question of a profession arises.

We have a great number of splendid instrumentalists, however, and we seem to excel in pianists, among whom I point to Guiomar Novaes as an outstanding example. Our best known composer is Villa-Lobos.

As for music study, there is not a city in all Brazil (and hardly a town or a village) that does not maintain a first rate conservatory, staffed by well trained instructors, mostly native born, but including many Europeans as well. The Conservatory at Rio di Janeiro is famous. I never studied there, having had but one private teacher until I went to de Reszke, but I do know that the standards are high.

I have toured the length and breadth of my own land (a trip across Brazil requiring three days more than a journey from here to Europe) and so know its musical conditions well. Once I found myself in a tiny town on the northern boundary, directly under the equator, and stifling under the worst heat I have ever felt. And there I found a flourishing musical conservatory. The natural and climatic conditions made life in that town almost primitive. The temperature was most unfavorable to music—instruments could not keep in tune, and performers could barely keep a grasp on keys and strings, for heat and moisture; and singing was all but impossible. Yet there was that conservatory, full of earnest young people devoting almost superhuman efforts to the mastery of the great art they loved. It made me think a bit ruefully of the complaints of hardships to which I have had to listen in the art capitals of the world. It touched me greatly, and I tried to give the best performance of which I was capable, to those ardent countrymen of mine, who will brave discomfort and inconvenience, so long as they can have the music which fills a so large place in their lives.

The Fatigue Demon

By ERNA BUCHEL KOEHLER

FATIGUE has a way of stealing upon the hard working music student and almost overpowering him before he is so much as aware of its demoniacal presence.

Fatigue, we are told, is in truth, a virus or poison that the body generates. Each time we become fatigued, the poison generating faculties within us are strengthened, and the body's resistance is lowered. Only sleep actually vanquishes the fatigue demon, and restores the fatigue ravished body.

Music students should guard zealously against fatigue. These suggestions will prove helpful.

1. Observe short rest periods during long practice hours.

2. Walk about the room, from time to time, or relax in a chair for a few moments.

3. Stand before an open window and breathe deeply.

4. A complete change of thought or work is helpful.

5. A drink of cool water, and bathing the hands, wrists and face, all are restful.

6. Eating a bit of chocolate or other sweet restores energy.

7. In more acute stages of fatigue, lie down and close the eyes for a few moments. If that is not possible, sit down, drop the head between the knees as one does when in fear of fainting. The blood rushing to the head is a great restorative.

Radio Flashes

By PAUL GIRARD

AN INTERESTING story of how radio programs are radiated over the air is given in connection with the construction of the new antenna of station WGY, the General Electric Outlet at Schenectady. One-half million pounds of steel, rising to a height greater than the Washington monument and resting on a small porcelain cone, is the description of the new antenna which supplies this station with greater clarity and strength, and permits it to be heard over a wider area. The insulator on which the great tower rests is barely twenty inches in diameter at the base, but tests have shown it capable of bearing up to 2,180,000 pounds pressure. The steel structure rises from this tiny focal point to a steel square of nine feet and maintains constant dimensions to the top of the 625-foot structure. The tower is held upright on the porcelain point by eight massive guy lines anchored at points from the base of the antenna. The entire steel tower, including the platforms and the ladder, acts as an antenna. The insulation of the "live" structure from the ground is accomplished by the porcelain cone. Although the tower occupies relatively little space, the complete antenna system covers some twenty acres of ground. Thirteen miles of copper ribbon, one inch wide and fifteen-thousandths of an inch thick, are buried under the ground, radiating from the base of the tower to a distance of six hundred and twenty-five feet.

Looking back over the broadcasts of the year, from the musicians of to-morrow, one remembers the many fine programs sponsored by the major music schools of the country; the Curtis Institute in Philadelphia, the Cincinnati Conservatory of Music, and the Eastman School of Music in Rochester. From all of these institutions weekly have come programs presenting chamber and orchestral ensembles, and also featuring advanced vocal students. The music selected has been chosen from the world's greatest masters, with an especial predilection for the works of Beethoven, Mozart, Brahms and Bach.

Further manifestation of what radio is doing to demonstrate to those back home, as well as to a whole nation, what musical groups are accomplishing in every part of the country, is found in programs like Columbia's Choral Quest series, heard Saturdays from 6:05 to 6:30 P. M., EDST. Here we have competing groups of young choruses, glee clubs, and so on, demonstrating their progress and ability, and unquestionably inciting better coördination and development. Recently, this program has presented the Symphonic Chorus of Ohio State University, the Bethany College Choir of Lindsborg, Kansas, the Mills College Choir from California, representative groups from the west coast and the east coast, from the northwest and from the deep south, from the middle west and from New England.

This getting together of universities and colleges, by way of the air, is further illustrated by the latest feature of Columbia's Musical Gazette program, heard Sundays from 8:30 to 9:00 P. M., EDST. Each week this program pays a tribute to leading collegiate publications; besides relating the history and highlights of the various journals; the "song-of-the-week," as selected by the editorial staffs of the collegiate magazines, is played and sung by the orchestra and vocalists. Through this procedure, Lyn Murray, who conducts this broadcast, states he expects to get an accurate cross check of collegiate sentiment on the "swing versus sweet" controversy, as expressed by the students themselves.

The significance of the microphone the artist was interestingly set forth Dr. Howard Hanson, The American co poser, who is director of the Eastm School of Music at Rochester, at the ti of the broadcast of his newly comple "Third Symphony," played by the N Symphony Orchestra under his own dir tion. "To stand beneath the microph and realize," he said, "that the progr literally was going everywhere by sh wave, was stimulating and inspiring. really get a bigger thrill out of the mic phone than I do from the audience. cause it represents the thousands and t of thousands who are hearing the perfo ance at home."

Paying tribute to the newly formed N Symphony Orchestra, the greatest org ization of its kind in America, Dr. H son said: "The virtuosity of the orche impressed me enormously. Every indivi player is a solo artist so far as capa is concerned. The whole orchestra ha brilliance that is unusual, the ability of string section is truly amazing. There feels that every man is a chamber mu player." In speaking of the work of ra Dr. Hanson stated that he feels it is only a medium for music, but it is p ticularly so for new music. "There i widespread interest in new music throu out the country, and this audience one listening to his "Third Symphon being played for the first time] is b reached for the first time in history means of radio."

There has been criticism for and aga the broadcasting set up of the NBC S phony Orchestra. Few probably realize work that the broadcasting of this org ization has entailed. From the orches first rehearsal, NBC'S corps of engin has been busy experimenting with e radio device and practice. To obtain fect transmission of the symphony's grams to every section of the Un States was their aim. Elaborate exp ments in acoustics and microphone pl ment were conducted in the huge st at Radio City, in New York, where the broadcasts originated. The studio's sorption and acoustical characteristics thoroughly checked, and allowances made for the deadening effect of the capa audiences of fourteen hundred persons tending. Echo time was checked and checked by an intricate device that duced certain tones at various levels. idea behind all this was to preserve upper and lower frequencies that what one New York critic terms, "gl and resonance. At each step in their periments, consultation with the most ical of the company's musical experts made by the NBC engineers. And fin higher fidelity recordings were which allowed for examination both part and in whole for any type of tortion. The work of assuring per transmission of the NBC Symphony chestra broadcasts did not end there. ever, for there was still the wide net to consider. Every night for weeks, cording to the NBC engineers, they tone signals at various levels of vo over the thousands of miles of wire prising the combined networks of the pany, in order to determine that there be a faithful transmission of the dyn range of the orchestra, and whethe not the richness of each individual in ment would be preserved. The th behind all this was, as Walter K NBC's Music Editor, has said, to pr the "Toscanini" touch in each of his b casts.

Women in Orchestras

Famous and Brilliant Conductors of the Fair Sex

By FREDERIQUE PETRIDES



FREDERIQUE PETRIDES

SIDNEY LANIER, the first eminent American in the last century to point out the orchestra as the logical outlet for the musically talented girl, should be alive to-day. He would no doubt rejoice in seeing women guest conductors and women instrumentalists in previously all masculine symphony orchestras—a procedure that was not in practice during his lifetime. In addition to this progress, he would also find more than seven hundred feminine musicians who play in at least twelve symphony or touring orchestras in our land.

These women orchestras are in New York, Chicago, Philadelphia, Cleveland, and in other centers from Boston, Massachusetts, to Long Beach, California. They have sprung up spontaneously and symbolize the American girl's determination to enter and stay in the orchestral field. They are earnest and spirited ventures and represent, according to an eminent music critic, one of the most important musical movements in recent years."

A European Beginning

ALTHOUGH WOMEN ORCHESTRAS are of European origin, nevertheless, there are more of them in present day America than in the Old World where this type of musical activity, including women conductors, can trace its professional past as far back as the seventeenth and eighteenth centuries.

Where did some of the early European women orchestras function and where did some of the old time women conductors live?

According to Samuel Pepys, a woman led an orchestra in the England of his time. This is what the famous chronicler said about her in his diary: "June 6, 1661: Called upon this morning by Lieutenant Lambert . . . and he and I went down by water to Greenwich . . . There we went and eat and drank and heard musique at the Globe and saw the simple motion that there is of a woman with a rod in her hands keeping time to the musique while it plays, which is simple methinks."

Next to Pepys' contemporary, one reads of women conductors in old Venice. Thus, in his "Histoire de la Musique" Felix Clément quotes an eighteenth century observer as follows: "I assure you that there is nothing quite as pleasant as to see a pretty young girl in a white gown, with a wreath in her hair, conduct the orchestra, beating time with all the grace and precision imaginable."

Clément's observer was referring to the conductor of one of the women orchestras in Venice after 1750. These ensembles were composed of musically trained orphan students and bore the names of the charitable institutions which were bringing up and educating the artists. The "Mendicanti" and the "Pieta" were the two most important units.

In 1774, Dr. Burney, author of "Music in France and Italy," heard the "Mendicanti" in a two hour concert given in his honor. "It was really curious to see, as well as to hear, every part of this excellent concert performed by females, violins, tenors, bases, harpsichords and double bass," he wrote. "The first violin was very well played by Antonia Cubli, of Greek extraction, the harpsichord sometimes by Francesca Rossi, *maestra del coro,* and sometimes by others."

Coming down to modern times, we find women orchestras in Vienna of the eighteen seventies. Most famed among these ensembles was the Vienna Ladies' Orchestra which visited America in 1871, and played a two week engagement at the old Steinway Hall in New York City. Josephine Weimlich was the conductor.

As was to be expected, the visiting Viennese orchestra scored a big success as a novelty in old New York. It played choice waltz music, also movements from light operas, and symphonies. It was composed of twenty players, most of whom "were on the bright side of twenty years of age, generally graceful and good looking, with sparkling eyes, flowing hair and nimble fingers."

Some Early Beginnings

AT THE TIME THE VIENNA LADIES ORCHESTRA made its American début, the piano was still the only favorite instrument for women in the New World. There were a very few female violinists and players of the other orchestral instruments, but no women conductors in the concert field. However, twenty-five years after Miss Weimlich had introduced her "ladies" to New York, two American women, Emma Steiner, a native of Baltimore, and Caroline Nichols, a native of Dedham, Massachusetts, already had emerged as orchestral leaders—Miss Steiner in the operatic field and Mrs. Nichols as the founder-conductor of the widely recognized Fadette Women's Orchestra of Boston.

Emma Steiner, composer, and the first American woman conductor of opera, died in New York in 1929. She began her public career as assistant musical director to Rice and Collier's "Iolanthe" Company, and led, during a period of thirty years, over six thousand performances of light and grand opera, including the "Mikado," "The Bohemian Girl" and "Mascot." In addition, she led in New York, on December 9, 1894, the famous Anton Seidl Orchestra of eighty musicians, in a program of her own compositions. It is said of her that Heinrich Conried, for whom she had served as musical director before he became manager of the Metropolitan Opera House in 1903, declared that he would gladly have appointed her conductor at the Metropolitan if only he had dared.

Caroline Nichols started her Fadette Women's Orchestra in Boston in 1888, that is, eight years after Sidney Lanier had effectively urged that the American girl start giving her serious consideration to the study of orchestral instruments, besides the piano. Her group, named after the cheer spreading heroine in George Sand's classic "La Petite Fadette," is said to have yielded over half a million dollars to the more than six hundred players in its payroll at one time or another between 1888 and 1920—the latter the year when it disbanded. Its repertory included symphonies, all the classical overtures, seventy-five grand operas, numerous salon pieces, and popular selections.

Throughout its existence, the Fadette Women's Orchestra gave no less than six thousand and sixty-three concerts in Lyceum courses in the United States and Canada, in concert halls, parks, summer resorts and also in first class vaudeville houses. In 1902, it started off as a major attraction on the Keith circuit and for about fifteen years toured each winter from coast to coast as a twenty-piece unit, returning in the summer for Boston engagements as an augmented ensemble of forty players.

Besides the "Fadette" and also a few units of the strictly popular music type, the gay nineties heard two more women orchestras: the Los Angeles Women's Symphony Orchestra and the New York Women's String Orchestra.

The Los Angeles Women's Symphony Orchestra, now in its forty-fifth year, is the oldest functioning organization of its kind in the world. Its first rehearsal was reported as follows in the Los Angeles "Examiner" of November 29, 1893: "Yesterday morning, a troop of young women



ANTONIA BRICO



EBBA SUNDSTROM



ETHEL LEGINSKA

came down the steps of Lawrence Hall on Fifth Street with a peculiar rapt and uplifted expression on each fine face. In their hands they carried music and also musical instruments, trombones, cornets, violins, cellos, which for the last two hours had been filling the neighbors of Fifth Street with notable music. These young women composed the Women's Orchestra which has been organized under the efficient leadership of Professor Harley Hamilton."

About three years following that rehearsal in Los Angeles, Carl Lachmund, a pianist, organized and launched his Women's String Orchestra in New York. His group lasted up to 1906.

The Dawn of Opportunity

THE ERA WHICH INTRODUCED the "Fadette" and the related units in Los Angeles and New York, held, few if any, professional opportunities for women in the orchestral field, symphonic or otherwise. As far as available records show, the dawn of the new century had found only one lone woman violinist in an American Symphony. The orchestra was the Buffalo Symphony Orchestra, and the player to be thus honored and favored was Nora Clench, "who sat at the first violin desk and fiddled with the best of her colleagues."

In 1903 when the powerful Musicians' Union in New York was affiliated with the American Federation of Labor, women were admitted into membership for the first time in the Local's history. The instituting of this precedent in the country's biggest musical center was greeted with enthusiasm by friends and apologists for women in orchestras. These believed that, thanks to the Union's new ruling, there no longer existed any organizational reasons why qualified female instrumentalists should not be employed "even in the best of orchestras in New York City."

Naturally, if those envisioned opportunities had materialized in New York, the new order would have gradually permeated other musical organizations in the country, in which case women orchestras would be rendered, in due course of time, unnecessary. However, Union card to the contrary, professional opportunities for feminine instrumentalists depended, as they still do, on the initiative of musical directors. And the latter were not conditioned as yet to ignore tradition and precedent in the orchestral field at large.

With the exception of the Buffalo Symphony Orchestra, one more unit, the Hartford Symphony Orchestra, had gone on record by 1909 as having included women instrumentalists (besides harpists) in its ranks. It seems that as long as a conductor could point to the presence of a woman harpist among his players, he thought that he had amply done all he felt should be done for women in the symphony orchestra.

In the meantime, the number of women instrumentalists kept increasing with the end of every scholastic session. Many of these must have been ideally suited for orchestral work. But where were the opportunities? They were nonexistent—a condition which spelled inevitable waste for so many talents, for so much ability. . . .

This waste of women in the world of music impelled Mr. Stokowski to say in 1916: "An incomprehensible blunder is being made in our exclusion of women from symphony orchestras. The particular spirit that women put into music, their kind of enthusiasm, and their devotion to anything they undertake, would be invaluable in the formation of symphony orchestras. In addition to their delight in their work, they are quick to get the meaning of a score, nimblewitted in taking in a new idea, and most conscientious about appointments, time and practice. When I think of women as I see them in the musical world, what they are capable of doing, their fine spirit, excellent technic, I realize what a splendid power we are letting go to waste in this country and in other countries, too."

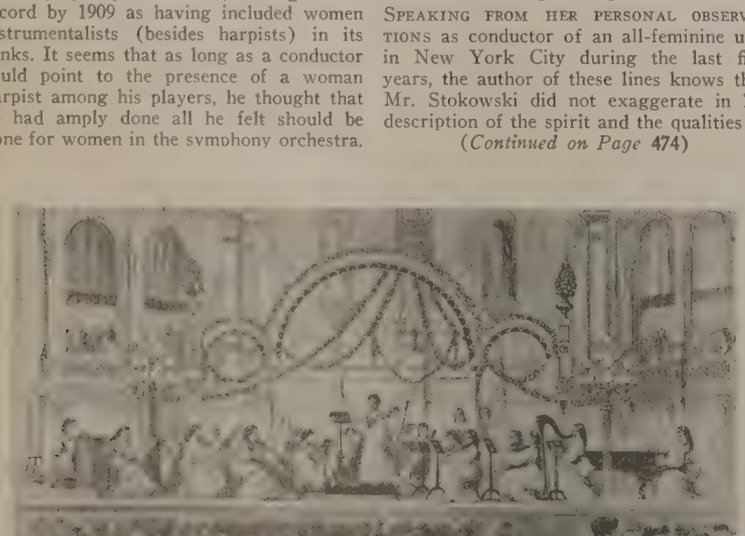
Fortunately, the "waste" declared by Mr. Stokowski has been eliminated in later years. As a result, various symphony orchestras, including major ones like the San Francisco Symphony Orchestra, the Los Angeles Philharmonic Orchestra; and kindred organizations in Baltimore, Pittsburgh and Indianapolis, also are now employing women instrumentalists; though, so far, the percentage has been but small. At the same time, Ethel Leginska and Antonia Brico have appeared as guest conductors in the major orchestra field—Miss Leginska with the New York Symphony Orchestra and Miss Brico with the National Symphony Orchestra in Washington, D. C. Also, women have conducted WPA orchestras in various parts of the country; and, not so long ago, Nadia Boulanger, the internationally known French musician, directed, as guest, the Boston Symphony Orchestra.

When one pauses to consider these heartening postwar developments, it appears probable that, as time marches on, more and more women should find their way into symphony orchestras. But this probability is a matter of the future. Accordingly, it becomes self-evident that women orchestras still continue to fill a need. They furnish a necessary outlet and background for feminine aspirations in the symphonic field.

The Spirit Spreads

SPEAKING FROM HER PERSONAL OBSERVATIONS as conductor of an all-feminine unit in New York City during the last five years, the author of these lines knows that Mr. Stokowski did not exaggerate in his description of the spirit and the qualities of

(*Continued on Page* 474)



THE VIENNA LADIES' ORCHESTRA OF 1870

The first pretentious orchestra of women to give concerts in America

Musicians of July Birth

By W. FRANCIS GATES

STRANGELY ENOUGH, this hot midsummer month has bequeathed to the world some of its most outstanding musical geniuses. On its second day was born Gluck, one of the greatest reformers of opera, in which he led one of the hottest musical feuds in all history. Then comes John Field, creator of the nocturne; and following him are Gustav Mahler, a leading orchestral conductor of his period and creator of stupendous symphonies; and the still later Ottorino Respighi and Alfredo Casella.

Of violinists we find Ole Olsen and Henri Wieniawski, giants of their day; and with them is Jakob Stainer, greatest of all German violin makers. Of singers there are Amalie Materna, Giulia Grisi, Therese Tietjens, and Pauline Viardot-Garcia, four among the most brilliant of the nineteenth century. Of pianists, Sophie Menter and Fannie Bloomfield-Zeisler remain two of the greatest of all time; to whom may be added Anna Mozart, the beloved sister "Nannerl" of the immortal composer.

To American music July has contributed Stephen Foster, the world's most original creator of folk songs; Theodore Presser, a leader among America's music publishers and philanthropists; such substantial pedagogs and composers as Arne Oldberg, W. H. Neidlinger, G. A. Grant-Schaefer, and Constantin von Sternberg; and one of her greatest of music critics, Richard Aldrich.

A Natal Chronology

1st—Johann Heinrich Pape (1789), Josef Alexander Pasternack (1881)

2nd—Christoph Willibald von Gluck (1714), Ludwig Schnorr von Carolsfeld (1836)

3rd—George Alfred Grant-Schafer (1872), Hans Kronold (1872), Christian August Pohlenz (1790), Theodore Presser (1848), Karl Schuricht (1880), William Wallace (1860)

4th—Joseph Adamowski (1862), Louis-Claude Daquin (1694), Stephen Collins Foster (1826), Emma Juch (1865), Hermann Kotzschmar (1829), Ole Olsen (1850)

5th—Frederic Brandeis (1835), Friedrich Krug (1812), Julien Tiersot (1857), Agnes Zimmermann (1847)

6th—Karl Engel (1818), Josef Holbrooke (1878), Emile Jaques-Dalcroze (1865), Frederick H. Martens (1874), Otto Neitzel (1852), David Stanley Smith (1877)

7th—Gustav Mahler (1860), Antonio Francesco Gaetano Saverio Pacini (1778)

8th—Friedrich Chrysander (1826), Percy Aldridge Grainger (1882), Luigi Ricci (1805)

9th—Ottorino Respighi (1879), stantin von Sternberg (1 Arnold Volpe (1869)

10th—Benjamin Franklin Baker (1 Amalie Materna (1845), L Antoine Vidal (1820), I Wieniawski (1835)

11th—Antonio Carlos Gomes (1 Paul Lacombe (1837), Liza mann (Mrs. Herbert Bedf 1862), Anna Mehlig (1843), I enico Ronconi (1772)

12th—Alexander MacFadyen (1879), Oldberg (1874)

13th—Karl Armbruster (1846)

14th—Oscar Beringer (1844), Willy (1859), Alexander Kopyloff (1 Sydney Smith (1839), J Stainer (1621)

15th—Friedrich Benda (Wilhelm J rich—1745), Alfred Hertz (1

16th—Abdy Williams (1855), F Bloomfield Zeisler (1863)

17th—Karl Ferdinand Becker (1 Emile R. Blanchet (1877), I Ivanovitch Jurgenson (1836), nace Leybach (1817), August J Södermann (1832), Therese hanne Alexandra Tietjens (1 Sir Donald Francis Tovey (1

18th—Antoine-François Marmontel (1 Emil Mlynarski (1870), Hugo mann (1849), Pauline Viar Garcia (1821)

19th—Gustav Lazarus (1861), H Lévy (1879)

20th—Ernest Hutcheson (1871), Wil Harold Neidlinger (1863), Dé de Sévérac (1873)

21st—Désirée Montagney Artôt (1835

22nd—Franz Behr (1837), Sir Her Stanley Oakeley (1830), Hein Proch (1809), Rudolph E. Schir (1859), Julius Stockhausen (18 Martin Wallenstein (1843), C Geza Zichy (1849)

23rd—Franz Berwald (1796), Arthur M tinus Hartmann (1881)

24th—Adolphe Adam (1803), A Caroline de La Grange (1825)

25th—Alfredo Casella (1883), Hein Gebhard (1878)

26th—John Field (1782), Serge K sevitzky (1874), Otto Singer (1

27th—Ernest von Dohnányi (1877), V imir de Pachmann (1848)

28th—Giulia Grisi (1811), Charles L (1808), Karl Zerrahn (1826)

29th—Sophie Menter (1848)

30th—Eduard Eggeling (1813), A ("Nannerl") Mozart (1751)

31st—Richard Aldrich (1863), Franc Auguste Gevaert (1828) Ge Lehmann (1865), Robert Planqu (1848)

Relaxation Is Mental

By HAROLD MYNNING

WITHOUT RELAXATION, spontaneous, effortless playing is impossible. Relaxation is first of the mind. One must first think relaxation before one can put it into practice.

In playing a scale, for instance, let your finger go with the key. So many piano students seem to think they have to push the key down with their finger and hold the finger back, too. The result is a tug of war, causing stiffness.

When the hand must be expanded to play octaves, chords, and so forth, stiff is apt to result. Relaxation then beco important. It will help you to get the i as it were, by proceeding in the follow manner away from the piano. Hold up hand and spread the fingers apart lik speaker about to silence an audience. W keeping the hand expanded, relax c pletely; then repeat the exercise a few ti

Teresa Carreño once said, "Relaxatio first mental, then physical."



THE MODERN BALLROOM

A glimpse of the famous Widener Ball of Philadelphia, when the music, furnished by Meyer Davis and his Orchestras, is reputed to have cost ten thousand dollars for one evening

Social Dancing and Its Music

By PRESTON WARE OREM

NOT LONG AGO, we overheard an intelligent young woman asked the question, would she, if the "bustle" were to come again into style, wear one? Her reply was in the negative. But, we wonder! Women, of all sorts and conditions, and men too, for that matter, are prone to follow the fashions, even such fashions as they may disapprove personally. There are fashions in art and there are decided fashions in music, youngest of the Arts. And the dance has its fashions, which music seems to follow most decidedly. And education? Yes, indeed! Another story, a tone one: a while ago we were in conversation with a bright young woman, an A. B. of a certain large midwestern university; and we learned that she was pursuing further studies with a view to a Master's Degree. We found that the young woman's leading subject was that of Comparative Religions. We demurred somewhat at this title, since we have always understood that the word *religio*, as used by Levy and other great classic writers, had reference solely to that intensive binding tie between man and his Maker, without connection with forms of faith or beliefs. We thought, but natural too, that this A. B. would be a student of Latin and Greek, only to find that she knew nothing of either language. We were assured, however, that the thesis to be submitted in connection with the major subject was to be on "Hell." Said the student, "So far I am at the Moslem Hell; I have not yet reached the Christian Hell." Our reply was "Look out! As the old hymn goes, you may be nearer there, perhaps, than you think." And then we found that the two coördinate subjects of this postulant for higher academic honors were, of all things, swimming and tap dancing.

Well, well! Such is modern education. But the dance, indeed, seems to be coming into its own. We have considered dancing always as a real part of education and indeed of history, but we are not so certain that it belongs in the university curriculum. Tap dancing now has become a generic name for a combination of steps, descended from the "buck and wing," the "soft shoe," and the "clog" of older days. These latter all grew up in the Negro minstrel of the pre-Civil War period and, later, the mastodon minstrels and vaudeville of the '90's and other sources; but all are now duly classified and codified, and, as changes the fashion of the dance, so changes the fashion of the music that accompanies it; and likewise changes the fashion of the wearing apparel. Let us see.

The Roots of an Art

FOR THE PRESENT we need not concern ourselves with kind, character or conditions—just the dance: whence, why, wherefore? The urge for self-expression through bodily motions and gestures is apparently as old as the human race itself. The best teacher of dancing, whom we ever knew personally, insisted that in any form of dancing the entire body should become involved. He had no use for dancing which, as he expressed it, "takes place all below the waist." This man was a deep thinker, besides knowing exhaustively the history of the dance. Now, since all about us moves in definite rhythms, the earth itself, the human body, and even the separate organs of the human body, it is a fair hypothesis that definiteness of rhythm, and all that goes with it, is arrived at and expressed through some form of dancing. And it is more than possible that, of the three elements of music—melody, rhythm, and harmony—rhythm is the oldest.

While this article is in no sense a history of dancing in general, nevertheless, we must revert to certain ancient references in order to establish a suitable background for our more modern researches into the subject.

We are told that emotion comes before logical thought, ritual acts before the enunciation of creeds or forms of belief. All primitive emotions seem to have found expression in terms of the dance. So history places dancing in the rank with all forms of primitive art: the use of words, painting, and music. Plato likens the dance to the "harmonious movement of the stars," and other early writers assure us that the "stars conform to the laws of coördinated movement." Hence, the first altars were erected to the Sun with their trappings typifying the other celestial bodies. Egyptian carvings of six thousand years ago depict various ritual dances. It is not difficult to imagine hero worship as the rhythm of beaten drums; but, in the most succinct history of the dance, it is difficult to dissociate ritual dancing, professional or exhibition dancing, and that which we call social dancing. The gilded youth of ancient Athens were wont to look upon dancing as an elegant and most desirable accomplishment. Mythology tells us that even Orpheus journeyed to Egypt that he might study its dances and thereby add to Hellenic proficiency.

But early dancing was not all joy. Dances of mourning were evidently a part of the religious group. It is a far cry, is it not, from such as these to the "blues" of to-day? *O tempora, o mores!* There is a psychological relation, nevertheless. And Plutarch tells us that, in Greece, military dancing was employed "to inflame courage." As things are going, we may ourselves need some of that before long. We learn that masks were worn in early dancing to identify character. Well, the pendulum of time swings backward and forward. May not these be the forerunners of the very heavy "make up" of the present? Mention of military dancing calls to mind the inspiring description in Thackeray's "Vanity Fair" of the grand ball in Brussels on the eve of the Battle of Waterloo, in 1815—truly a history making event.

An Ancient and Honorable Lineage

AS GREECE FOLLOWED EGYPT in dancing as well as in so many other things, so Rome followed Greece; but in the beginning there was no social dancing in Rome; at first, it was frowned upon. But, wherever it could do so, social dancing has followed and borrowed from both ceremonial and professional dancing. We can date stage dancing as far back as the Attic tragedies of Aeschylus (472 B. C.) and Euripides (who first separated the calling of the poet from that of the musician) and the comedies of Aristophanes. Therein we find the chorus functioning: not only singing, it comments upon the actions of the principal characters, but dancing also, and taking its part in the action of the drama. Not yet may we comment upon the actual music. It has not survived.

In the Scriptures, comments upon dancing are early. In Exodus, after the closing of the waters upon Pharoah and his host, we are told that "Miriam, the Prophetess, took a timbrel in her hand; and all the women went out after her with timbrels and with dances." The timbrel was the ancestor of the modern tambourine. The description of "David dancing before the Ark," in the book of Samuel, is vivid and inspiring. There are many similar allusions in the Psalms. The poetical paraphrase of the story of the beheading of John the Baptist, by Oscar Wilde, entitled "Salome," with music by Richard Strauss, does not call for special comment except to state that the famous *Dance of the Seven Veils* has its modern counterpart in the "strip-tease act" of to-day; and that this latter, to the minds of many, is not inartistic. Verily the pendulum doth swing! Berlioz, great authority on instrumentation, refers to the ancient cymbals, mentioned by the Psalmist. These were used evidently to mark the rhythms; although it is possible to tune them. They were small, some of them of about the same diameter as our own silver dollar.

With the early Middle Ages in Europe (from about 500 A. D. on) we have little to do. Knights in armor, women in steel cuirasses, with voluminous garments and towering headdresses, could have done but little dancing; while the peasantry had little time or opportunity for either joy or

festivity. Political and ecclesiastical movements there were, of course, but the Crusaders, for about two centuries, from 1100 A. D. on, found in the East, it [illegible] worthy foemen, much [illegible] music and dancing. Much that they brought back still endures, including music and musical instruments. Following the conquest of Constantinople by the Turks in 1453, however, came that remarkable period in Europe known as the Renaissance (the revival of Greek Art and Learning). This brought about the inception of opera as a successor to the Greek play; and with the opera came dancing and, of course, dance music. The dance, as established by the Greeks, seems to have been reproduced, at first the operas being based upon strictly classical subjects. And then society began taking notice. Curiously enough, in the history of the dance, we find the ballet (stage dancing) deriving its earlier steps from folk dancing and social dancing; and, later in turn, social dancing, where possible, borrowing from the stage and from the more formal ballet.

The Dance at Court

AND FROM THIS PERIOD ON the dance goes more definitely into written history. In 1462 King Rene of Provence (amateur musician, poet and patron of the arts) led a famous social and religious dance of the nobility on the eve of the feast of Corpus Christi. Ceremonial dancing in church was continued for some time after this period; in fact there are in evidence operatic attempts to revive it, even in this present day. In 1487, there were a professional ballet and social dancing at the wedding of Galeazzo, Duke of Milan, to Isabella of Aragon. And, in about the year 1682, a history of dancing appeared with data as to steps, written by one, Father Menestrier, a Jesuit priest.

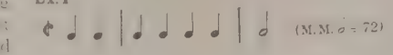
And those more or less amiable Tudors, King Henry VIII and his daughter, Queen Elizabeth, never missed much. Both of them danced, both made music, both patronized the drama. Famous names crop up in this period. Francis Bacon wrote some of King Henry's plays; and the composer Henry Lawes (1595-1662) wrote the music, including the dances. And the great Ben Jonson collaborated. Then came the Shakespearean era; and were there instruments upon which to play these dances? O yes! The clavichord came into England in 1515 and virginals and spinets were in vogue some ten years later.

In France, Henri IV was another great patron of the dance. We come now into the period dealt with so vividly by the great French novelist, Dumas. Louis XIII, although described as a morose sort of individual, actually took part, personally, in ballets of somewhat sombre character: doubtless one of the early "blues" exponents. Louis XIV, however, danced and acted in all sorts of performances; and he, moreover, founded the National Ballet Academy. At this point it is of interest to note that one of the first of the great ballet dancers was Camargo (1661). From her time on, the ballet, which had been almost entirely derived from folk dancing and social dances, gradually emerged into an exact science.

Meanwhile, the courtiers of the 16th and 17th centuries identified and cultivated certain social dances, some of which lasted for many years. And the music for these dances began to play an important part. It is a curious fact that composers of the preclassic and classic periods began very soon the idealization of the rhythms of these dances; just as later on Chopin and others idealized the waltz.

Let us consider some of these older social dances. The *gavotte* first presents itself. Originally a very old folk dance, the *gavotte* was adopted socially, only to languish and to be revived later by Marie Antoinette. At the behest of the Queen, Gluck wrote special music. His gavottes still live, notably the one transcribed by Brahms. This dance had at first a simple step to the rhythm,

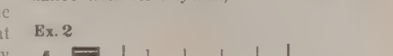
Ex. 1



After the French Revolution, it was again revived. A very beautiful idealization appears in Thomas' "Mignon."

The *allemande* (German, by its name) was a dance of movement, one of those in which the partner is turned with raised hand. Both Bach and Handel idealized this dance with its rhythm,

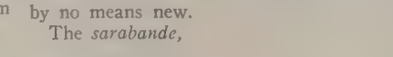
Ex. 2



in moderate tempo. Its comic counterpart was the *Tardion,* done always in "blackface." This latter seems to belong to the minstrels so dear to our boyhood; but it is by no means new.

The *sarabande,*

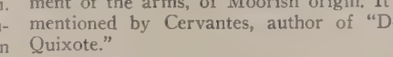
Ex. 3



comes from France, through Spain, being probably a solo dance, with much movement of the arms, of Moorish origin. It is mentioned by Cervantes, author of "Don Quixote."

The *volte,*

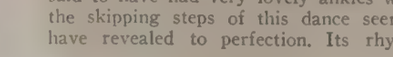
Ex. 4



is the immediate ancestor of the *valse.*

The *bourrée* was a great favorite of the celebrated Queen, Marguerite of Valois, a beautiful and talented woman. This lady is said to have had very lovely ankles which the skipping steps of this dance seem to have revealed to perfection. Its rhythm,

Ex. 5



coming, as a folk dance, from Auvergne, originally its offspring, although done with a shorter skirt and at a more rapid pace, is the *polka.* Anent the length of skirts, we have a theory of our own, which shall be advanced later.

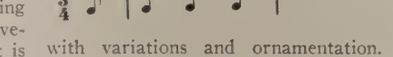
The *passepied* (brawl, in English) is a dance, as of Watteau "Shepherds and Shepherdesses," with or without the passing from one to another of torches, or *flambeaux.* Its rhythm is

Ex. 6



The *courante* is an elegant social dance, a great favorite with Louis XIV. Its rhythm is

Ex. 7



with variations and ornamentation. The best dancers spent years of practice on this number.

The *pavane* seems to have been invented by Hernando Cortez (famous Spanish explorer) after his return from South America. It was a stately dance of the nobility, with the men in light armor and the women in brocade. It is done in double time, w ornamental passage work.

The *menuet* has a long history; in fa it is still with us. Gradually developin from a folk dance into a social functio in idealized form it found itself in t sonatas of Haydn, Mozart and Beetho and even in the symphonies of the two fi mentioned. Always in moderate triple tim it preserves a rather stately pace.

The *gigue* is just a "jig": old and pe sistent, still with us.

The *ballet* has taken from all of t above and gone on by itself; the mode social dances have taken from them, in measure; but more from folk dancing.

We have a strong personal feeling th the fine arts reflect in large measure t manners and morals of the periods in whic examples of them are created; and we a not alone in this. Certainly dancing mu be included; likewise costume and manne of attire. And then we have a theory our own that the feminine skirt has a l to do with variations in the dance. We ha always giggled at the "call-down" of t engaged young man in Dickens' "O Mutual Friend" for his remark as to pett coats: "We all know they're there!" T day, they are not there; and the dance h changed. In the latter part of the 19 Century, the formal ballet languished for time; and the kneelength skirts with frou-frou of lace petticoats descended the floor. Then we had the Skirt Danc done to a sort of a slow *schottische,* modern *gavotte,*

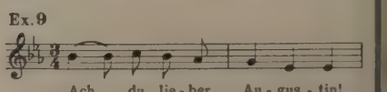
Ex. 8



Society eventually took this to itself. Th stage dancing relapsed into the grotesq with versions of the old clog dance of t Lancashire Mills. Skirts went up agai and in came the high kick, borrowed fro the can-can of France of the '70's and t days of Offenbach. Finally, skirts disa peared and "tights" (or fleshings) follow them. And so what? Society seems not have decided.

But we have been getting ahead of o story. To return, educational institutio both in America and abroad, have be fostering in their physical culture depar ments the tendency toward folk dancin This we believe wise. Many beautiful n tional dances have been discovered and r stored. We trust that, in due time, t will have its definite effect upon soci dancing. It is, to-day, sorely in need something. Let us go farther back. Possib the most universal of all dances is t *waltz.* It burst upon the days of t *quadrille* and other "square dances," d rived from the older *contra dances,* the *Roger de Coverley,* the *Virginia Reel,* a others, like a thunderclap: "round dancing as opposed to "square dancing." The wal (French, *valse; German, walzer*) comes us from Germany. It is not of Frenc origin, as sometimes stated. It seems have emerged from the Bavarian folk dan (the *Laendler*). Its introduction as a soci dance was much opposed in some quarter The Czar Paul, for instance, opposed it immodest. Its rhythm is well known, course, but it may be stated that as far bac as 1670 it was danced to the tune,

Ex. 9



Later on, the poet, Lord Byron (178 1824), criticized its music severely; b then, although a contemporary, he probab never heard Weber's waltz, in his *Invit tion to the Dance,* the first work of its kin Besides, curiously enough, the Engli composers never could write waltzes. B Johann Strauss, Sr. (1804-1849), with l lesser contemporaries, Gungl, Lanner a

(*Continued on Page* 469)



IS THIS THE OLDEST UPRIGHT PIANO?

The Hochschule für Musik, of Berlin, has recently acquired this ancient instrument, made by Mattias Mueller, in Vienna. It was discovered in a second hand shop of Florence, Italy; and it is believed to be one of the very first upright pianos made.

mportant Practical Helps for the Vocalist

By the Distinguished Voice Teacher and Accompanist

ISIDORE LUCKSTONE

An Interview Secured Expressly for The Etude *Music Magazine*

By ELISE LATHROP



ISIDORE LUCKSTONE

VHEN, AFTER MANY YEARS of touring as well as playing at their New York recitals for some the greatest artists heard in this country ingers, violinists, and violoncellists—I ided to travel no longer but to devote time to teaching singing, there were wanting criticisms. Although for years h teaching had been my chief work enever I remained in New York for any gth of time, these critics demanded why accompanist should think himself qual- d to give singing lessons. My answer is t "Certainly he should not do so, if he is ely an accompanist." But, speaking for self, I can truthfully say that during all se years that I had been a member of musical profession, and had been before public, I had made a close study of the ice. I had been associated with most of great artists of my time, with Mme. mbrich, Nordica, Scalchi, Italo Campanini, Campanari, Kreisler, and Gerardy, name but a few. I also sang, myself, and d appeared in concerts, although I knew at my voice was not remarkable.

I believe that most of our great singers ve been born with all the innate requirements of the art, in addition to wonderful ices. The greatest artists among them, h as Sembrich and Jean De Reszke, wever, did not depend solely upon unual vocal equipment but entered deeply to the study of voice and the art. Because their natural talents, too many of those fted with voices do not feel it necessary devote much time to intensive study. hey make reputations as successful artists, hen lacking correct vocal methods and her virtues and, notwithstanding these fficiencies, become outstanding. This is injurious in its effects upon budding artists, ho feel that they too can succeed without uch study. Particularly is this detrimental those who are lacking in great natural fts. Temperament, dramatic understanding, musicianship, with imagination and intelligence added, will result in the great rtist.

Correct emission of tone never can be nveyed through printed words. No one an learn to sing from books. Nevertheless, ithout going into the subject of voice aining, there are certain suggestions, the sult of long experience, which may prove value.

Avoid Physical Mannerisms

NEVER SHOULD ONE STIFFEN the neck, make aces, or let the mouth be pinched, when nging. The singer should appear as though elling a story. She *is* telling a story, if he is really giving the full meaning of the oem. There must be no cramping of the hands or wrists. Every member of the body must be free and relaxed.

One should be very careful about the eyes. There should be no looking at any individual member of the audience; nor should the singer stare down at the floor, nor up at the ceiling. Rather she should look above and beyond the audience. Under no circumstances should eyeglasses or spectacles be worn on the stage, no matter how nearsighted one may be; for, with glasses on, one's face will not look natural to the audience, nor can proper facial expression be shown. Then the eyes should be kept open when singing, otherwise much expression is lost.

Songs and arias should be learned by heart, or it is impossible for the singer to show real emotion. But, so that one may not through nervousness forget the words, a small booklet, in which the words are printed, or written in large script, may be held in the hands, but with no intention of actually using it. Only under absolute necessity should it be consulted. Under no condition should a sheet of music be held before an audience; for, if a singer is nervous, at least at first, the corners of a sheet of music will probably tremble noticeably, and this will be found to distract or amuse the audience.

The Unconscious Mannerism

THE SAME THING is true if one carries flowers, or has them pinned to her gown. The hands may tremble from nervousness, and perhaps the body may tremble as well; this will make the flowers quiver; and it must be remembered that, if anything of the sort happens, most of the audience will become too fascinated in watching to listen with attention.

One should not allow himself or herself to get into bad habits of posture or gesture. A singer of some reputation was at one time studying with the writer, and when she first began singing it was noticed that after a few measures one hand flew to her heart. Probably in some song she had thought this an appropriate gesture.

She was asked to stop and was questioned, "Why do you put your hand on your heart?"

She looked puzzled for a moment and then explained that she had not realized that she did so. The song was begun again. In a moment back went the hand to her heart; and this was often repeated. It took time and persistence to overcome this mannerism.

This incident furnishes one good reason for practicing before a long mirror and watching to see what tricks of facial expression or gesture may have been picked up.

A pupil who was advised to practice thus, remonstrated, "Oh, but I don't like to watch myself when I'm singing. I look so queer. I just hate to see myself."

"My dear young lady," I told her, "if you really 'look queer' to yourself, how do you suppose you look to your audience?"

Of course the answer to her objection is that one must not "look queer" at all. There must be proper study to have a pleasant expression, or perhaps it is better to say an expression that is suited to the music that is being interpreted. There must be practice before a mirror, with a smile, an affable manner, a relaxed pose, and with the idea of being the same as when facing an audience. One should say to herself, "I have sung before many audiences, but never before one so sympathetic."

To dwell too much upon expression would be almost impossible. A singer, who was coaching for a concert, is recalled. His song, an Irish one, repeated from time to time the words, "Oh, the dear little girl!" He sang it solemnly, with no sentiment at all, and I struggled to get some feeling into his voice and manner. On the occasion he did sing those words fairly well, but all effect was lost when immediately after singing them (and they were supposed to be light, cajoling, and affectionate), his face instantly became solemn, as he waited to see what the audience thought of it.

The Singer at Ease

NOR SHOULD THE SINGER move about too much on the stage. While never standing rigid, too much motion is another distraction. There comes to mind the amusement once secretly derived from watching a tenor. In his song the words, "I love you!" were thrice repeated. He sang them first to those in the audience on his right; the second, to those directly facing him; the third, to those on his left. The one he loved, therefore, must have jumped about considerably. But surely one does not think of a love song as addressed to each one in an assemblage. It must be done as if addressed to the one person adored, who is not present.

Loud singing, producing a momentary but questionable effect, should never be in one's mind; for volume of tone is intended mainly to represent fervor, or dramatic power, in response to the poetic demands. With few exceptions, every youthful aspirant thinks it necessary to show ample strength. He does not realize that quality should outclass quantity. He strives too much for physical sounds. Finesse is more or less neglected, or even unknown. If strength alone is required, the real strong man—wrestler, pugilist, or piano mover would gladly compete. Sandow would, in such a case, have made a great impression.

Some Exaggerated Eccentricities

A VOCALIST OFTEN HOLDS on to a high note for "gallery" effect, without regard to musical construction. One should never allow a tone to represent a pause, when the phrase calls only for a retard. It is permitted under certain conditions, but as an exception.

In the following instance the pause is not only allowed but even expected. The celebrated tenor of days gone by, Tamagno, when singing the well known aria *Di quella pira* from "Il Trovatore," held on to a high C. It was a wonderful tone, full and resonant, and seemingly without end. It always "brought down the house," although his voice throughout the entire range was not particularly attractive. In this case Tamagno did no violence to the music, because effects produced by such prolonged holding of high tones are occasionally permissible, according to tradition, in Italian operas of the nineteenth century.

In contradistinction, Jean De Reszke, when singing *Salut demeure, chaste et pure* from "Faust," took an uncalled for liberty in which no one but he would have dared to

indulge. He omitted the high C that Gounod inserted at the end of the aria, and replaced it with an A-flat. This innovation probably was never attempted by any other tenor of note. Yet his art was so wonderful, and the rendition so beautiful, that the momentary surprise and disappointment at the change was followed by the greatest admiration, thus proving again how artistic taste and expression are always superior to amplitude or height of tone. He made the change because he evidently did not believe his extremely high tone attractive in quality.

Another example, but of rashness which should be a warning to young singers, returns to memory. A certain soprano of some reputation was singing the aria, *Ah, fors è lui,* from "La Traviata," and singing it well. But she felt that she must sing a high E-flat at the end, to which her voice was not always quite equal. The result was that she broke on it. How much better not to attempt a high note just beyond one's ability, and especially one which after all is not essential to the composition, than to ruin an otherwise excellent performance.

For the young student, the great necessity is to be able to hear. If one can hear pitch, and can hear the proper quality of tone, then, with practice, the desired results should be obtainable. Unquestionably it is only the favored few who can do without guidance in acquiring vocal technic and development. And no one is able to reach the highest point of achievement without correct supervision. A long time ago a renowned contralto rather boasted that she had never had a regular singing lesson in her life. She had a very beautiful vocal organ, quite unusual indeed, but gradually she displayed vocal faults not found in the true artist. She was generally successful with her audiences, but not with critics.

"They Have Ears But Hear Not"

IT IS SURPRISING, however, how many people never learn to hear. A young singer, just arrived from European study, was astonished when told that she sang flat. On being asked to repeat the phrase, she again flatted. When told of this deficiency, she quite indignantly snapped, "But that is impossible! I never sing flat. People would have told me before this had I done so."

"Come here," I bade her, and she stood close beside me at the piano. A tone was struck, and a moment waited, and she was asked to sing it. She did so, again flat, "Listen!" she was admonished, as the note on the piano was repeated. This time she heard the difference in pitch, for herself. "Extraordinary!" she exclaimed. "That is the first time I have ever sung below pitch!"

Of course that was not the case; it simply meant that her ear was untrained; she had not learned to listen to herself, and had not been told to do so.

Nevertheless, the fact remains that audiences, and even music critics, are not always so acutely conscious of pitch. There comes to mind the first appearance here of a well known European singer. As his accompanist, I was made most uncomfortable on that occasion, for he sang approximately a sixteenth of a tone flat throughout his recital. On the next day a press report from one of our foremost critics said, after taking exception to several points, that "at least his intonation was impeccable." Such critics do not themselves hear correctly.

The greatest artist, whether because of indisposition or some other cause, may occasionally sing a note or phrase sharp or flat—nervousness usually accounts for the former—but that is another matter. When one sings continuously off key, it is due to one of two things: faulty tone production, or some physiological defect; usually the former.

In 1925 I became head of the vocal department of the School of Education, of New York University. At that time the authorities had decided that it would be a good plan to have a course in music appreciation and in song repertoire. Lecture is hardly the name for the sessions in this course, as they are really explanatory recitals. In the first half of them, compositions from the twelfth to the seventeenth century are discussed and illustrated, with a brief history of vocal music of the period. The latter half is devoted to more modern compositions. There is no attempt, during this course, to give a history of music in general. There would not be time for that; and, besides, the course treats of vocal music in interpretation only.

During the sessions great songs of all nationalities are discussed and illustrated, the songs chosen for illustration being usually sung in the languages in which they were written, such as French, German, Italian, Spanish, and occasionally we have had a group of Scandinavian songs in those languages. Of course we have songs in English.

Demonstration in Teaching

TO ILLUSTRATE THESE SONGS they are sung either by professionals or by the students themselves. For another feature, my assistant, my son Harold, and I appear on the stage together, and take turns, one in singing, say, in French, making mistakes common in the pronunciation of students or even professional singers, whereupon the other one criticises and gives the correct pronunciation. There is also criticism of phrasing, accents, and so on. We find this quite stimulating and productive of good results with the students, who often would be too self-conscious or uncomfortable if they were the ones to be criticised for too many faults.

Toward the latter part of the season, students are required to make out a number of song recital programs, which are then criticised as to the arrangement of songs; whether those chosen are too much of the same character of not sufficient merit to be presented on a program, and so on. This feature of the course, too, is really helpful. Programs are also divided into classes; the *bel canto* program, the dramatic, the modern, and so on. In the lecture recitals we cover some eighteen or twenty songs each time, thus taking up between two hundred and two hundred and fifty songs during the course.

At present, since there is much discussion as to the merits of opera in English, my opinion is often asked. To which there is but one answer: it depends! First, if operas written in any foreign language are to be well presented in English, the translations must be good, and there are as yet few really good ones. Then, does one of the great German songs, for instance, really sound just as well in English as in the language in which it was written? And is it actually possible to translate well a French text into our so different language?

The argument that works sung in English will interest the audience more, because they will understand the words, see me hardly any argument at all. One but ask, "Do you understand all the of an English chorus, or even quartette?"

On the whole, I would be inclined t "Wait until Americans are writing songs and operas in English. Then means sing them in English, the lan in which they are written; and if should be translated into French or man, say, and sung in those languag France and Germany, why, that woo fine.



AN OPERATIC DISCOVERY

A new Metropolitan star, Amri Galli-Campi, an American girl born in Scranton, Pennsylvania, of Italian-German ancestry, made her début before ten thousand people in Cleveland, with the Metropolitan Opera Company of New York, when she sang the rôle of Gilda in Verdi's "Rigoletto." Miss Galli-Campi, in addition to being a prima donna, has written, composed and orchestrated a grand opera. She is a pianist of ability, an expert swimmer, and paid for part of her education by serving as a life guard. Only a short time ago she was singing in a church quartet in Scranton at five dollars a Sunday.

Fifty Years Ago This Mo

NEALLY STEVENS, one of America's y feminine pianists who had been espe favored by Liszt, wrote for THE E under the theme of "Gossip About ters, Old and Young":

"I am often asked to relate some ane of Liszt.

"What is there new to be said o *Meister?* His great genius and his beau nature are so universally known and I I recall this instance of his boun generosity and kindness, which I be has never reached the public, and it only one of everyday occurrences.

"I was dining one day with Liszt– that dear little dining-room; how disti I see it now, plain and neat, the s table at which I have had so many ch ing hours, and the weird etching that on the wall, of a belfry tower full of and owls. As we were finishing our re I saw through the open door a poor P girl, who was in the Master's class, deprecatingly into the *salon.* Liszt saw too, and rising, went to her and bro her to the table, and gave her a glas wine with the same courtesy he would shown a countess.

"I know of a very amusing anecdote cerning Dr. Von Bülow. For once the ratic little Doctor was the victim o own caprice. Bülow is excessively fo the ballet, and while conducting an o one night, he was so charmed with dancers that he invited the entire *corp ballet* to a supper, and gave orders t steward of his hotel that they should whatever viand most pleased their a ished palates. From *première* dow *coryphie* they all ordered lobsters, w are tremendously dear in Germany, an his spasm of enthusiasm Bülow paid n three hundred dollars, a small fortun Hanover. The matter made quite a stir in local circles.

"Theodore Kullak is known chiefly the greatest teacher of the pianoforte, absolute master of piano didactics. To him about his teaching is one thing, al severely critical, often cross and sarca with untiring vigilance over the fault his pupils, one would fancy he had no e ence outside of his study. But to see K after he has had a few glasses of ch pagne is quite another thing. He is sparkling, witty and interesting in con sation. I was dining with him, one when Moszkowski was among the gu At the table also sat a young lady, was soon to make her début, and dreading the terror of stage fright.

"Several amusing anecdotes were rel *apropos* of this subject, and Moszkow in his inimitable manner, told the laughable one of a pianist who, being overcome with stage fright, and findin he seated himself to play, that he was far from the keyboard, instead of dra his chair nearer, seized the piano wi frantic clutch and tried to pull it to

"Speaking of Moszkowski, he is on the most charming of men. He is si larly modest, and seems not to realize great reputation, evidences of which alw fill him with wonder. I recollect an epi which will illustrate his childlike na

(*Continued on Page* 488)

The Threshold of Music

Triads, and How They are Put Together—Continued

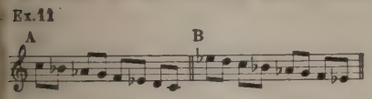
By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the fifth in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter.*

THE EXISTENCE OF THREE VARIATIONS of the minor scale may lead some to suppose that minor sic is purely artificial. Not at all! Music the minor mode can trace its ancestry ck to nature and the overtones, just as major music.

For one proof of this, turn back to the art of overtones in Chapter I of this ies. It will be found that the 6th, 7th, 9th, 10th, 11th and 12th notes of the rmonic series are, note for note, the same the ascending melodic scale of G Minor. For another proof, turn to the descend- melodic scale of C Minor in Chapter . Again, it will be found that its notes e exactly the same as those of the scale E-flat major—notes which, it will be membered, are based directly on the ertones. The only difference is that the C inor scale begins and ends two notes wer, on what would be the sixth note of e E-flat scale. Because this descending rsion of the minor scale can thus trace lineage through the major scale and gle call notes to the natural harmonics, is known as the Natural Minor Scale.

Ex.11



In "A" we have the Natural Minor cale of C; and at "B" the Major Scale of -flat.

The same thing will be found true in very other key. Every major scale holds second job, being also the natural minor cale of a neighboring minor key. For example, the white keys (which form the major scale of C) also form the natural inor scale of A.

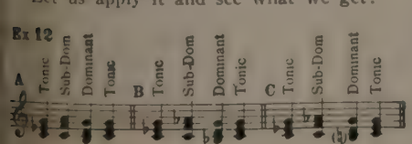
When we set music down on paper, narking sharps or flats at the beginning of ach line, as a signature to show the key, ve do not need to use a separate set of ignatures for the minor keys. For we can nake the major ones do double duty—hree flats doubling for E-flat Major and C minor; one sharp, for G major and E inor, and so forth—simply because the ame signature serves for both the major cale and the related natural minor scale.

We speak of C minor as being the rela- ive minor of E-flat major, E minor, the relative minor of G; A, the relative minor of C, and so forth.

It will be recalled that we constructed our first major scale from the notes of three chords: the tonic, dominant and subdominant major triads. (See Chapter III.) Simple logic tells us that this process can be reversed. Given the notes of the major scale, we can build from them patterns of thirds, starting with the first, fourth and fifth notes of the scale, and thus construct tonic, dominant and subdominant triads. This process can be applied equally well to the three variations of the minor scale.

Let us apply it and see what we get:

Ex.12



A gives the notes of the Ascending Melodic Minor; B, of the Descending (Natural) Minor; and C, of the Harmonic Minor.

The first two sets of chords sound somewhat queer and archaic. Certainly the third set appears to be more normal. The scale represented by the third set—the harmonic minor scale—is the basis of most minor music, while the melodic minor scales are used chiefly as a means of avoiding awkward melody.

Can the harmonic and melodic versions of the scale meet peaceably in the same piece of music? Or do they clash? When used judiciously by composers, and not brought into too close proximity, they can get along together quite harmoniously—but if both versions try to monopolize the same measure, a decided warring of tones results.

The excerpt from Gershwin's *Rhapsody in Blue,* quoted in Chapter IV, is an example of what happens when a composer uses both melodic and harmonic scales simultaneously. The "blues" idiom is a strange mixture of major and minor, but in this particular excerpt the minor predominates; so we may consider for the moment the quoted measures to be in A-flat minor. In both the first and third measures the melody lands on G-flat (which belongs to the melodic minor) in its descent, while the harmony sticks stubbornly to G-natural (of the harmonic minor scale), resulting in a bold effect of warring tones. This simultaneous use of two different scales is the cause of the diminished octave at these two points.

But we must leave for the present the sad eyed minor triad and its equally sombre domain, the minor scale, so that we may continue our explorations.

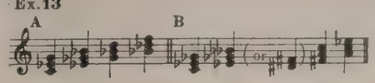
The Stormy Chord—the Diminished Triad

WE STILL HAVE TWO TRIADS ahead of us, the diminished and the augmented. Both these triads are creatures of a far different breed than the major and minor triads. Lacking the restful perfect fifth of the major and minor chords, they are distinctly restless. While the major and minor triads gave us a sense of security and a feeling that we were on solid ground, the diminished and augmented chords produce just the opposite effect. We find ourselves in treacherous quicksand, with no secure footing. Neither of these two chords has any top or bottom. Either of them may be turned upside down, only to disclose that it still sounds as if it were rightside up. From any angle, it remains exactly the same, like the man in the advertisement whose eyes are constantly fixed on yours. It seems to belong to no particular key. These two chords make a strange pair, in fact.

The diminished triad creates an ominous effect, suggesting the wailing of wind, the coming of a storm, or some strange inward excitement. Its make up baffles identification. We can drop off the lowest note of a diminished triad and supplant it with another a minor third above the uppermost one, and repeat this process over and over; yet the chord seems unchanged in effect.

A minor chord sounds changed at each level; but a diminished chord remains the same

Ex.13

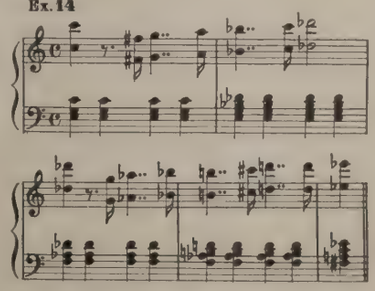


What is more, the diminished triad tricks us into losing our bearings completely, so that we have no feeling as to where the home key and the tonic chord lie. This peculiarity of the chord makes it an invaluable aid to composers in switching music from one key into another without making the change seem like an awkward transition.

The diminished triad appears in music far less frequently than its variation, the somewhat more elaborate diminished seventh (one of those country houses with an added wing). We shall explain this chord more fully later. For now, it is enough to say that it contains a fourth note, making it an endless chain of linked together minor thirds.

A good illustration of the diminished chord's strange personality occurs in Gounod's opera, "Romeo and Juliet," during the scene in which *Tybalt* and *Mercutio* are engaged in swordplay. This passage reveals both the stormy nature of the chord and its convenience as a gangplank for stepping from one key into another.

Ex.14

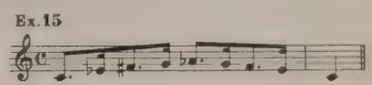


Between the C major triad in the first measure and the D-flat major triad in the third measure, the diminished seventh chord in the second measure forms as nice a link as you please. The fourth and fifth measures are harmonized in diminished chords, too, in keeping with the excitement of the battle.

Diminished chords have been constant aids to operatic climax, both before and since the time of Gounod. When the dread statue walks in on *Don Giovanni,* in the last act of Mozart's opera, diminished chords thunder from the orchestra pit. When *Amneris,* mad with jealousy, rushes upon the stage to denounce *Rhadames* in "Aïda" (Act III), and when *King Mark* bursts in upon the two lovers, "Tristan and Isolde" (Act II), diminished harmonies again do their valiant work of adding to the excitement. Verdi and Wagner were writing almost a century later than Mozart, but the much worked diminished seventh chord was still considered as serviceable as ever.

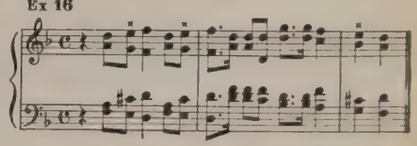
A melodic use of the diminished triad occurs in the sinister motive of sorcery in Wagner's "Parsifal." This motive succeeds in attaining an effect of ominousness through the course of its melody. The first three notes trace the outline of a diminished triad:

Ex.15



Diminished chords do not always imply that trouble is brewing. Sometimes they appear in subordinate rôles, sandwiched in between chords of a less disturbing character. In Mendelssohn's oratorio, "St. Paul," for instance, they can be quite harmless:

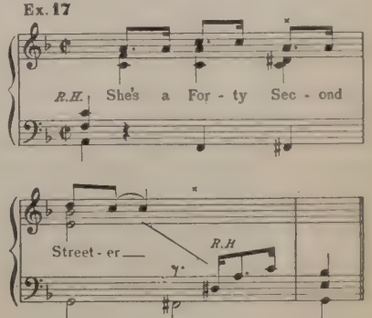
Ex.16



The three diminished chords, marked with x's, are all triads.

We can skip from Mendelssohn to modern jazz and find diminished chords sandwiched in, in very similar fashion, as in *"She's a Latin from Manhattan,* by Harry Warren.

Ex.17

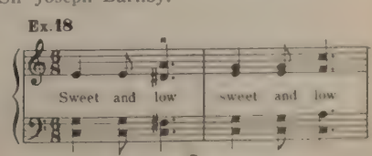


This quotation from *She's a Latin from Manhattan* is here reproduced with the permission of its publisher, M. Witmark & Sons.

The x's mark the two appearances of the diminished chord. It is used here for variety and to spice up the harmony. Its restlessness keeps the music "on the go." As a matter of fact, this use of the diminished chord has become so common that it tends to sound trite, and we are more apt to applaud the composer who prefers to sidestep the obvious by harmonizing his music some other way.

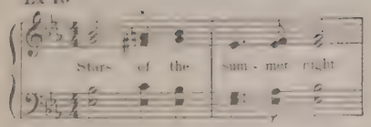
Such uses of diminished harmonies often amount to ornamentation. The diminished chord has such a distinctive sound that its occasional use adds richness to a piece of music. It has become a favorite device in "close harmony," as in *Sweet and Low* by Sir Joseph Barnby.

Ex.18



Also in *Stars of the Summer Night,* by Isaac B. Woodbury.

Ex. 19



These are diminished sevenths, of course. Triads would sound too thin for a fully satisfying "barber shop" effect.

There is no such thing as a diminished scale. A diminished chord, unlike a major or minor chord, never can be the tonic of anything; it is as restless as the sea.

The Eerie Chord—the Augmented Triad

MUCH THAT HAS BEEN SAID about the diminished triad applies equally well to the augmented triad. Like the diminished chord, it has no beginning and no end. It is shifty. It belongs to no key and simply wanders through space.

The notes of the augmented triad are less close together than those of the diminished triad. For that reason it has a more open sound; it takes us to a more rarefied atmosphere. It sets us floating helplessly through clouds or strange darknesses, where all is void and chaos. After augmented harmonies, a return to major or minor is like a rift in the clouds, a sight once more of pleasant fields and houses, a return to the solid, substantial earth.

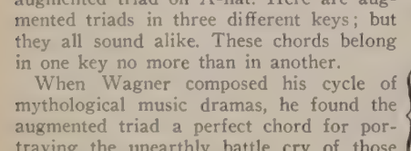
Ex. 20



"A" is an augmented triad on C; "B," an augmented triad on E; and "C," an augmented triad on A-flat. Here are augmented triads in three different keys; but they all sound alike. These chords belong in one key no more than in another.

When Wagner composed his cycle of mythological music dramas, he found the augmented triad a perfect chord for portraying the unearthly battle cry of those weird sisters, the *Valkyries.*

Ex. 21



Another famous use of the augmented triad is the music that accompanies the entrance of *Cio-Cio-San* in the opening act of "Madama Butterfly"—a theme of haunting, ethereal beauty.

Ex. 22

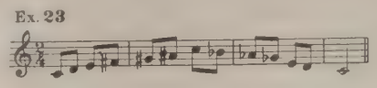


The augmented chords occur in the second and fourth measures. As will be recalled by those who have heard the opera, the four-note phrase is repeated over and over, a tone higher each time, until it has climbed to G-flat.

The Sorcerer's Apprentice by Dukas is one of the earlier orchestral works to use augmented chords for eerie effects, in this particular case heightening the illusion of the supernatural as the music describes the magic incantations which bring to life the sorcerer's broomstick.

Corresponding to the augmented triad is an augmented scale—called the whole tone scale because every interval is a whole tone. This scale is just as eerie as its triad, and just as chaotic. It is seldom used—and then only for special effects.

Ex. 23



Historians tell us that the first authentic use of the whole tone scale was made by the Russian composer Dargomijsky in his opera, "The Stone Guest," composed about seventy years ago. (*Mozart had used it, about a century earlier, in the close of the characteristically whimsical Cadenza of the violin solo as it terminates the Adagio of his "Dorfmusikanten Serenade."—H.*) In more recent times the whole tone scale has been associated with Debussy, who was its frequent champion. Here is a brief quotation from one of his three images for piano, *Reflets dans l'Eau,* in which this unusual scale gives a rippling, shimmering effect.

Ex. 24



With the augmented chord, our voyage in exploration of triads has been completed. We have discovered four different kinds: major, minor, diminished, and augmented—each with its own distinctive sound and mood. Now for the next step. How are these triads used?

In modern harmony the composer uses any or all of them pretty much as he desires—just as the modern painter uses color as he pleases, putting streaks of purple on a cow or dabs of green in a sunset, if those colors happen to strike his artistic fancy. But the painter who is less steeped in modernism believes in approximating on his canvas the colors of nature—and in nature skies are blue, grass is green, and snow is white. So with music. The harmony of the ballad singer, the light opera score, the dance tune, and the classic symphonies and sonatas, always follows certain natural laws. There are certain definite places, for instance, where each of the four kinds of triads is most at home. What these places are and the part they play in music we shall now try to discover.

Making Two Part Inventions Interesting

By Nell V. Mellichamp

IN TEACHING Bach's "Two Part Inventions," the use of two pianos may prove of immense advantage, particularly when presenting them for the first time.

From the beginning have the student play the second voice at one piano, the teacher the first voice at another piano, by phrases. Then exchange parts and work slowly in like manner. Thus the two voices become quite individual.

Hearing both voices at once trains the ear to listen for both; and playing only one part secures accuracy in notation, fingering and phrasing.

RECENT RECORD RELEASES

By PETER HUGH REED

ALTHOUGH more people are to-day investigating unfamiliar music than ever before, there are still a number who decline to give ear to any that is not familiar or labelled great by the critics. A correspondent writes us that he considers "one of the great virtues of the phonograph is the fact that one can hold himself to the absolute best, the music he knows he should respond to, and if he does not warm up to it, he can know it is his fault." The impression implied is that he feels he should listen only to music that is labelled "great." His is not only an unfortunate attitude toward music, but also a mistaken one. For, as one critic pertinently remarked recently, "If you insist on everything you hear being great, you miss a lot of music that is truly worth hearing."

The artistry of Kirsten Flagstad has not been perpetuated on records better than in her performance of Beethoven's dramatic scene, *Ah, Perfido!* The work is a concert *aria,* which Beethoven wrote in his middle twenties when he was making an extensive study of Italian, with the idea of writing an Italian opera. It is conceived in the grand manner, with a dramatic recitative and an expressive *cantabile* section to which is added a final *allegro.* The influence of Mozart and Gluck is much in evidence, the *aria* itself recalling the familiar air of *Orpheus.* In the recitative, the singer upbraids her lover for his faithlessness, but concludes by declaring that as she has lived for him, so she will die for him. Mme. Flagstad, with the assistance of the Philadelphia Orchestra, under the direction of Eugene Ormandy, emerges with triumphant honors in this recording (Victor set M-439). There is only one word that fits it—magnificent.

One of the finest choral recordings to be brought forward is that of Carl Philipp Emanuel Bach's *Magnificat,* which is sung with spirit and expression by the University of Pennsylvania Choral Society, under the direction of Harl McDonald. This work, composed the year prior to the death of Carl's illustrious father, makes use of only five verses from the *Magnificat* liturgy—Nos. 1 and 2 on the first record side, 9 and 10 on the second side, and No. 5 on the third and fourth sides. That Bach's son inherited some of his father's mastery of counterpoint is evidenced here. The work is a stirring and richly rewarding one. A contralto solo occupies the second part of the recording (Victor set M-444).

Yella Pessl, the harpsichordist, has recorded Bach's "Fifth" and "Sixth English Suites" (Victor set M-443). Miss Pessl plays this music with fine linear clarity and resiliency, and employs the resources of her instrument without exaggeration. Bach's "English Suites" are among his finest keyboard works. This is a first recording of the "Fifth Suite," but not of the "Sixth." Miss Pessl has that rare quality of making us feel that she is thoroughly enjoying herself in her performances, and for that reason she is most satisfying in repetition. We unreservedly recommend to all admirers of Bach her latest contribution to the phonograph.

In a recent New York recital Joseph Szigeti, the eminent violinist, played Mozart's *Divertimento in B-flat major* (K. 287) in conjunction with an instrumental ensemble, setting forth the elaborate first violin part in the manner of a featured violin in a concerto. Although this work was not intended to be interpreted in this manner, there can be small objection to Szigeti's performance on stylistic groun

The English composer Lord Berners h been termed a musical humorist. In the c cerpts from his ballet "The Triumph Neptune" (Columbia set X-92), played Sir Thomas Beecham and the London Ph harmonic Orchestra, we have some high individualized ballet music, replete with welcome sparkle and wit. On Colum record 69154D, Walter Goehr, with the of the London Philharmonic, gives adm able performances of the *Dance of Young Maidens* from Borodin's "Prin Igor," and of Moussorgsky's song *Gop* in an arrangement by Liadoff.

Oyanguren, the guitarist, is equally su cessful in classical or in virtuoso pieces his chosen instrument. His playing is ch acterized by exceptional evenness, imp cable technic, and a true Latin warmth a color. In a group of pieces by the celebra eighteenth century guitarist and lut Francois Campion, Oyanguren plays w animation and spontaneity. (Colum 17110D). A most welcome little disc!

Georges Thill, the French tenor, is he to advantage in three songs by Cé Franck, *Nocturne, Le Mariage des Ro* and *S'il est un charmant gazon,* Colum disc 9142-M. Thill's manly vigor is a w come respite in music which is too of sentimentalized. Kerstin Thorborg is li wise heard to advantage in Mahler's m ing song, *To the World I Am Lost.* T record, made during an actual performa in Vienna has the Vienna Philharmo Orchestra, under Bruno Walter's sy pathetic direction, behind the singer.

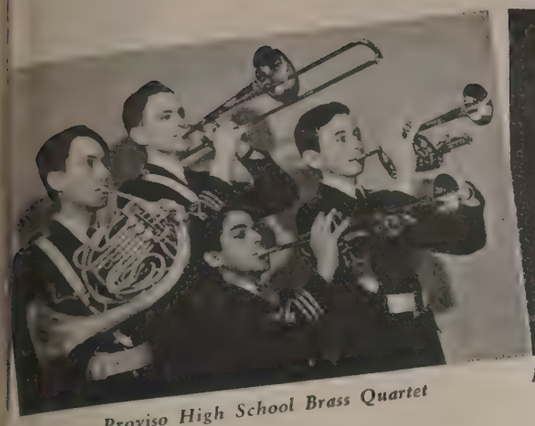
A modern symphony of great power a strength is the "Symphony in F minor" the English composer, Vaughan Willia and it is played by the British Broadca ing Orchestra, under the direction of composer (Victor album M-440). The w is said to reflect a protest "on the way world is going to-day." Although this mu may seem somewhat abstruse in an ini hearing, it will, we believe, prove a stir lating experience in subsequent auditio In our estimation, it is a great score t deserves to be known. The recording o fully captures its power and vitality.

Among single disc recordings recei issued are some interesting excerpts fr Honegger's greatest score, "Le Roi Dav (Columbia disc 68937D), performed by Swiss Romand Chorus; Mozart's charm *Rondo in C* for violin and orchestra (373), competently performed by Jean Pe gnet (Columbia 69125D); Brahms' *Acade Festival Overture* in an excellent read by the Vienna Philharmonic Orchestra der Bruno Walter's guidance; and an el trically re-recorded disc of the late Enr Caruso containing his inimitable perfor ances of Franck's *La Procession* and Faur *Les Rameaux* (Victor 14744).

Piano recordings which readers of T ETUDE will find of interest, both for stu and enjoyment, include Egon Petri's bea fully revealing performance of Buso profound *Fantasia,* dedicated to the mem of the composer's father, a composit founded on a Bach chorale which reve Busoni as a great musical poet. Also Pet performance of Sgambati's familiar arran ment of Gluck's *Melodie* from "Orphe coupled with the pianist's own arranger of a Bach *Minuet* (Columbia 69153 and lastly there is Arthur Rubinstein's mirable performances of Rachmanino *Prelude in C-sharp minor* and Schube *Minuet and Trio* from "Sonata, Opus which should prove excellent models piano students.

Band and Orchestra Department

Conducted by WILLIAM D. REVELLI



Proviso High School Brass Quartet



Proviso High School Brass Quartet and Marimbists



Proviso High School Trombone Quartet

Solo and Ensemble Work

A Modern School Training Ground

A GREAT DEAL has been propounded about the value of solo and chamber music participation, and yet it is a e of musical activity in our school m which can hardly be overempha- l. The manifold advantages of this field udent participation mark this work as spensable; what better source of mu- experience, training, enjoyment and tice stimuli could there be? We can agree that its unusual opportunities ide directors and student organizations e the means for the best in musical elopment.

he mere participation in daily band and hestra rehearsals and concerts allows a limited training for the individual er, and this is especially true in the of second, third and fourth chair ers. While these rehearsals and con- s are perhaps the most essential part e music program, they are by no means sole end, and certainly should not repre- the total program of training for our ic departments. Solo and ensemble k not only properly rounds out this gram, but the additional training and et for community and school service is luable.

ull band and orchestra rehearsals, by essity, exact the greatest demands upon chair players. These young students often the most capable musicians of the anization; and, due to their position, receive more attention than the others the same instrumental group. It follows naturally that they develop musically and technically far in excess of the remaining players. What of the second violins, violas, string basses, the third and fourth horns, alto and bass clarinets, second and third clarinets, third trombones and other "minor" voices? Usually they stumble along, basses and horns submerged in their daily routine of "um-pahs," subject to cases of "heart failure" when called upon for execution of a unison solo of eighth- or sixteenth-notes, the very same notes tossed off so nonchalantly by the first chair players. These are the students who need solo and ensemble experience, who need the stimulus and thrill that comes with being a member of a string or wood wind chamber music group.

The growth in leadership and personality of school youngsters through solo recognition and ensemble participation is truly amazing. Beyond the additional training is the personal satisfaction which cannot be duplicated through the medium of full band or orchestra. In the latter, one's performance is too often but a minute part of the whole; whereas ensemble and solo requirements place responsibility on the individual for an important and separate part.

It is not to be inferred, of course, that each player's part is of less importance in full band or orchestra than it is in the chamber music group. It is obvious, however, that a greater responsibility must be assumed by each individual of the small ensemble, for he is without the support of others playing the same part. It is this added responsibility and emphasis on individual performance that has such beneficial effect.

The various performance elements, such as tonality, intonation, blend, balance, attack, phrasing, rhythm and interpretation —so necessary for worth while band and orchestra performance—can be worked out in greater detail, and will receive such close attention in the small ensemble that with sufficient experience these factors become a fundamental part of the student's musical equipment and are automatically used with greater perfection during full band and orchestra participation.

Problem of Rehearsal Time

WITH REALIZATION of the values of solo and ensemble participation, we must face the problems incident to the working out of such an opportunity for our students. Perhaps the most stubborn obstacle to building a solo ensemble schedule is that of rehearsal time. In many school systems the music department has not as yet been accorded the recognition which warrants the scheduling of a solo ensemble program on the regular school curriculum. On the other hand, there are many schools which provide a definite time in the daily music schedule for this work; and usually it is combined with the sectional rehearsal drill, or given attention at the times when students are assigned practice hours.

A glimpse into the writer's personal experience at Hobart, Indiana, may give ideas as to how this first problem may be solved; although it is likely that it is being met in much the same manner in many communities. The plan for the organization and administration of our solo ensemble program was based on the rules governing the national band and orchestra contests. This set up gave each student the opportunity to participate in two events: he might play in one ensemble group and in addition perform in the solo division; or, if he so desired, he might be a member of two ensembles, provided that each was of different instrumentation.

My daily program as director was well taken up with teaching and with rehearsals after school hours, and I could scarcely find time to work with the various ensembles as well as the numerous prospective virtuosi. In order to maintain the intense interest and enthusiasm shown by students for this program, and yet not overburden my full schedule, a plan was inaugurated whereby the services of our student leaders were enlisted. These students were chosen after careful deliberation and an eye to their qualifications of musicianship, leadership, tact, and ability to work effectively with their fellow students. In most instances these leaders were the first chair players of the band or orchestra.

It might appear from casual judgment that this would be quite an impossible situation, but it proved far from such. The

(*Continued on Page* 479)



CLEVELAND HEIGHTS HIGH SCHOOL CLARINET QUARTET

Winner of First Division; 1937 National Contest



CLEVELAND HEIGHTS HIGH SCHOOL WOODWIND QUINTET

Winner of First Division; 1936 National Contest

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano appearing in the Music Secti of this Issue

SUMMER TWILIGHT
By J. IMHOFF

To open this midsummer offering of THE ETUDE music, the editor has chosen Mr. Imhoff's composition entitled *Summer Twilight*. Play this music, which is in the style of a nocturne, at moderate *tempo* and with a good singing tone. The treatment should be elastic and at the same time free from exaggerated *rubato*.

The melody has its beginning in the right hand in double notes and is subject to constant tonal gradation. The player should keep in mind the fact that the melody line constantly changes in "thickness."

The second section, in G minor, beginning at measure 17, grows in animation. Examine the structure of the left hand and be sure to give proper significance to the bass, in measures 17, 19, 25, 27, and so on.

The Trio section, beginning with measure 33, is in the key of A-flat major. The melody here lies in the low register and calls for good *sostenuto*. Note that the considerable tonal climax builds from measure 41 and culminates in measure 45.

Phrase and pedal marks are of vital importance, as in other lyric pieces. Be particularly careful, therefore, to observe all such indications as given.

IN SYLVAN SHADOWS
By HUGH F. BRYSON

Establish a swinging six-eight rhythm at the very beginning of this composition, and hold to it throughout. Let the tonal painting depict both lights and shadows, remembering the old saw that contrast is the primary law of all art.

In order to give proper importance and significance to the *staccato* chords appearing on the first beat of many measures during the course of the first theme, use the pedal with care and discretion. Follow the markings exactly as given.

The first section of this piece is in the key of E-flat major, while the second section (measure 33), lies in the key of A-flat major, the subdominant key.

Mr. Bryson has written this number in lyric style; so, remembering this, do not allow the active accompaniment of the left hand to detract, at any time, from the importance of the theme.

FRAGMENT FROM "SONATA, No. 7"
By W. A. MOZART

In learning this fragment from Mozart it would be well to treat it first as an exercise, and to set out to master it from its mechanical, or technical side. Only after it can be played cleanly and fluently without any effort, can one hope to give it the coloring of delicate lights and shades so necessary to produce the Mozartian effect intended.

Pedal sparingly—in fact, "when in doubt, do not pedal," is the best possible advice.

Do not allow the *fortes* to be too robust. Keep ever in mind the tonal limitations of the harpsichord for which this music was composed. Delicacy, sparkle, grace, and refinement, are the watch words in interpreting this piece from a great master whose works are as fresh to-day as when they were written.

BY MOONLIT WATERS
By GEROGE S. SCHULER

The short four-measure *Introduction* which opens this piece may be played *ad lib*, so far as *tempo* is concerned. After the pause on the seventh chord with the augmented fifth (E-sharp), the melody proper begins. Be sure to make a rhythmical distinction between the triplet figures of the right hand and the left hand, which contain a dotted eighth followed by a sixteenth.

This is frankly a salon piece and should be treated accordingly.

Both *tempo* and meter change at measure 21. Here the mood is capricious, the meter four-four, and the melody alternates between the low voice of the right hand and the upper or soprano voice.

Octaves are introduced in measure 38. Observe too, the heavy wedge shaped accent marks shown in this section. Both *tempo* and dynamic marks are given and should be followed closely.

THE BUSY BEE
By FREDERICK A. WILLIAMS

Designed as a recital piece, *The Busy Bee* becomes an etude for busy fingers when played up to *tempo*.

Preserve an even *legato* so as to produce a drone effect in keeping with the title.

Beginning with measure five, accented notes pick out the hidden theme, usually the upper note of the figure. While this effect is marked for only the first four measures, it is intended to be applied throughout the piece. The use of the pedal is also continued, as indicated in the first two measures of the theme; that is, down on the first beat and released on the third eighth.

Frequent applications of *crescendo* and *diminuendo* add considerably to the buzzing effect and may be applied more or less *ad lib*.

Practice at first rather slowly with cleanly articulated finger *legato*. As speed develops, keep the fingers closer and closer to the keys until the minimum amount of motion is employed.

IRISH REEL
By THOMAS F. DUNHILL

This reel is typically Irish in character, meter and tonality.

Especially interesting is the scale used; that is, A, B, C, D, E, G, A. Play it over a few times to get the "feel" of the general tonality used as a basis for the melody.

As a further experiment, play the Scotch scale—C, D, E, G, A, C. Then compare the two and note the difference. To continue the experiment, think over several Irish and Scotch melodies, and see if you cannot trace the use of both scales.

The phrasing is of vital importance in this number. Follow the curved lines exactly as shown in the right hand. Note that the left hand supplies a persistent *staccato* accompaniment, which contrasts with the right hand part.

This number should be of great interest to teachers and pupils alike.

THE OLD WOODEN CLOCK
By BERT R. ANTHONY

The title of this piece immediately suggests to us that the *tempo* must be meticulously even. The ticking of the old clock is established in the *Introduction* and must be maintained throughout all its measures. The melody obviously moves from one hand to the other, the chords in either hand always forming the accompaniment.

As indicated in the text, this piece should be played softly and sweetly. Give as much resonance as possible to the dotted half notes and try to offset the severity of the *tempo* by varying the tonal value of the melody notes.

ON THE MIDWAY
By VICTOR RENTON

Try to inject into this piece the carnival spirit suggested by its title.

While it is marked *alla breve*—which means two counts to the measure and one count to each half note—it would be well to learn it first at slower *tempo*, counting it in four-four measure—one count to each quarter note.

Keep a crisp, crackling *staccato* in the right hand part as indicated, and play *leggiero*, lightly.

The pianistic figure in measures 11 and 12 is quite easy to perform, if fingered as marked. Divided between the hands, it lies quite comfortably under the fingers.

In the second section, beginning with measure 37, the grace notes in the right hand should be flicked into the following principal notes cleanly and sharply.

Pedal as marked and make of this number a jolly and colorful addition to the recital repertoire.

PRELUDE, OP. 28, NO. 4
By FREDERIC CHOPIN

All music instructors agree that one of the most difficult things in all music to teach is the matter of style. Each composer, as well as each musical era, has a definite style, a knowledge and sympathetic understanding of which is absolutely essential to proper interpretation.

Style, however, is such a delicate and fragile thing that it will not bear the handling of mere words, and because of this it is almost impossible to explain adequately. In the last analysis, much must be left to the performer's intuition. Certain helpful hints may be given the pupil however; and, in the case of Chopin, it is suggested that an outline of Polish history be read.

This master had a deep and sympathetic love for his native Poland, and the woes of this unhappy land left their mark on many of his compositions. A feeling of the deepest dejection, amounting almost to despair, is conveyed in this short number, which carries a musical message more potent than that to be found on many pages written by average composers. This feeling is accentuated by the persistent tonal descent found both in the melody and in the accompanying harmonies.

A WOODLAND STORY
By EULA LINDFORS

This little piece is in the descriptive style and tells a story of dancing elves who, interrupted for a time by the approach of two gnomes, later resume the dance after the dreaded gnomes have passed on.

As indicated in the text, this music should be played fast and with lightness.

The opening theme consists of a broken triad (D minor), divided between the hands, and this figure is used to depict the dancing elves.

At measure 13 the two gnomes make an appearance—the first gnome indicated by a dominant seventh chord which resolves (measure 14) into G minor; and the second gnome by a seventh chord (m 15) which resolves into D mino right hand figures in eighth notes the scampering of the elves to hide nearby bushes.

The second section is played at *tempo* and conveys the idea of a co tion between the two gnomes while on stumps. As shown in the te gnomes pass on in measures 31 a after which the elves resume the and continue until the rooster crows ure 47), announcing the approach of which is bed time for all good Thence they scamper away (las measures) as fast as possible, and the last note is played (*pianissim* an elf is in sight.

IN FAR-AWAY JAPAN
By MICHAEL AARON

This little piece should intrigue the first grader. The melody has a oriental flavor; and this, together w words which accompany the tune nitely place it in the Far East.

Aside from its interest as a piec number also affords valuable prac passing the second finger over the

Make a sharp distinction betwee *cato* and *legato* phrases. The ter *moderato*, while tonally the music i or less on the quiet side, ranging does between *piano* and *mezzoforte*

GLAD AND GAY
By HELEN CRAMM

This little number could be used tively as a study in melody playi in phrasing.

The words should prove useful i ing the performer catch the proper phere—and the piece can be used a song.

The first section is in the key major, and the second is in the subdo key, B-flat major. The first ther appears (measure 33) in the form *Coda*, and the piece ends on an asc scale in the right hand, which ru an accented chord of the tonic.

JOLLY SAILOR
By ADA RICHTER

Here is a tune, not only jolly, but clever as well. The first two line practice in melody playing for t hand, while the right hand supplies a accompaniment.

Words are supplied and, by sing melody an octave higher than it is the music will be found to lie in a fortable register and to be quite si

The last line, marked *Con spirito* spirit), is a clever adaptation *Sailor's Hornpipe*, and as such it coats a very valuable finger exer well as adds atmosphere to the piec

Many young musical Jack Tars w extra time to their practice periods assigned this piece.

TOBOGGAN RIDE
By HUGH ARNOLD

The toboggan rides up and dow keyboard on broken triads, divided b the hands. Since no span greater seventh is used, the piece lies mos fortably under the fingers and gives lent practice in developing the rolling and graceful release as the broken figures pass from one hand to the

The pedal may be used as indicat



The Teachers' Round Table



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

...iff Wrists, Sore Arms

...Could you please advise me as ...the best studies and exercises for ... who has an unusually stiff and ...cular wrist and arm, developed ...indulging in a great deal of ath...ics?—G. W., New York.

...I am afflicted with a stiff wrist, ...ich, I believe, was brought on by ...ing, playing tennis, and so on. ...uld you kindly suggest some exer...es or something that would help to ...en my wrist?—F. S., California.

...I have a lot of trouble with ...muscles of my right forearm. They ...ffen as soon as I sit down to ...y and make playing impossible. It ...kes me feel very depressed. I am ...advanced piano pupil and have al...ys loved music. I know I must re... and relax and again relax, but the ...re I think of my arm, the stiffer it ...omes. Can you help me?—E. J., ...skatchewan, Canada.

...I am a young man twenty-four ...rs of age and have studied piano ...ce I was seven. Just in the last ...o years, I have experienced a pe...liar fatigue in the backs of my ...nds and forearm after playing just ...short time. There is no soreness in ...e hand or arm, merely a slight pain ...ich leaves if I stop for five or ten ...nutes. Just the few times I per...sted in practicing after the fatigue ...peared my hands became utterly ...eless until rested. My teacher ad...sed strongly against this as a very ...d thing to do. She also says that ...s trouble cannot be cramp as I do ...t practice long enough to produce ...is. I shall be very grateful if you ...n offer any ideas as to how to over...me this.—G. W. E., Ohio.

...certain well known medical author...ho give copious (but cautious) coun... syndicated newspaper articles, my ... to the above correspondents is to ...t a "physician," in this case the best ... teacher obtainable. Frankly, it is im...le, without actual physical illustra... to put in print corrective exercises ...e conditions mentioned in these let...in fact, it is dangerous to prescribe ...ny of them "in absentia." If your ...t pianistic adviser cannot help you, ...meone else in the town or district. ...w slant on your problem may prove ...ution. Meanwhile, may I offer a sug...n which may or may not be helpful? ...please remember, you are trying it ...n your own responsibility. I am not ... found guilty if it does not work.

... chief causes for stiffness are 1. ex...ely contracted approach to the key... viz: the setting in motion of groups ...uscles unnecessarily pulling against ...other, and 2. "keybedding," rigidly ...g down the keys, or pressing them ...playing. The remedy for this, prop...applied, is simple. It consists of con...ating intently on the principle of ...ding" release, comprised of 1. poised ...ation, as the arm and hand, held over ...n the key, prepare to play; 2. the ...on of a second's exertion necessary ...ove down the key; 3. instantaneous ...elease as the arm bounds to the lap.

1. poised relaxation, is meant hold...he arm and hand "in one piece," like ...sely jointed paint brush, with the ... tip held away from the body or ... to it—whichever is most comfortable ...ting as lightly and freely as possible, ...with the wrist high, medium or low ...chever way feels easiest), the finger ...ngers gently touching the key tops. ...r a few seconds pause, to sense thor...ly the floating quality of the elbow ...ome practically simultaneously 2. the playing and 3. the rebound. Constant thinking of bouncing or lightly flinging up the arm as the tones are played gives the maximum of efficiency with the minimum of effort. Naturally, after the arm is thrown up it falls to the lap. At first this action is difficult to rationalize; but what happens is that the sudden upward push of the arm sends the key down, and of course it instantly bounces back. Soft or loud tones depend on the speed of the thrust and release, that is, if you want a loud tone, fling your arm up suddenly and swiftly.

When the arm drops to the lap, be sure to rest *completely* for some time before playing again, shoulders down, upper arm and elbow hanging limply, fingers and hand "dead." Then lift the arm again very lazily, poise it gently (floating elbow tip) over the next tone; wait on it a relaxed second or two (paint brush), then play it by suddenly bounding in the air again. The exercise should be tried at first with hands separately (third fingers only) then hands together playing in thirds on white keys (left hand, C; right hand, E, and so on), gradually adding more tones. Practice only *p* and *pp* for a long time.

This is, of course, only a beginning. Later it may be applied to diminished seventh and other chords with four or five tones in each hand; lost motion is avoided by not bounding to the lap, but leaping lightly and directly over the next tones to be played.

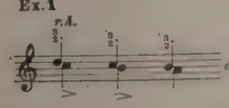
This is the simplest and most useful relaxation exercise I know. I can assure my correspondents that for stiffness, soreness, fatigue and "pains," I do not know its equal. But it must be practiced very sparingly for only a few minutes several times a day; and above all, thoughtfully. In other words, the careful, poised preparation and complete "letting go" in the lap take up so much time that it is possible to play only a few tones or chords in the space of five minutes.

Grace Notes

I am perplexed about the grace note in modern music. As a child I was taught to play it on the beat, as in classical music; now I am told that in modern music the grace note is played before the beat. Has there been a change in this, in the last twenty-five years? Or is there a difference between American and European interpretations? My present teacher has a European background. But I particularly want to know how to teach the grace note to beginners on the piano. —Miss F. B., Michigan.

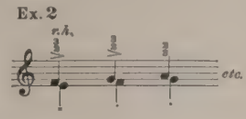
Beginners and intermediate students always should be required to play a rapid grace note before the beat, otherwise (as we all know) confusion thrice confounded results with the players having the "daylights" scared out of them whenever a grace note approaches. Teachers make a grave mistake in not showing the pupils that the grace note and the principal note itself must be felt together as *one* impulse, and not as two separate entities. To do this I assign the following exercise:

Ex.1



The seconds are played exactly together, but the top tone is instantly released (*staccato*) while the bottom is held. This can soon be changed to a true grace note—and it will then be played without awkwardness. Practice the exercise ascending also:

Ex.2



For advanced players, the rules for rapid grace notes are extremely flexible. Much of Bach and other early classic composers sounds more gracious if the grace note is played on the beat. In romantic and modern music grace notes are usually played before the beat.

Memorizing Again

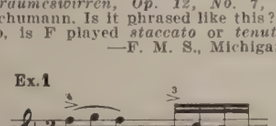
How does one learn to memorize? I do not seem to be able to, although other things, such as lectures, shorthand, and so on, seem to stick in my mind.—I. B., Louisiana.

You are one of many persons without naturally retentive memory; like Topsy, their minds "just growed". The older they become the more they depend on this faculty. Which may be satisfactory for facts, figures and fancies, but certainly is not adequate for music. The longer they rely on this lazy, easy going faculty the shakier and faultier their musical performance becomes. In December, 1936, I went into detail here on the processes of pianistic memory, and I sincerely hope you have hung on to your back issues. On account of the number and scope of questions submitted to this department, I am sorry that it is impossible to answer any which have been recently considered.

A Phrasing Problem

Please tell me how to phrase *Traumeswirren, Op. 12, No. 7*, by Schumann. Is it phrased like this? If so, is F played *staccato* or *tenuto*? —F. M. S., Michigan.

Ex.1



To quibble about phrasing in this case, is beside the point. Since the piece goes as fast as the wind, what purpose will any fine distinctions serve? Better discuss how to practice in order to play it as clearly and as easily as possible! This requires proper balance of rotary forearm and articulative finger freedom, and it is no easy task. If the first sixteenth in each figure is too strongly accented or played with too much arm, the next tone will not be heard, and the third (a repetition of the first) will not sound, because the awkward use of the arm prevents the first from being released quickly enough to insure its repetition. Therefore it is necessary to practice thus:

Ex.2



playing the mordent very fast (with as little arm movement as possible) taking care to accent the last tone; the low F's played by a rotative movement toward the thumb; at the rests, the relaxed arm and fingers are ready for the group which follows:

Other helpful ways are:

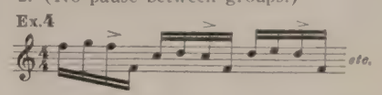
1. (No accent; long pause between groups.)

Ex.3



2. (No pause between groups.)

Ex.4



3. (Longer pause after each low F.)

Ex.5



Thirty-second notes are used in 1 and 3 to emphasize the necessity for playing each impulse as swiftly as possible. Be sure to relax completely at each rest.

A Year of Juvenile Theorizing

May I ask your advice regarding a precocious and very talented five year old beginner. I hear many teachers advocate a year of "theorizing"; that is, establishment of musical background by listening and appreciation lessons, ear training, rhythm drills, original melodies, chord harmonization of simple melodies, and so on, before actually attacking the keyboard for technical foundation with hand position finger exercises, scales, learning of notes and reading of pieces.—A. J. W., California.

Any child who gives evidence of musical talent may be led directly to the piano at the age of four—in fact, the sooner the better. Short periods at the keyboard must of course be supplemented by class or private training in the subjects you mention.

Octave Fingering

I should like to have your opinion on the subject of fingering in octave passages. Is there any real advantage in using the fourth finger on black keys—I mean of course, in *legato* passages?—A. M. S., Washington.

The fourth finger (and sometimes even the third) should be used on white or black keys to obtain the smoothness required in slow *legato* octaves. In brilliant or rapid octave passages, however, power and endurance are lessened if the fourth finger is used too often on black keys.

Expense a Consideration

I have a girl nine years of age who has studied two years on piano. She is finishing Grade IV of Mathews' "Standard Graded Course"; has had all scales and arpeggios, and many pieces, and she memorizes easily. What material should I give to make the most of her evident talent with the *least expense*?—O. W. C., Michigan.

She is now ready for a volume of selected miscellaneous works of Chopin. The publishers of The Etude will gladly help you choose a good, reasonable one. Also give her some Beethoven sonatas from Book I (two volume edition). These, with one of the early Czerny-Liebling books ought to last a long while. This prescription, I am sure, gives your gifted girl all the necessary vitamins (and then some!) at low cost.

Music and Dancing In Siam

Quaint and Curious Arts of a Far Eastern Kingdom

By LILY STRICKLAND

IT IS ONLY FAIR TO SIAM and to the reader that you bear with me while we take a brief glimpse into Siam's past; for it is the past that has made possible the development of the unique and fascinating music and dancing that is an authentic expression of this people. In order to comprehend with intelligent sympathy any people's art, we must know something of the elements that have gone into the making of the people. To see a Siamese dance, and to hear its music, are not enough to enable us to evaluate that particular musical form rightly.

Siam is an independent kingdom, having a population of 9,831,000 people; with four distinct regional aspects, and with a climate distinguished for its monsoons and hot and cold seasons. Its products are common to tropical countries, as is its flora. In its jungles roam wild elephants, tigers, leopards, rhinoceri and many lesser beasts. Even as the Siamese forests are filled with colorful and luxuriant flowers and trees, and a great variety of animals, so is the country itself filled with varied races. Siamese, Chinese, Indians, Annamites, Laos, and Burmese rub elbows, adding individual touches of picturesqueness to the composite picture.

The several races and religions live in apparent amity, for the Siamese are a peaceful, cheerful, and, as a rule, a kindly people. In the majority of faces we see the high cheekbones, flat noses, oblique eyes and broad lips that proclaim Asiatic and Mongolian ancestry. Europeans and Americans, while present, are of course in the minority and have no part in our story. The national costume of the Siamese is a development of the *panung*, similar in style to the *sarong* of Burma and the *dhoti* of India. It is a length of cloth worn as a sort of skirt, by both sexes. This garment, worn with or without the addition of a jacket and scarf, runs a wide range of colors; and, even when brilliant in shade, it seems somehow harmonious and becoming to this people of dark skins.

Religious Dances

THE CHIEF RELIGION of Siam is Buddhism, although Mohammedanism, Animism, Hinduism and other faiths exist in varying numbers. The Buddhism of Siam has been influenced by Hindu Brahaminism; and, perhaps for that reason, the majority of Siamese dances are based on Hindu myths.

Religious festivals and holidays are celebrated with elaborate plays, dances and music; and these occasions are regarded as a very important part of Siamese life. Owing to the fact that it is customary for every Buddhist man to enter the priesthood for a stated period, before taking up civic life, there is a bond of sympathy between priests and laymen and between religious celebrations and the people.

The Siamese, who established their first capitol in 575 A.D. and gradually developed into a kingdom, did not have their first real King until 1350 A.D. The people were not always as peaceful and law-abiding as they are now. They began as predatory invaders; but, having finally conquered or been ceded their territory, they settled down.

For many years Siam waged wars on her borders. France and Britain, after various contests, settled her border disputes by annexing unto themselves Burma, Annam, Cochin China and Tonking. The matter of Siamese independence was not definitely arranged until 1896, when it was ratified by the Anglo-French Convention.

Siam's literary background is enriched by myths and legends, the beloved embroidery of the East that lends so much color, romance and drama to their stories. The various literary influences that came into Siam, from China, India and Cambodia, were absorbed into a composite literature that is now Siam's own. In religious literature, the Life of Buddha and the Buddhist Canons are the Bibles, the "law and the gospel." To quote an author in the National Geographic Magazine, "the architecture, drawing, music and dancing of Siam reveal them as true artists, faithful to old Indo-Chinese conceptions. The influence of the ancient Khmer builders is reflected in all Siamese as well as Cambodian temples." So in building up an indigenous art, literature, or musical mode, they have borrowed from older countries as other civilizations have often done.

Political Problems

ANGKOR, THE MAGNIFICENT ancient city of Cambodia, was not ceded to the French until 1907. At one time it was the greatest city in Asia. The marvelous sculpture was shaped by loving hands, and those vanished creators in stone made the beautiful dancing girls, the Apsaras, whose costumes and headdresses are faithfully copied in the sacred dances of the Cambodian Ballet and of Siam's semireligious dances.

No one knows what strange influence prompted the people of Angkor to desert their great city, but they departed so silently and secretly that history has no record of their exodus. Perhaps some of them floated down the Menkong river or crossed the jungles into present day Siam, to leave forever an impression of their music and dancing upon the people. But the Brahminic influence that pervaded Angkor at one time still pervades the dances of Siam. The Khmers, who apparently were Hindus, left their imprint for all time in that vast deserted city of Angkor, and its spirit emanated and touched the concepts of a later people.

Siam was not a racial entity until the XIIIth Century; and by then Angkor, though still flourishing, had begun its decadence; so it seems that some of its old glory entered into the dances of Siam. In the dancing girl of Siam of to-day we see a living replica of the old stone images that still grace the walls of Angkor Vat, and we see the same legends in pantomime that inspired the creators to perpetuate the story of the Ramayana and to endow the Apsara with immortality.

The Ramayana, an epic poem of twenty-five thousand verses, written by the Hindu sage, Valmiki, centuries ago, is the book from which the libretti of the dances of Siam are taken. It tells of the mythical beginning of life; of battles of gods and demons; and of the warfare of monkeys against the evil spirits of Ceylon. The Apsaras, celestial dancers, rose from the ocean of time; they married the Ghandhawars, or celestial musicians, and from their union came the monkeys. Hence Hanuman, the monkey general, always figures conspicuously as a soloist in the Siamese dances.

The Monkey God Dances

THE LEGENDS OF THE RAMAYANA are acted in pantomime by male and female dancers.



Behold! The Hero, the Heroine, and the Monkey General

The frozen attitudes of the old da girls at Angkor are copied by the Siamese dancers. Their costumes ar same in style; only jewels, brocades, and satins replace the stone costun the sculptured Apsaras. The Si dancers seem to have almost the faces, for they are artificially wh with rice powder, and they appear to the same half closed eyes and enig expressions. The tiaras on the heads images, shaped like pagoda-tops, ar models for the Siamese girl-dancers dresses. The winglike epaulettes, sta stiffly from the shoulders of the da simulate the wings of a dolphin as images. The stiff sheaths of the t bound skirts mold the bodies of the d and heighten the effect of fantastic p ing that seems characteristic of C dian and Siamese dancing.

In every dance based on the Rama Hanuman, the Monkey-God figures hero. His impersonator wears a m mask and assumes weird and unn postures. The Queen, Sita, or an A appears as a soloist, prettily courted young warrior. The stories are tc pantomime, to music, and are beau acted and danced. Classic dances su these are both dramatic and gracefu are the result of an arduous syste training. The dancers enter their prof at an early age and are put thro rigorous course before they are allov take their place in the compani dancers. The dancer's art exacts an rate and intricate ritual of movemer pose. There is no swift flight of mov as in the western dance, but the g swaying, and rhythmic posturing that nates the Siamese dance form.

The costumes, masks, and headd all elaborate in construction, are ca made in accordance with traditional No smallest detail is overlooked i making of dance costumes, for the Si standard demands equal care in of costumes and interpretation o dances. Because of this care in n everything right, all Siamese dance authentic presentations of a traditio has been lovingly preserved.

An Eastern Orchestra

AN ORCHESTRAL ACCOMPANIMENT of Si dances is sometimes quite elaborate. are several varieties of gongs, in gra size, that are suspended in a wooden and played upon by a man who sits the frame. The *Khong-yai* and the *K Lek* are two popular varieties of the instrument. The *Ranat*, or *Harmonic* too frequently in evidence, as it is too ern to be interesting. There are drums of all sizes and shapes, the fa being the *Taphone*, a handdrum; the *Pote*, a small handdrum; the *Song* drum of narrow cylindrical shape *Thone*, a vase-shaped handdrum; ar *Klong-Khek* and *Klong-Yai*, kettle beaten with sticks. There are various mens of the violin family; and the *P* the *Peechawar*, both popular wind i ments. There are primitive organli struments, similar in tone to the C *Cheng*, and there are xylophones of mese influence, and bells, rattles, and But the brass and percussion instru almost drown out the strings and . . .

(*Continued on Page* 488)

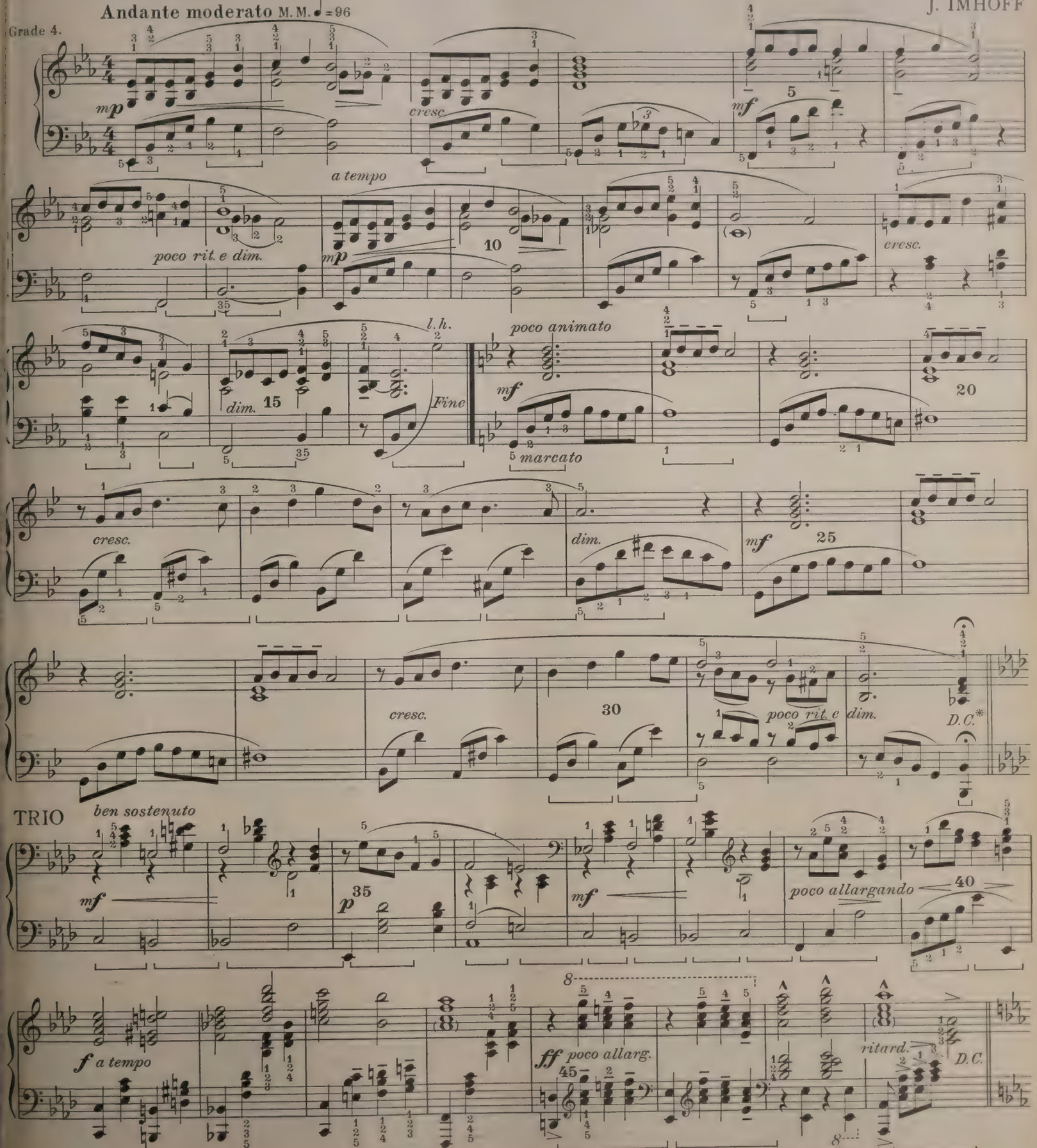
SUMMER TWILIGHT

Although wholly original, there is a flavor of Benjamin Godard about this very useful piece. The broad *ben sostenuto* section will have a particular appeal to students in this grade, especially the fortissimo climax marked *poco allargando*.

Andante moderato M. M. ♩=96

J. IMHOFF

Grade 4.



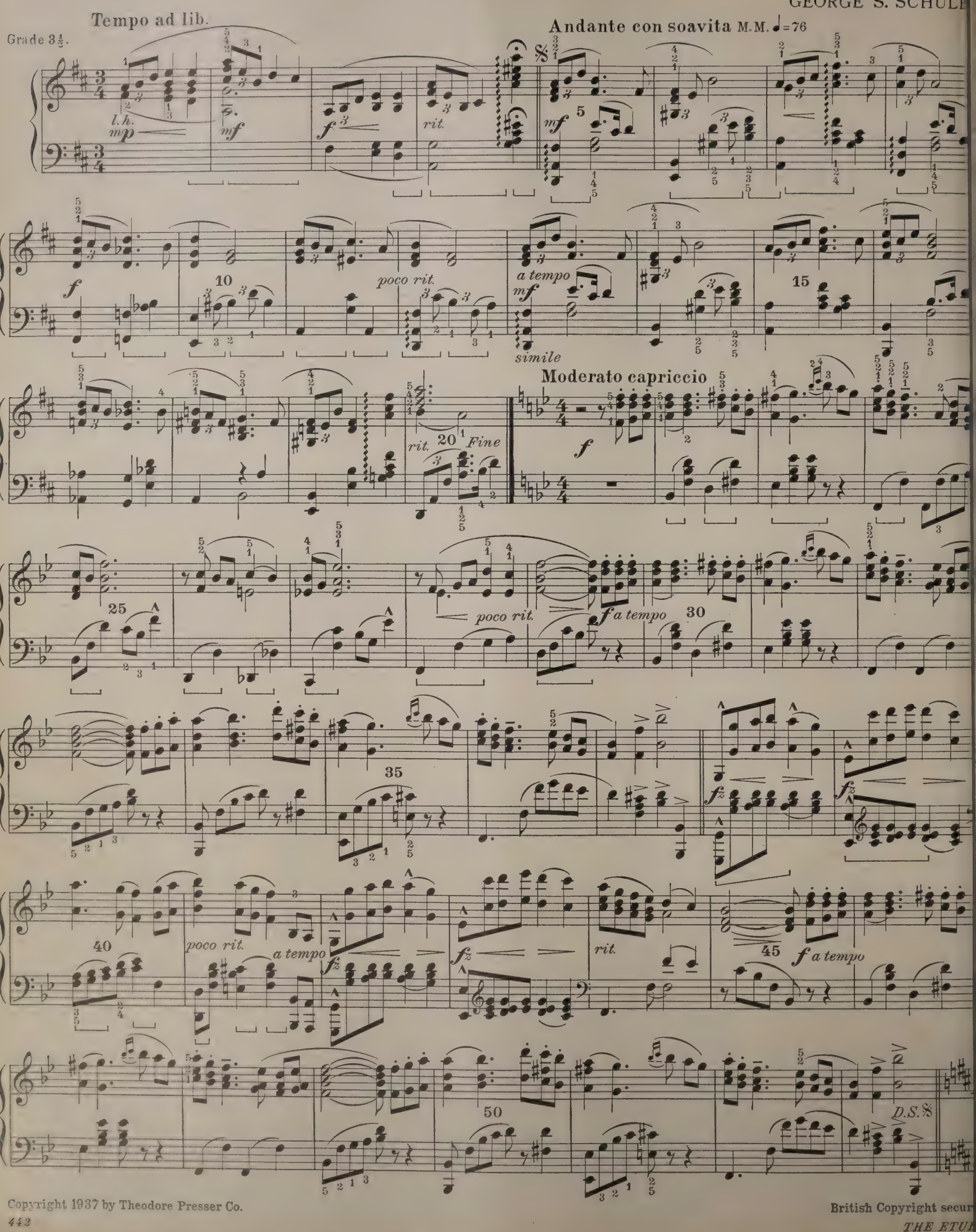
Copyright 1938 by Theodore Presser Co.

* From here go back to the beginning and play to *Fine;* then play *Trio.*

British Copyright secured

BY MOONLIT WATERS

GEORGE S. SCHULE



Copyright 1937 by Theodore Presser Co.

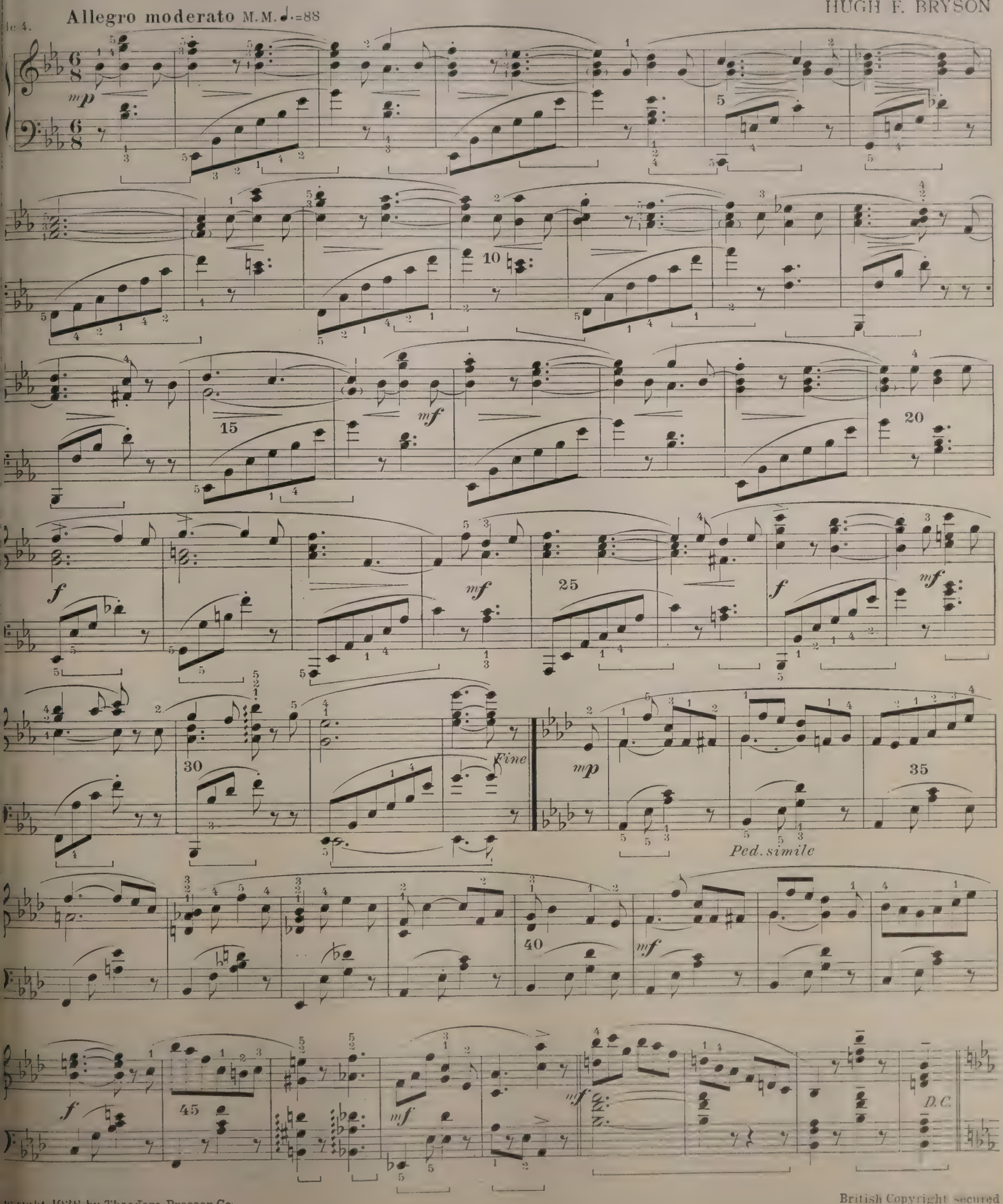
British Copyright secur

IN SYLVAN SHADOWS

ny teachers feel the need of a work of this kind which provides a worthy composition for home entertainment and pupils' recitals. It should be ed with a gentle swing and proper attention to accents.

HUGH F. BRYSON

le 4.



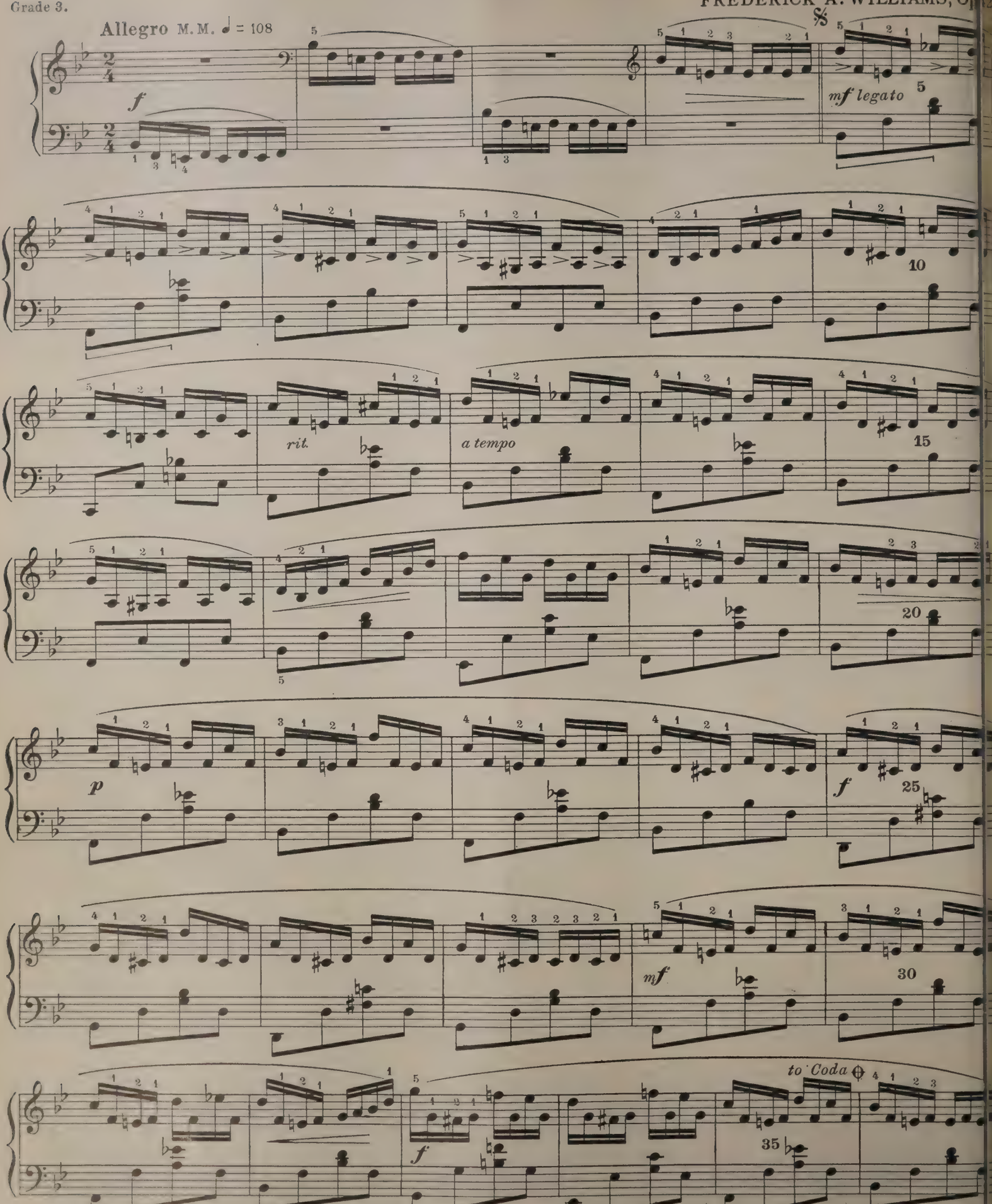
pyright 1938 by Theodore Presser Co.
'LY 1938

British Copyright secured

THE BUSY BEE

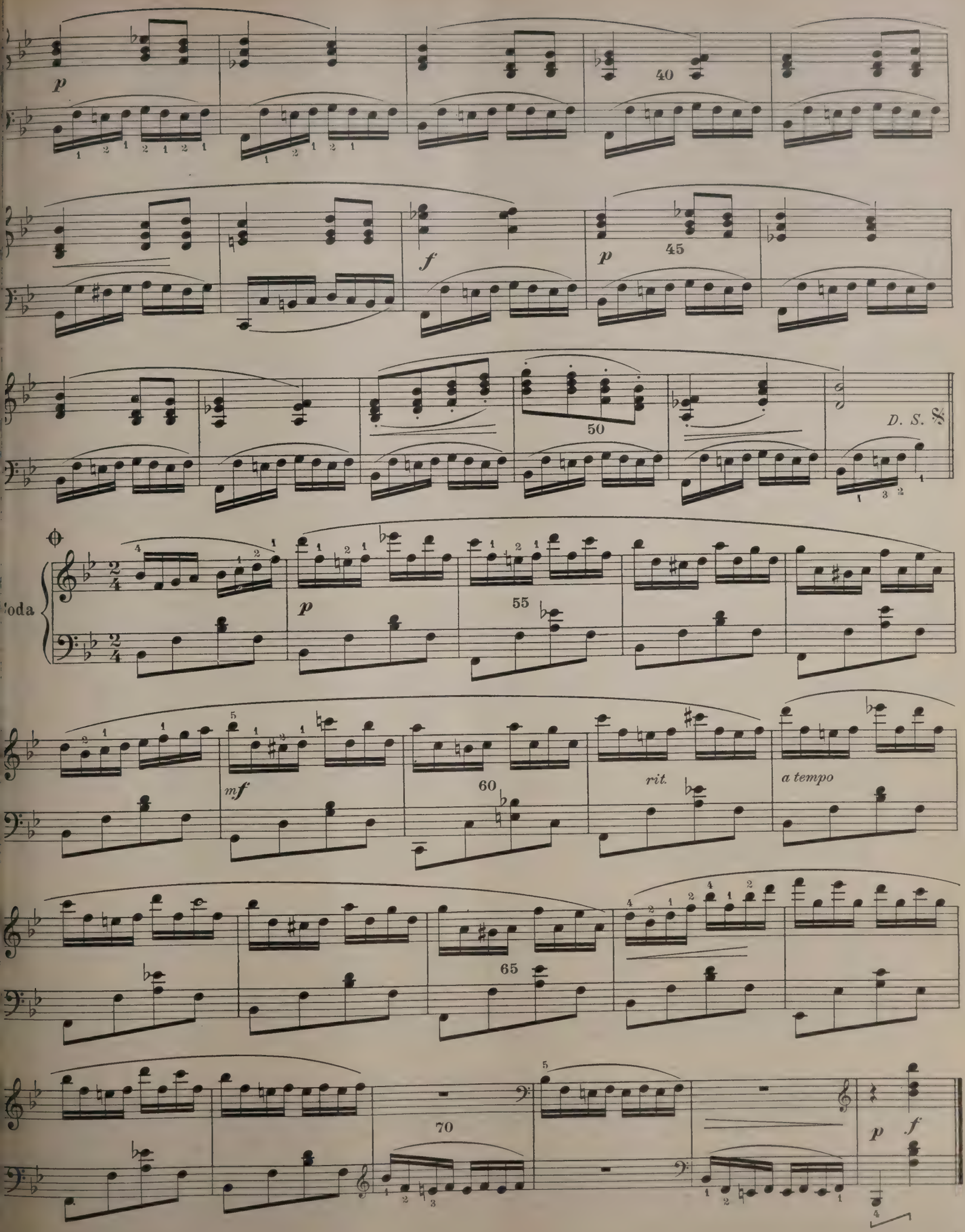
Grade 3.

FREDERICK A. WILLIAMS, Op



Copyright MCMIV by Oliver Ditson Company

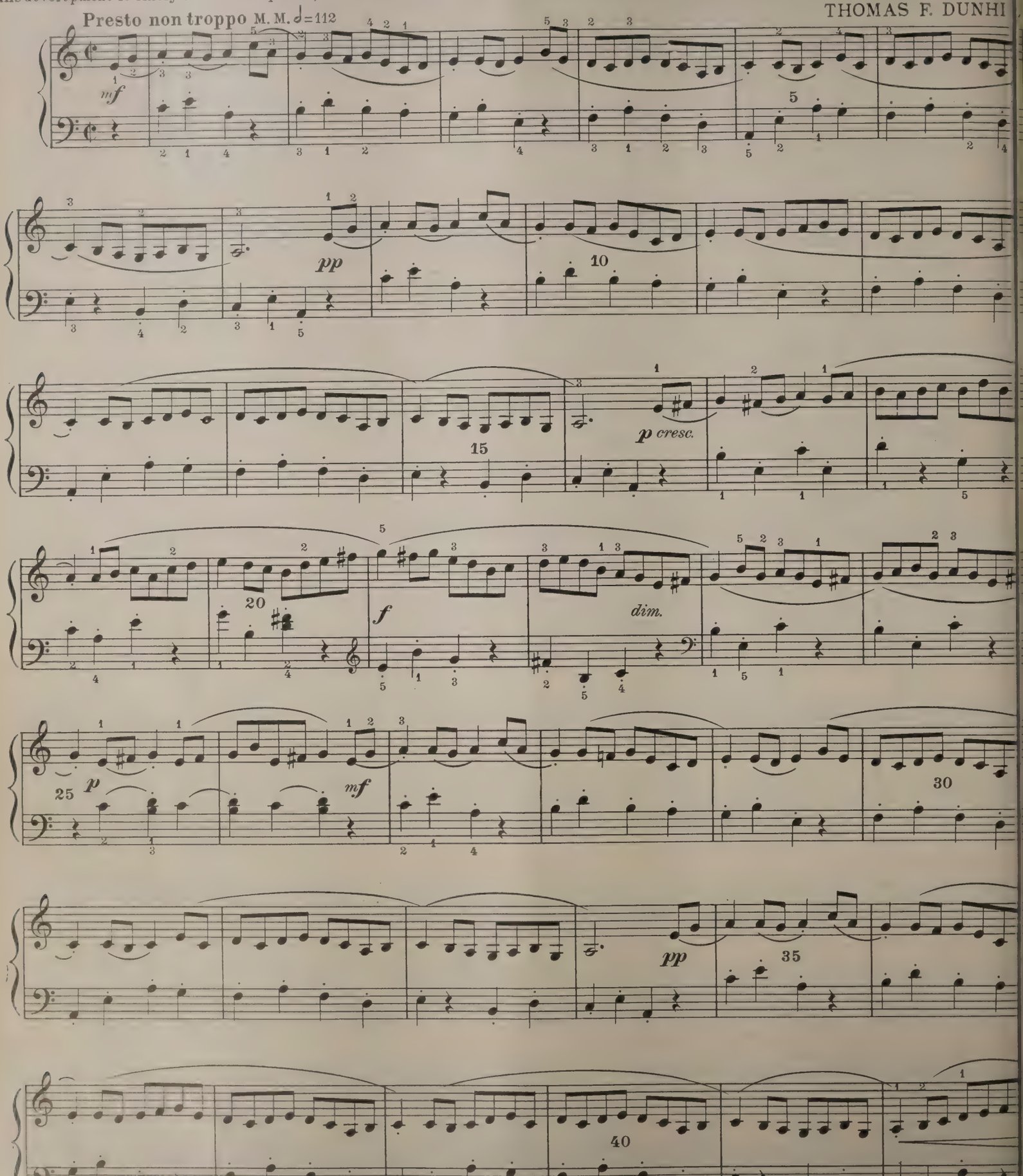
International Copyright se


p
40
f
p
45
50
D. S. 𝄋
oda
2/4
p
55
mf
60
rit.
a tempo
65
70
p
f

IRISH REEL

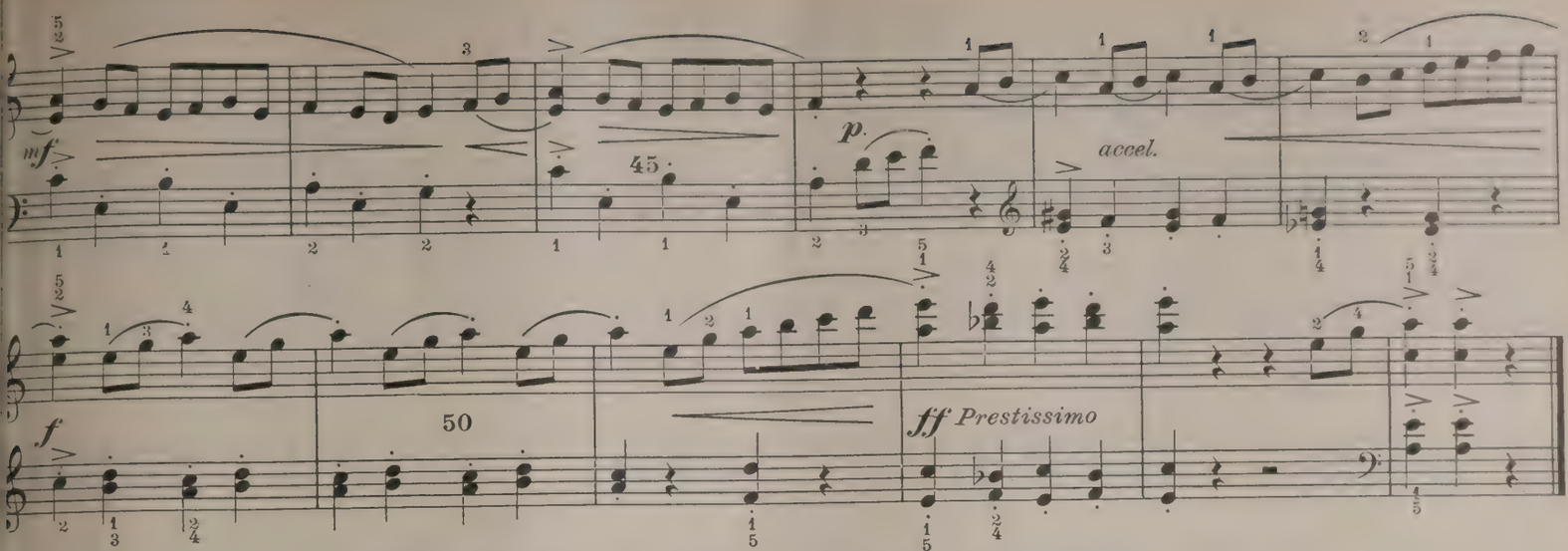
Few composers of elementary teaching material in England enjoy the wide popularity of Thomas F. Dunhill, who was born in London in 1[illegible]. His development is likely to be contrapuntal, rather than harmonic, as is indicated in this "cute" Irish reel, with its characteristic lilt. Grade [illegible]

THOMAS F. DUNHI[illegible]



Copyright MCMXXXIV by Oliver Ditson Company

International Copyright secu[illegible]



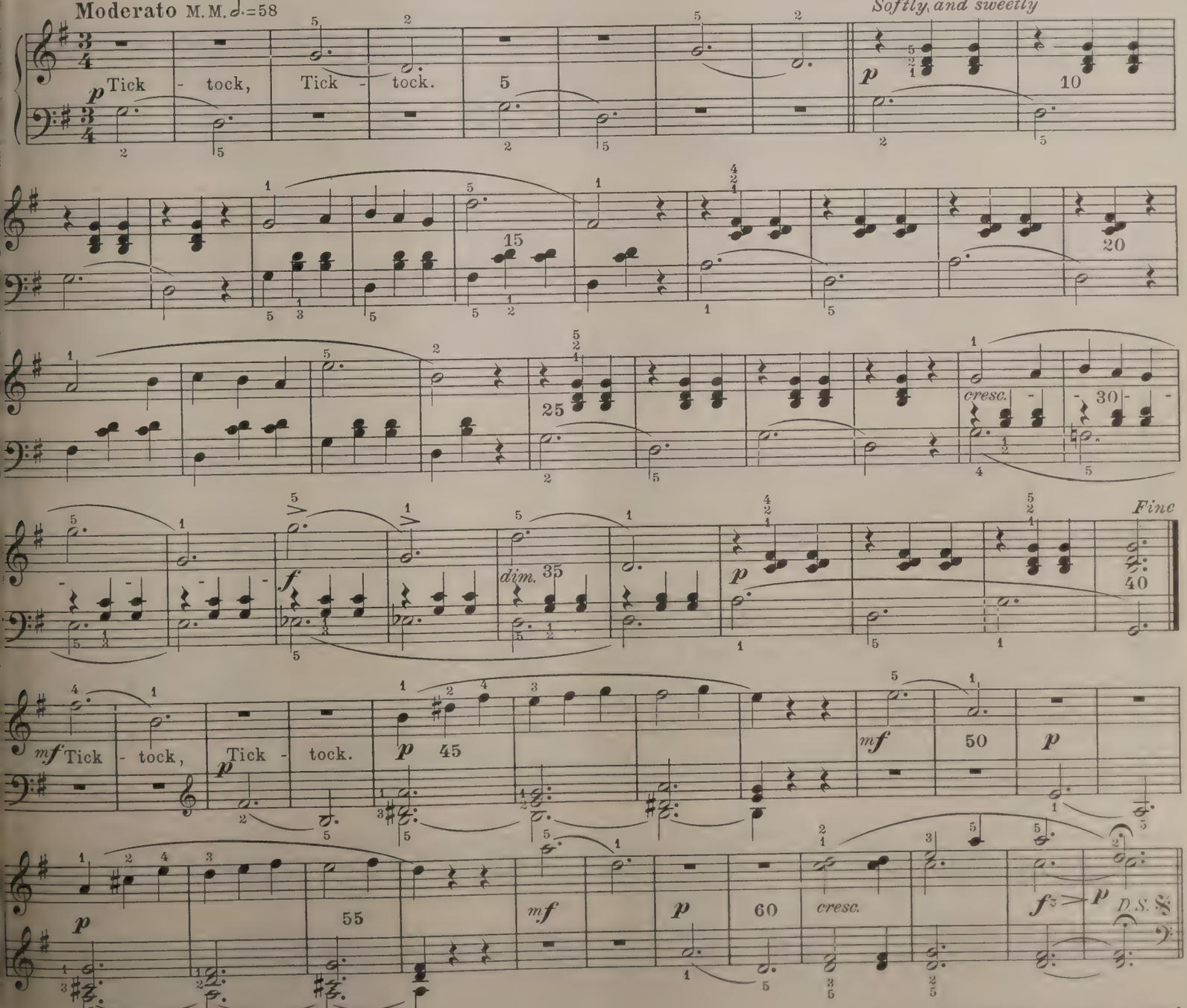
THE OLD WOODEN CLOCK

BERT R. ANTHONY, Op. 251, No. 4

ade 2½

Softly, and sweetly

Moderato M.M. ♩.=58



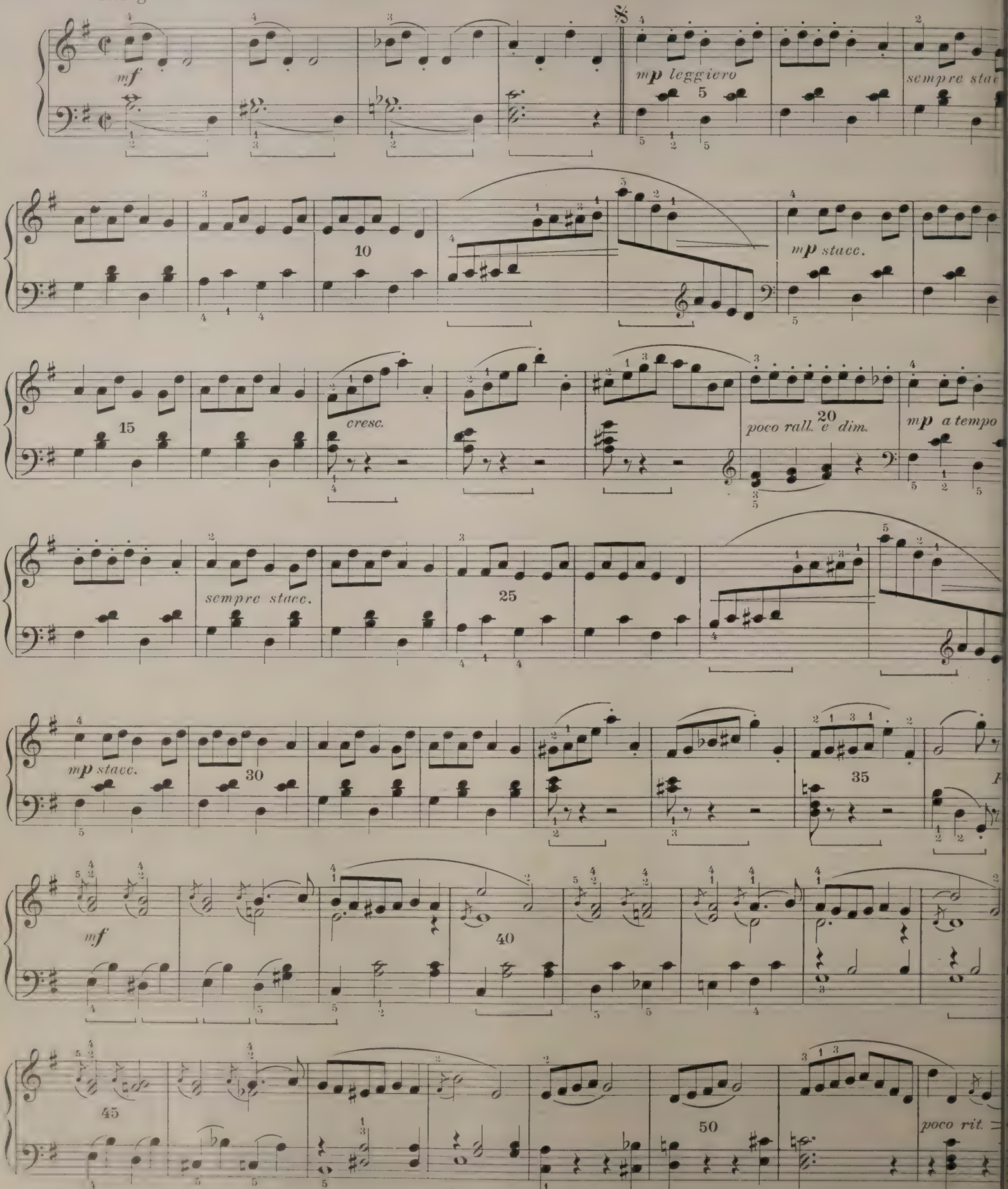
Copyright MCMXXIII by Oliver Ditson Company
International Copyright secured

ON THE MIDWAY

Grade 3.

Allegretto con movimento M.M. ♩ = 168

VICTOR REN



Copyright 1938 by Theodore Presser Co.

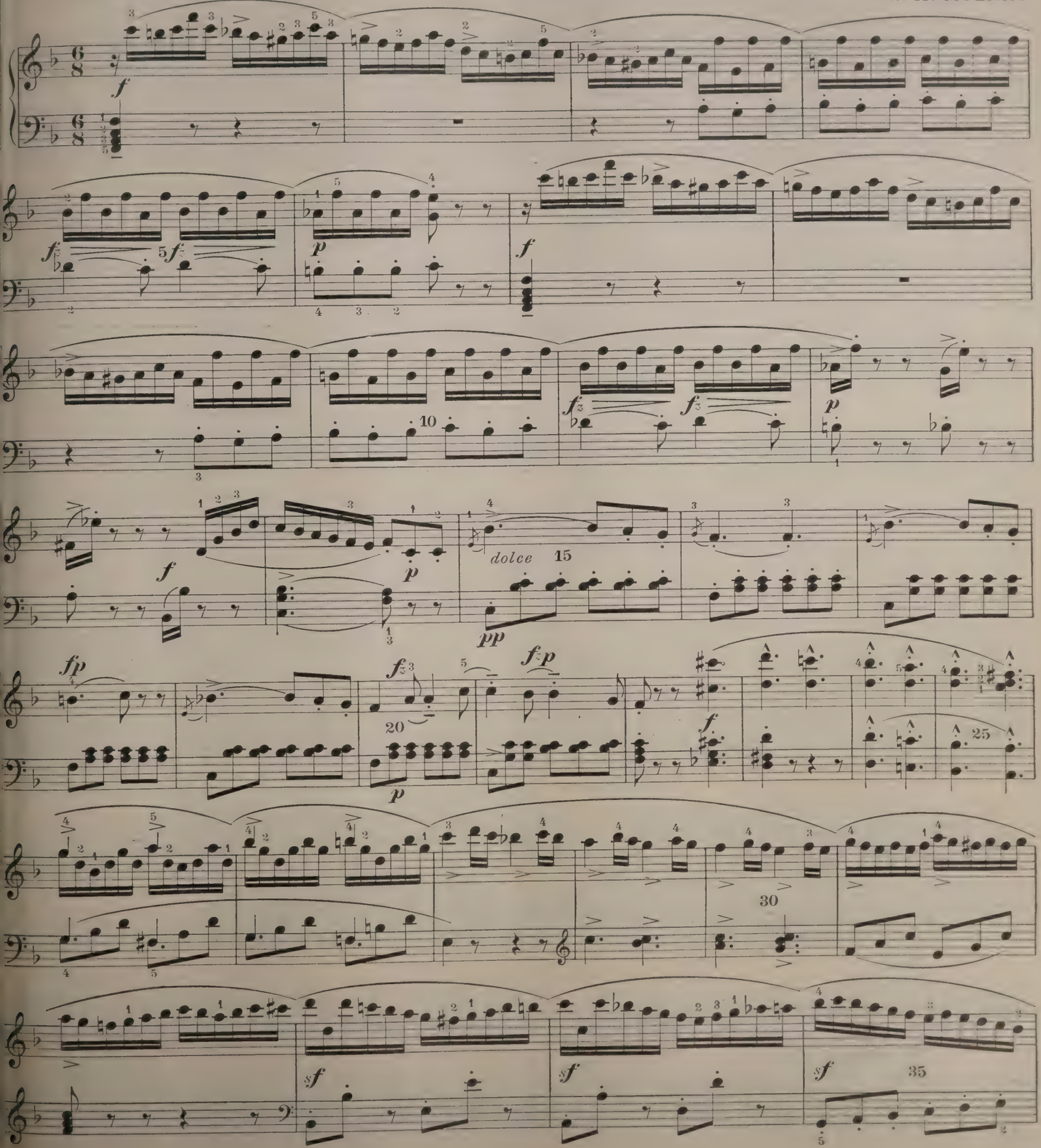
British Copyright se

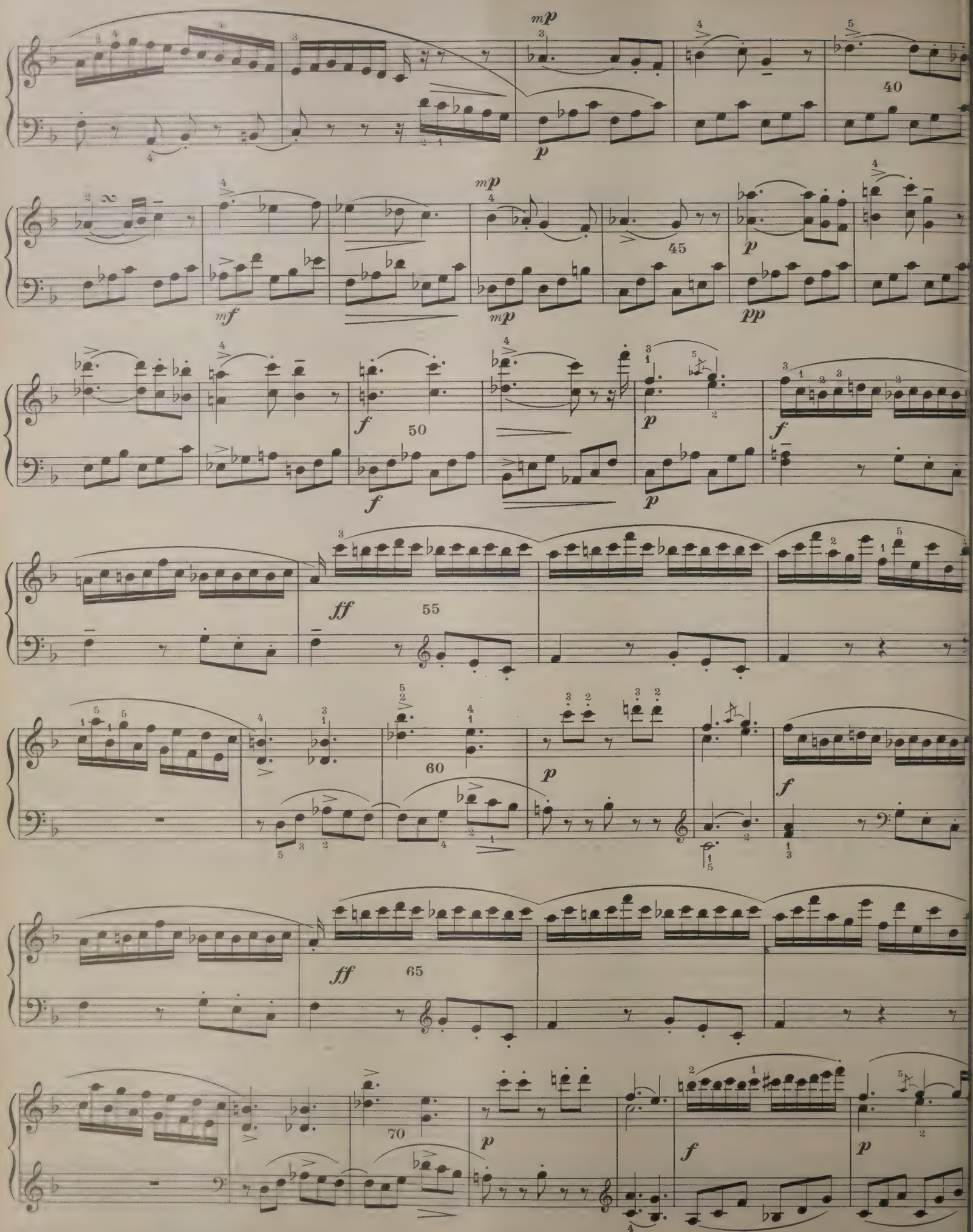
FRAGMENT FROM SONATA No. 7

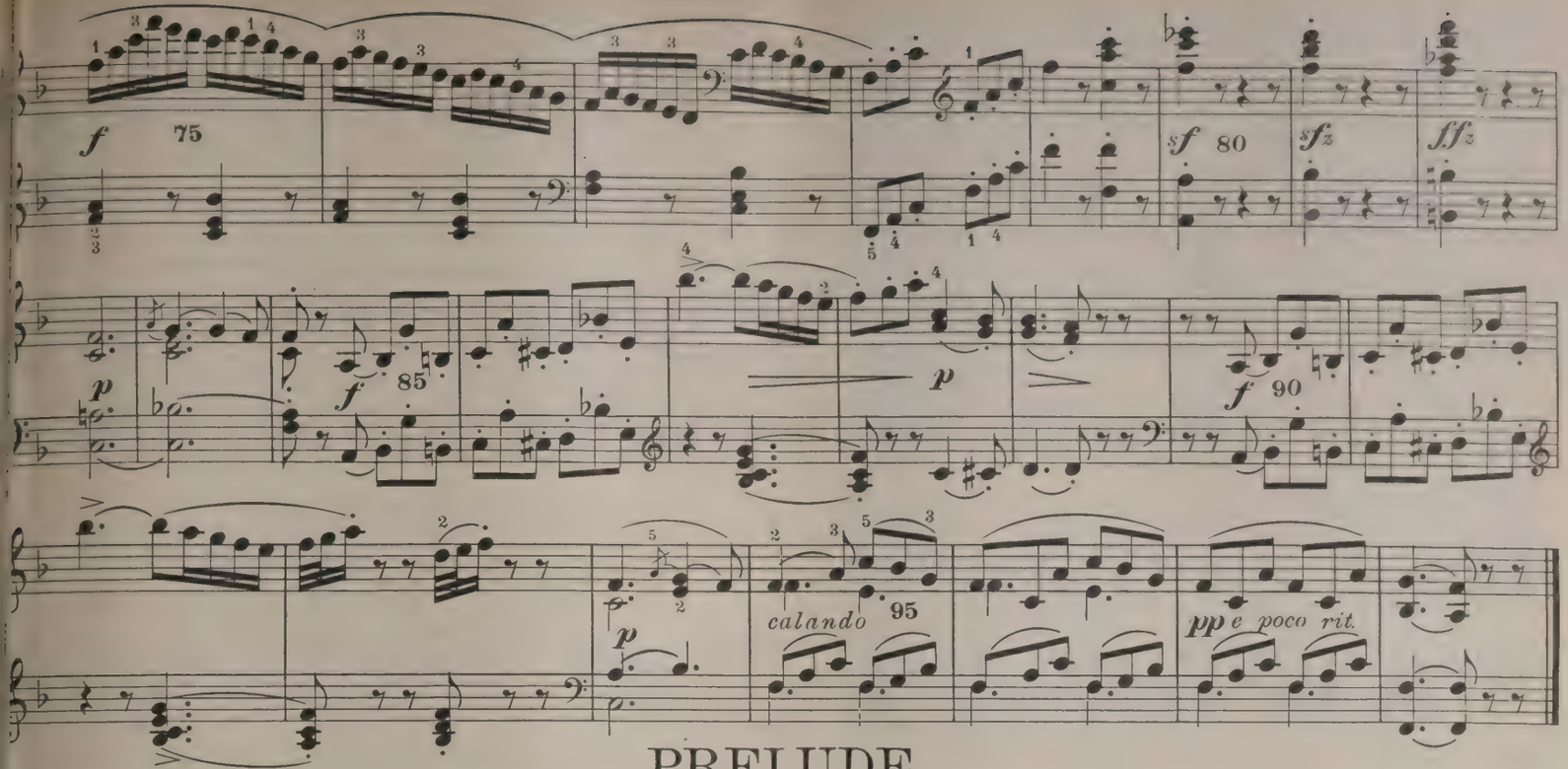
Clear and sharp as a Dürer etching is this very fluent fragment from the sonata, opus 7, of the great Austrian genius, W. A. Mozart. When Mozart appeared in public playing his works of this type they were said to be as new and revolutionary to European ears of that day as might be the works of Stravinsky and De Falla to-day. Grade 5.

Allegro assai M. M. ♩. = 96

W. A. MOZART




mp
p
40
mf
mp
45
pp
f
50
ff
55
60
65
70

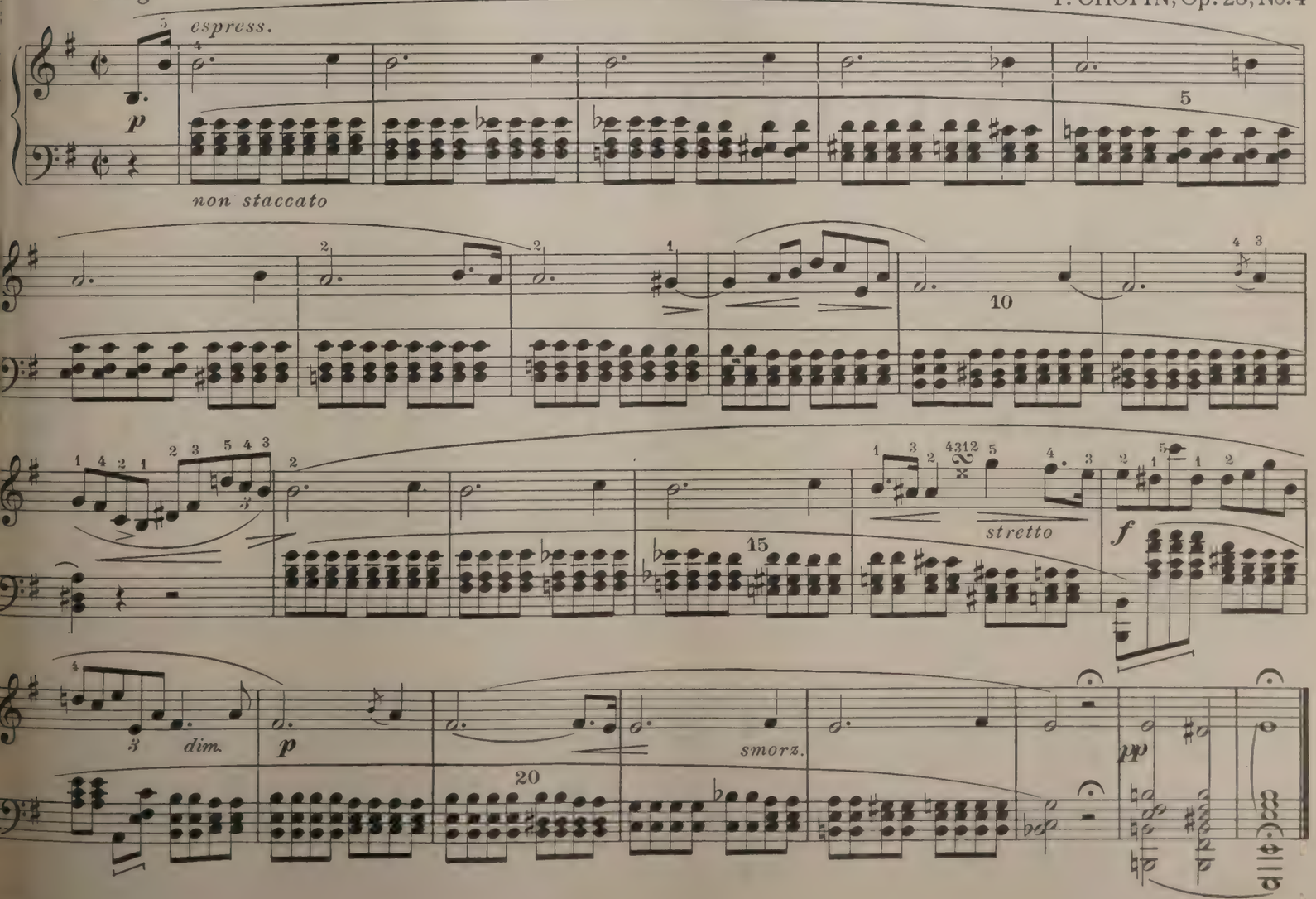


PRELUDE

This prelude is like a song of sorrow coming from the soul of the young Pole, forever mourning the tragic injustice done to his native land. Note at in the right hand there is only a single line of notes. Yet this melody is entirely dependent upon the exquisite harmonic background in the ft hand part, and upon the manipulation of this accompaniment much of the beauty of the work depends. Watch the expression marks very refully, but do not exaggerate them in a mawkish manner. Grade 3.

Largo M.M. ♩ = 66

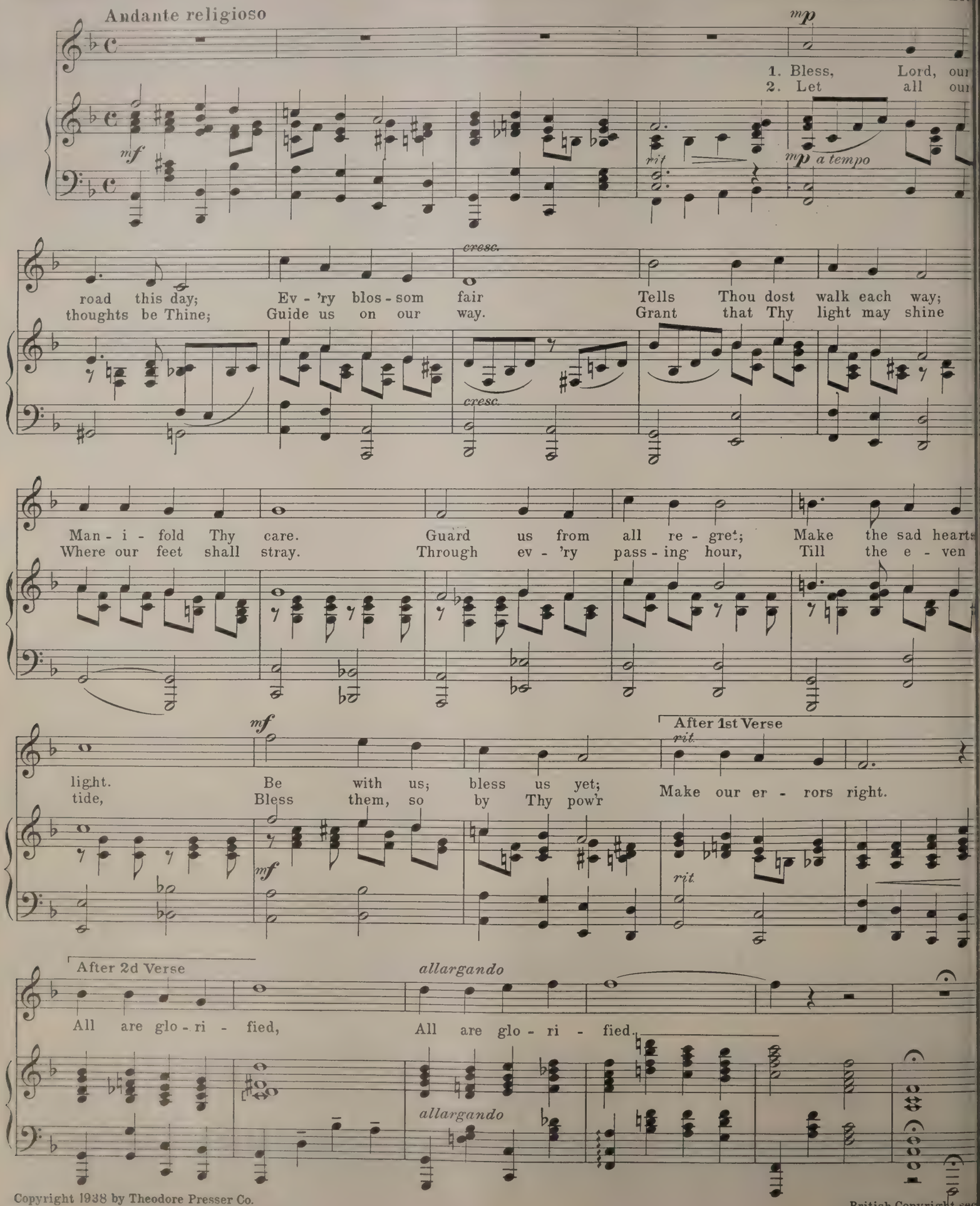
F. CHOPIN, Op. 28, No. 4



THIS DAY

HERBERT J. BRANDON

ROBERT COVER



Copyright 1938 by Theodore Presser Co.

British Copyright sec

NEW ATTRACTIONS SCHEDULED FOR TOUR

International Music Festival To Be Included

WHILE letters have been pouring in from every section of the country from readers of THE ETUDE who are planning to come to New York on the Musical Vacation Tour, the arrangement of the week's program has been progressing rapidly. The program, as it has been planned thus far, is herewith presented. At this early date it is impossible to give complete details of every event, and minor changes may be made later. We have, however, received extraordinary coöperation from everyone connected with the tour, and you may be sure of having a wonderful trip.

PROGRAM

Seven Days and Six Nights in New York

August 1938		
Sunday 21st	Aft	International Music Festival—Ukrainian Day.
	Eve	Symphony Orchestra concert and soloist. Welcome by Dr. James Francis Cooke, Editor of THE ETUDE, who will also comment on the program.
Monday 22nd	Morn	Motor coach tour of upper Manhattan, via Fifth Avenue, to Rockefeller Center, Cathedrals of St. Patrick and St. John the Divine, Central Park, Columbia University, Metropolitan Museum of Art, George Washington Bridge; via Riverside Drive to tomb of General U. S. Grant and Times Square.
	Aft	International Music Festival—Pan-American Day.
	Eve	Guided tour behind the scenes at N.B.C. studios.
Tuesday 23rd	Morn	Open for shopping.
	Aft	Motor coach tour of Long Island, including visits to the site of 1939 World's Fair, where many buildings are nearing completion, and to Jones Beach for ocean bathing. Suits and dressing rooms are not included.
	Eve	Musical show on a marine stage near the bay shore.
Wednesday 24th	Morn	Guided tour of Rockefeller Center—Radio City, including a visit to Observation Roof on top of R.C.A. Building.
	Aft	Matinee theatre performance—drama.
	Eve	International Music Festival—Jugoslavian Day.
Thursday 25th	Morn	Open for shopping.
	Aft	Stage scenes from Georges Bizet's grand opera "Carmen" and motion picture at Radio City Music Hall.
	Eve	Musical show with ballet—Randall's Island Stadium.
Friday 26th	Morn	International Music Festival—Czechoslovakian Day.
	Aft	Motor coach tour of lower Manhattan, including Washington Square, the Bowery, Chinatown, City Hall, lower Broadway, visit to the Aquarium, the East Side foreign quarters and the Empire State Building.
	Eve	Symphony orchestra and grand opera chorus, with soloists.
Saturday 27th	Morn	Exhibition of ancient musical instruments, with lecture.
	Noon	Lunch in the Rainbow Room, on the 65th floor of the R.C.A Building.
	Aft	Exhibition of ancient music manuscripts.
	Eve	Symphonic band concert, conducted by Giuseppe Creatore.

Meals included only where specified.
Program subject to change without notice.
Money will be refunded only on presentation of tickets for performances not given.

Best news of all is that the International Music Festival, commemorating the 100th anniversary of the birth of Georges Bizet, will be held in the air conditioned grand ballroom of the Hotel Astor, from Saturday, August 13th to Saturday, August 27th inclusive.

We have been assured that eminent musicians from all parts of the world will take part in this Festival, presenting a new program every hour from ten in the morning to eleven at night. Each day the music and musicians of a different country will be featured, and a group of folk dancers, appearing in native costume, will present a program of its nation's traditional folk songs and dances, to the accompaniment of native instruments. So important is this unprecedented event, and of such interest will be the programs, that four visits to the Festival have been included in the tour.

For the first evening in New York, a symphony concert has been arranged, with Eugene Plotnikoff conducting. Mr. Plotnikoff, the only musician in this country to have played with Tschaikowsky's Orchestra, is noted throughout Europe and the United States for his distinguished conducting of opera. The soloist for the evening has not yet been selected. Before the concert, Dr. James Francis Cooke, editor of THE ETUDE, will welcome the visitors to New York and comment on the evening's program.

Monday evening will be filled by a trip behind the scenes at the N.B.C. studios to see how the wheels of a radio broadcast go round.

The highspot of Tuesday's entertainment will be a motor (*Continued on page 478*)



Rockefeller Center as it appears from Fifth Avenue.

WHAT IT WILL COST YOU

(excluding meals)

	Hotels "A"	"B"	"C"
ALBANY, N. Y.	$40.18	$41.83	$43.48
ATLANTA, Ga.	71.97	73.62	75.27
BALTIMORE, Md.	42.05	43.70	45.35
BIRMINGHAM, Ala.	99.14	100.79	102.44
BOSTON, Mass.	44.03	45.68	47.33
BUFFALO, N. Y.	53.16	54.81	56.46
CHICAGO, Ill.	73.95	75.60	77.25
CHATTANOOGA, Tenn.	89.68	91.33	92.98
CINCINNATI, Ohio	67.02	68.67	70.32
CLARKSBURG, W. Va.	55.80	57.45	59.10
CLEVELAND, Ohio	57.10	60.75	62.40
DETROIT, Mich.	66.25	67.90	69.55
NEW HAVEN, Conn.	37.10	38.65	40.40
PITTSFIELD, Mass.	40.29	41.94	43.59
RICHMOND, Va.	49.09	50.74	52.39
SPRINGFIELD, Mass.	39.85	41.50	43.15
ST. LOUIS, Mo.	80.44	82.09	83.74

Fares shown above under "A" cover accommodations at the Hotel Bristol, in New York and are for two persons in one room, double bed, and with bath. Room with twin beds $1.50 extra per person. When one person occupies a room exclusively there is a $3.00 additional charge.

Fares shown above under "B" cover accommodations at the Hotel Lexington in New York, and are for two persons in one room, double bed, and with bath. Room with twin beds $3.00 extra per person. When one person occupies a room exclusively, there is a $7.50 additional charge.

Fares shown above under "C" cover accommodations at the Hotel St. Moritz in New York, and are for two persons in one room, double bed, and with bath. When one person occupies a room exclusively, there is a $12.00 additional charge.

The following features are included in the rates as shown above: Round-trip railroad coach transportation, six nights' hotel accommodations and all entertainment in New York.

POINTS AND PERSONALITIES



Randall's Island Stadium, showing the Tri-borough bridge in the background.





Georges Bizet, 1838-1875, in honor of whose birth the International Music Festival is presented.



St. Mor... tral Par...

Live at the Lexington

when your tour takes you to NEW YORK

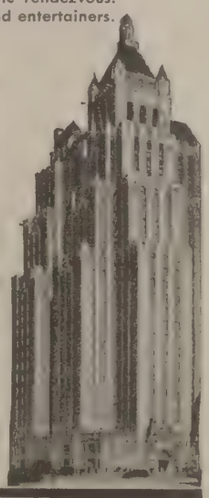
Enjoy the luxury of a large, outside room with combination tub and shower bath, radio, and full-length mirror for as little as $3.50 a day. And enjoy the convenience, too, of being close to your music interests.



DINE • DANCE • ROMANCE
in the famous
Hawaiian Room
(AIR-CONDITIONED)
New York's most romantic rendezvous.
Native Hawaiian music and entertainers.



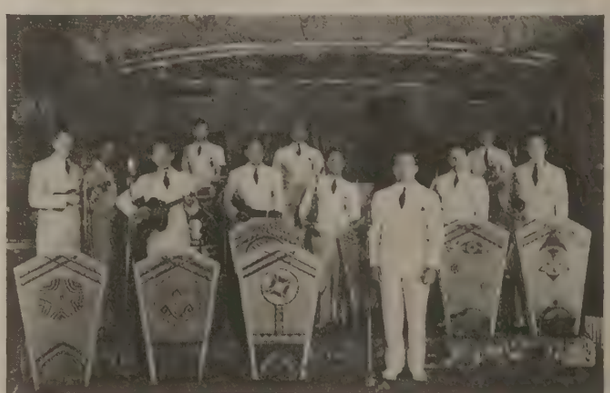
• **801 rooms.** Combination tub and shower, circulating ice water, radio, outlets for electric razors...From $3.50 per day.



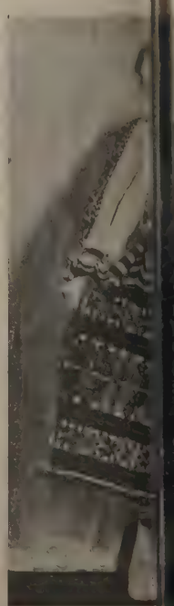
HOTEL LEXINGTON
LEXINGTON AVENUE AT 48th STREET • NEW YORK CITY
CHARLES E. ROCHESTER, Managing Director



The largest broadcasting studio in the world—studio 8 H in Radio City.



Ray Kinney's Hawaiian Room Orchestra in the Hotel Lexington



Tashamira, c... of the Jugosl...



Radio City Music Hall Rock...

Mr. Mark Byron, Jr.
350 Madison Avenue, New York.

Dear Sir:

I would like to go on the Musical Vacation Tour in August and will be pleased to receive descriptive literature of same, without obligation on my part. Also please advise me the cost of the tour from the address below.

My party might include ..... persons

Name .....

Address .....

City ..... State.....

I am interested in grade ..... hotel accommodations.

MUSICAL VACATION TOUR



Eugene Plotnikoff, distinguished symphonic and operatic conductor who will conduct at the opening concert.





The Rainbow Room on the 65th floor of the R. C. A. Building, Rockefeller Center.



Lobby of the Hotel Bristol, West 48th Street, New York.



Marine stage at Jones Beach State Park where light opera is presented.



famous precision dancers.



ATTUNED TO MUSIC LOVERS' TASTES

ST. MORITZ ON-THE-PARK

When Etude's Musical Vacation Tour brings you to New York make your residence at the St. Moritz. Its truly continental charm...delightful location facing picturesque Central Park...proximity to Carnegie Hall and Radio City...and convenience to everything of interest have made this hotel the favorite of many outstanding members of the music profession.

RATES FROM $3.50 SINGLE • $5.00 DOUBLE

Famous for its Cafe de la Paix, Rumpelmayer's and cool Sky Gardens

50 CENTRAL PARK SOUTH
NEW YORK CITY

Personal Direction:
S. Gregory Taylor

VISIT NEW YORK – INEXPENSIVELY!

Bristol Moderate Rates Save You Dollars To Spend For Entertainment

Pink Elephant Dining Room

FINE ROOM with Private Bath
$2.50 to $4 . . Single
$3.50 to $7 . . Double
400 Comfortable Rooms

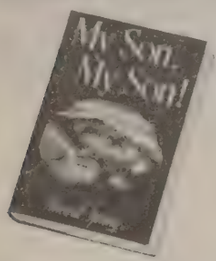
One of the Best Locations in New York Adjacent to the Magnificent World-Famous Radio City

HOTEL **BRISTOL**
129 West 48th Street NEW YORK
T. Elliott Tolson, Pres. • Joseph F. Bath, Mgr.

Shopping for Charm



BEACH READING



MY SON! MY SON!
An extraordinary book about two fathers and two sons—their lives, loves and fortunes. England—the World War and the after-experience. 649 pages—$2.50.

BRIGHTON ROCK
Tense, swift-moving drama of Briton's masses on Brighton Beach seashore jamboree. How flamboyant, goodhearted Ida Arnold outwitted the racketeers, and vindicated a chance acquaintance. 357 pages—$2.50.

CROWNING OF A KING
Arnold Zweig at his best again—this time with the Germans on the Eastern Front in the World War. Titanic plot and counter plot around the throne of Lithuania. 458 pages—$2.50.



Smart Beach Accessories—Reasonably Priced

YOU MUST REA



ROOSEVELT
Franklin—not Theodore—his era. An important char ter study of our Presidents through the eyes of the fam biographer, Emil Ludw Franklin Delano Roosevel his youth, early manho later life. 350 pages—$3.00

WHAT PEOPLE SAID
A novel of authentically p trayed American town and the individual lives of citizens.

The struggles of a wh town and its two leading milies to get out from unc a depression-developed N Deal scandal. 614 pages—$2.

You can order any or all these books for summer beach reading, by mail fr Alan Green, 485 Madison A enue, New York.



The new **Ogilvie Sisters Beach Bag** (above) contains a bottle of "Protecsun" (prevents sunburned hair) also a generous supply of Ogilvie's Special Remedy for falling hair and dandruff (removes salt and sand); a jar of "Creme-set" (for resetting wave and to soften brittle ends). It also has a comb, a mirror and a gay nautical bandanna; it provides room for your compact, lipstick, beach glasses and sun tan oil. Comes in navy, red or black cloth with white stripes, is "Glida" fastened and waterproof lined—a fine kit for hair protection. $3.75. To be had from Ogilvie Sisters, Dept. E, 604 Fifth Avenue, New York, or at your Ogilvie hairdresser or dealer.

Swank Kit Bag—(at right) 18" long, 13" high, 10" wide. Perfect for beach or sports use or for overnight trips. Bag shown—heavy dark brown canvas with tan pigskin leather trimming, closes with zipper across top, buttons on end of bag and locks with key. Linen lined. Handsome, sturdy, practical. Also available in shiny blue or brown Saffian fabric, leather trimmed. Only $5.00 plus parcel post. Send check or money order direct to Crouch and Fitzgerald, 400 Madison Avenue, New York.

Best's Linen Hat—(at left)—by Dunlap—in the simplest and swankiest conceivable style available at $3.95, in pastel blue, pink, yellow, green, aquamarine and white. State head size when ordering.

Kleinert's Rubber Bathing Suit—(bottom—center) two-piece tunic and trunks, halter neck, dressmaker style; multi-colored butterflies, hand applied on cream-colored "Krepetex"; comes in three sizes: Large (135-150 lbs.), medium (*Continued on page* 478)



Theodora Van Doorn

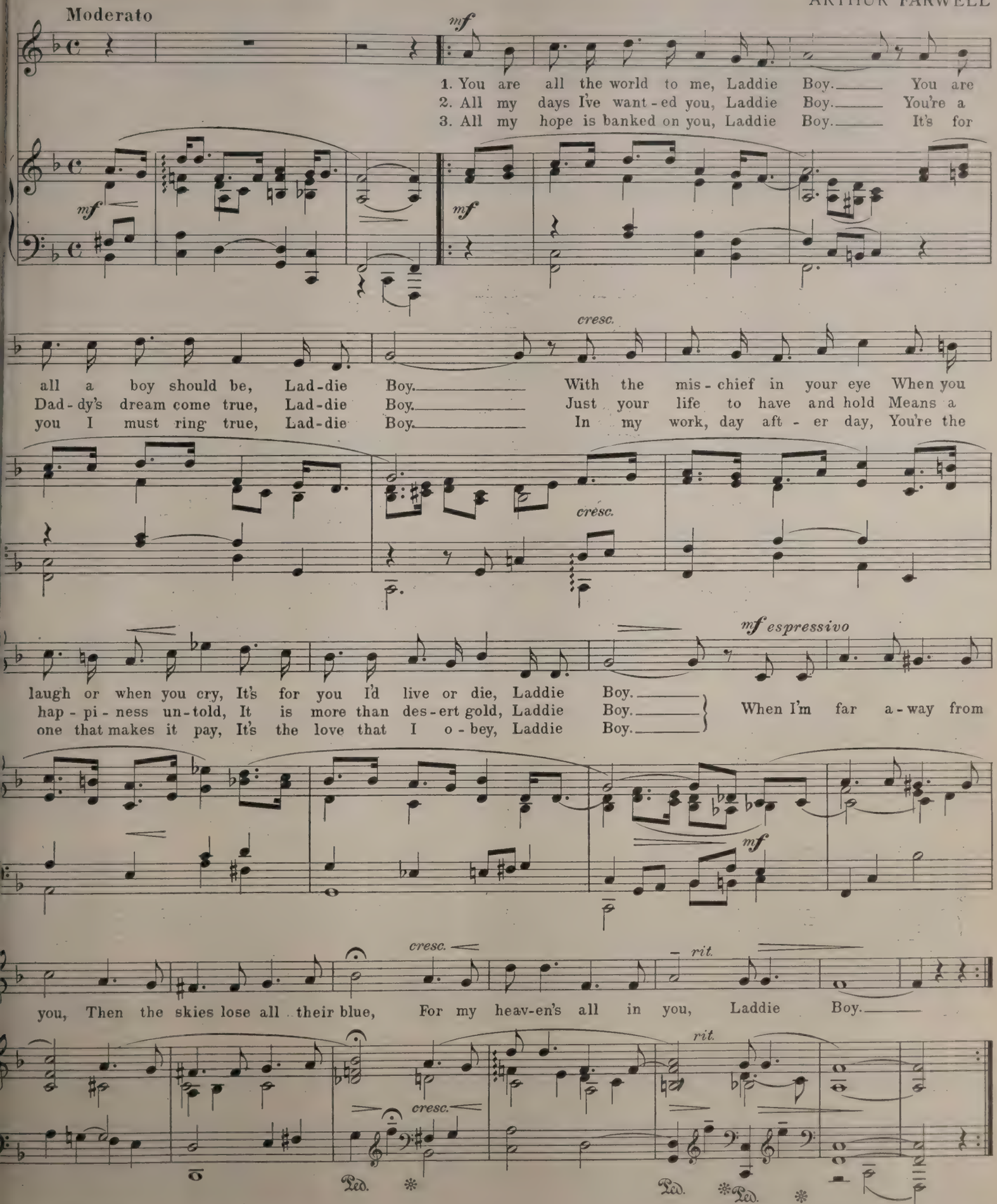


Bathing suits, shoes, cap, beach coat, and dress can be purchased by mail direct from Best & Co., 35th Street and Fifth Avenue, New York City. Cannon Toweling Mexican Striped Beach Poncho should be purchased from your own department or dry goods store—otherwise direct from Cannon Mills, 70 Worth Street, New York City.

LADDIE BOY

RY T. BROWN

ARTHUR FARWELL



pyright MCMXXXVII by Oliver Ditson Company

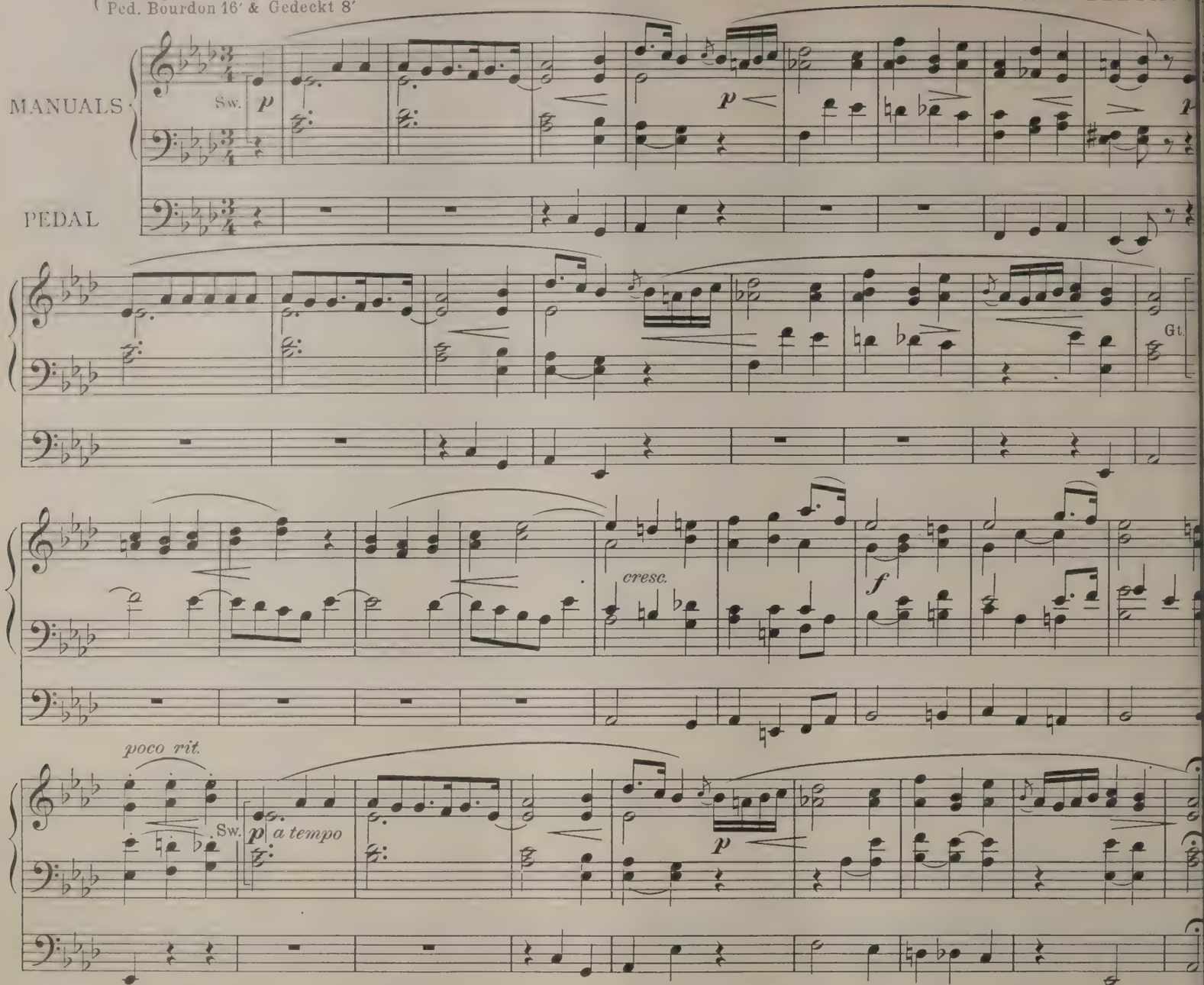
International Copyright secured

ANDANTE

FROM SONATA, Op. 26

L. van BEETHOV

Prepare { Sw. Sal 8′, Viola 8′ / St. Flute 8′ & Flute 4′ / Gt. Open Diap. 8′, St. Flute 8′ / Ped. Bourdon 16′ & Gedeckt 8′ }



PIANO ACCORDION

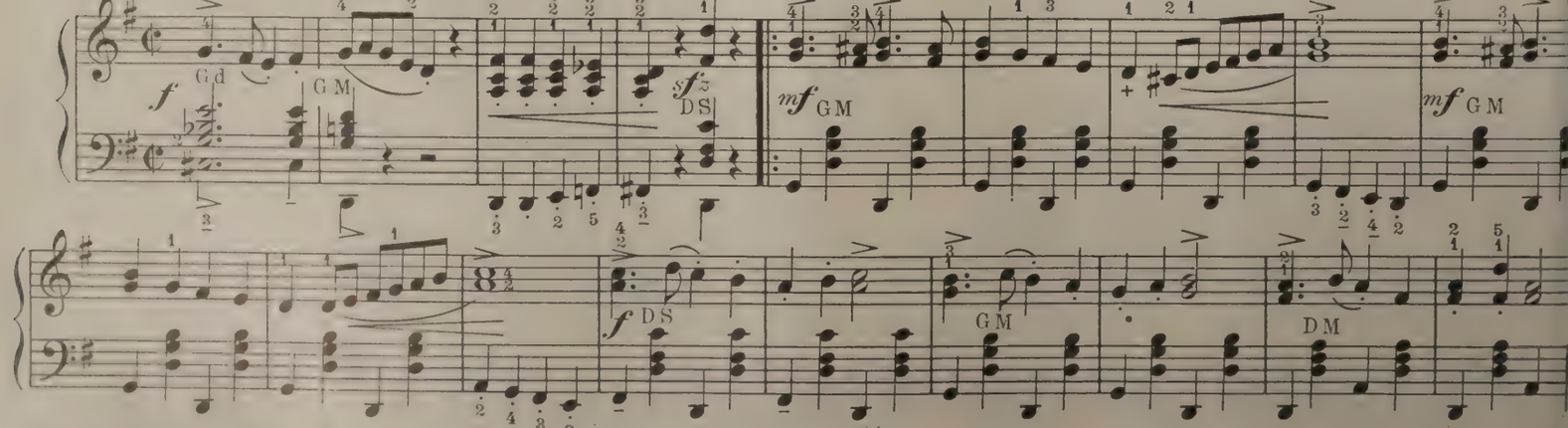
SALUTE TO THE COLORS

MARCH

BERT R. ANTHO

Arr. by Ivor Peters

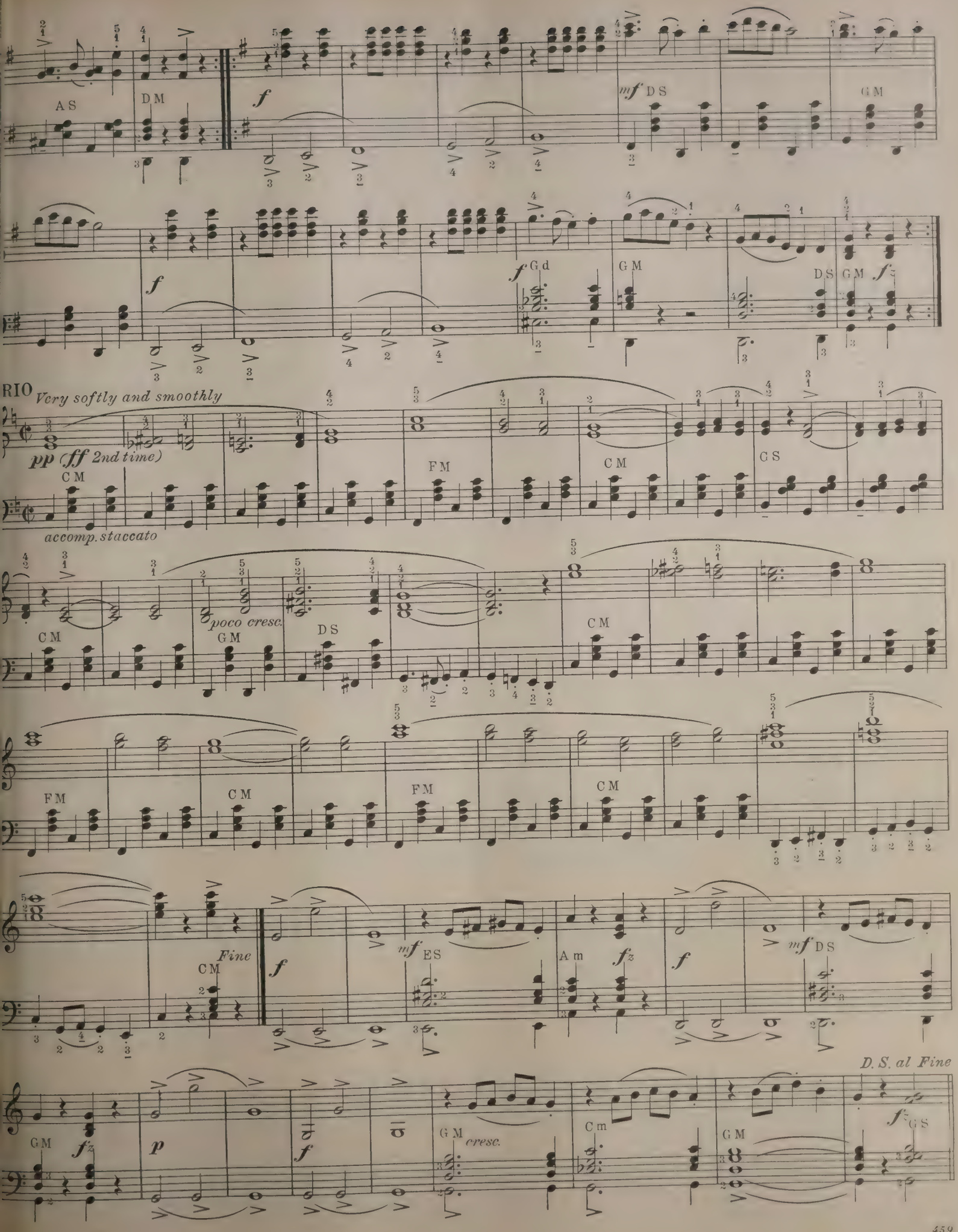
Tempo di Marcia M. M. ♩ = 120



SYMBOLS FOR THE BASS: M-Major, m-Minor, S-Seventh, and d-Diminished. The chords are written out in full, the single notes being ba tones. Underlined fingerings are for Counter Bass row.

Copyright 1938 by Theodore Presser Co.

British Copyright secu

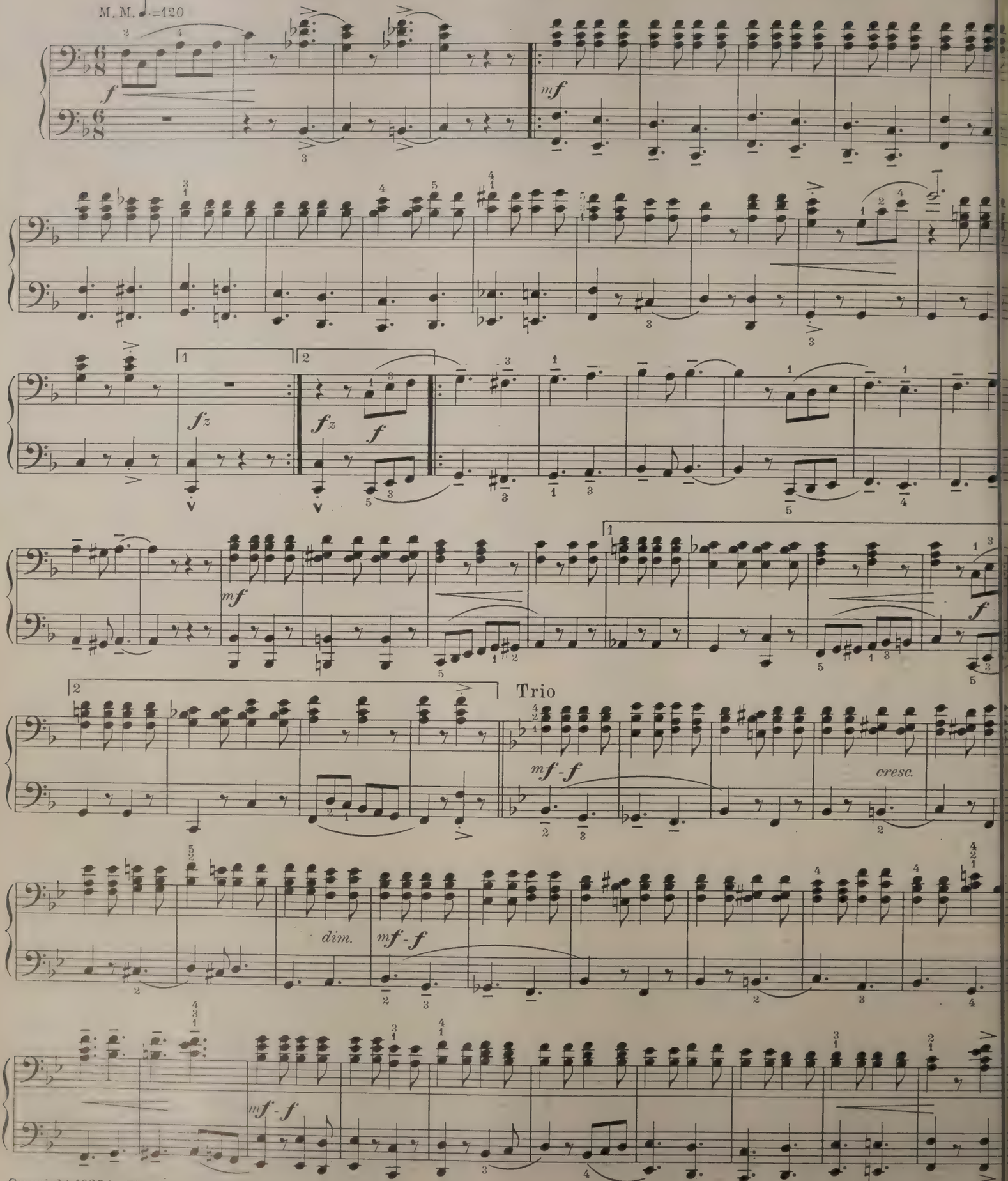

AS
DM
f
mf DS
GM
f
f Gd
GM
DS GM fz
RIO
Very softly and smoothly
pp (ff 2nd time)
CM
FM
CM
CS
accomp. staccato
CM
poco cresc.
GM
DS
CM
FM
CM
FM
CM
Fine
CM
f
mf ES
Am fz
f
mf DS
D.S. al Fine
GM fz
p
f
GM cresc.
Cm
GM
fz GS

LOYAL LEGIONS

MARCH

SECONDO

WILLIAM HOD



Copyright 1938 by Theodore Presser Co.

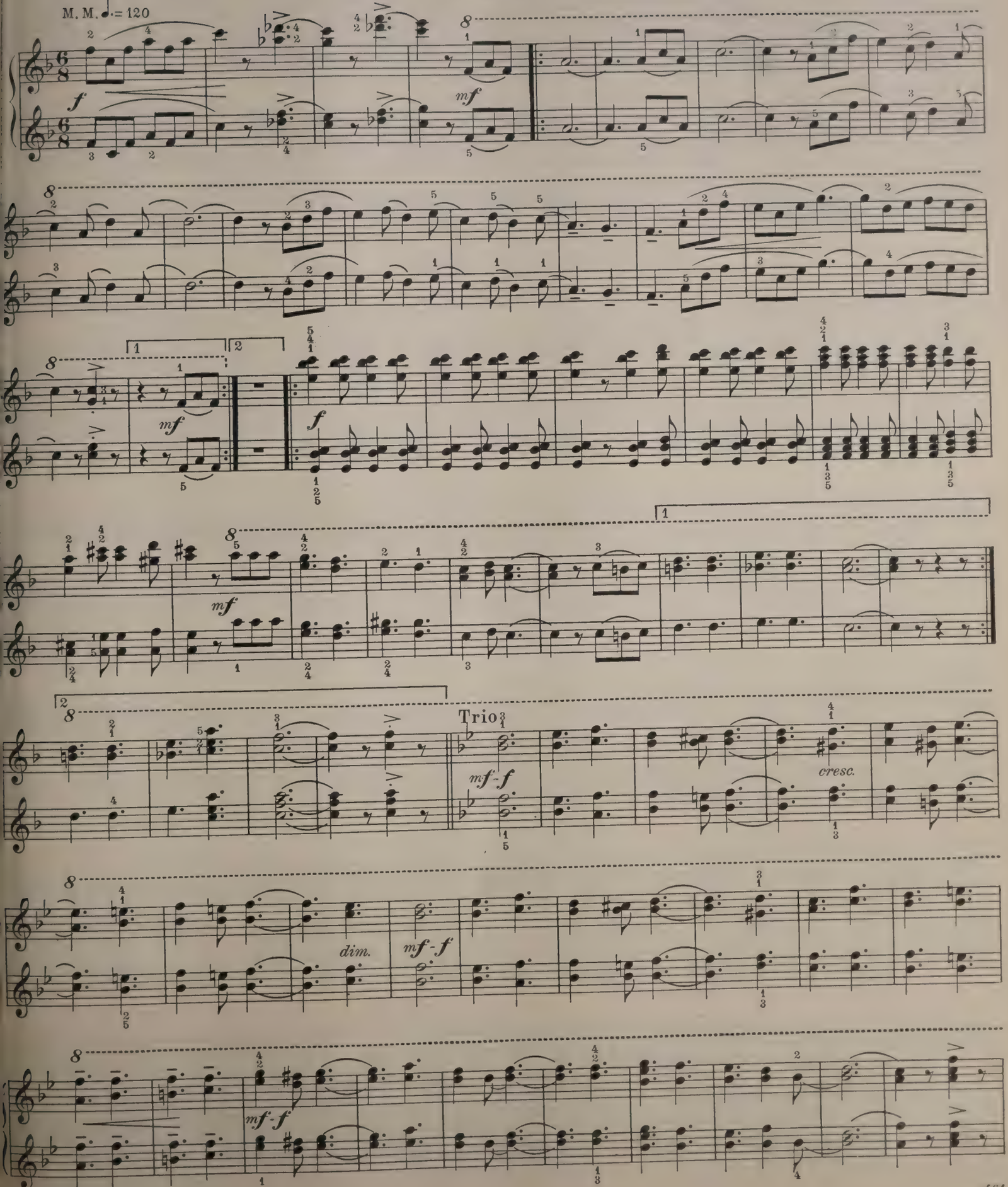
British Copyright secu

LOYAL LEGIONS

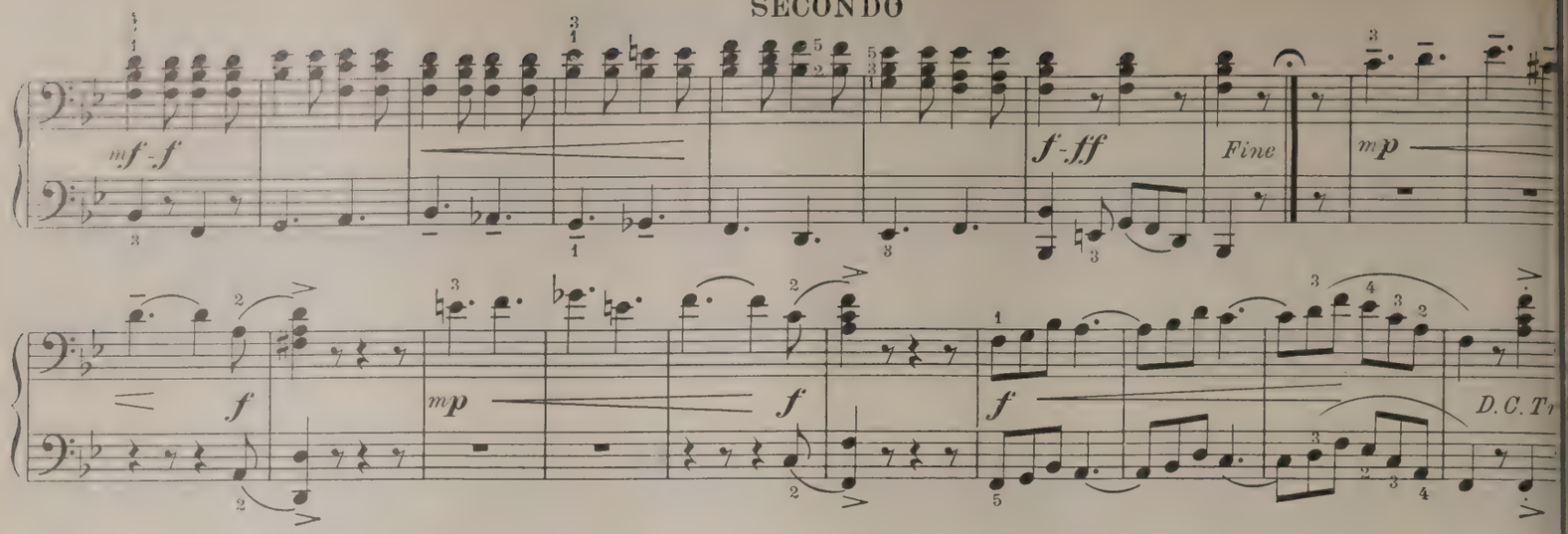
MARCH

PRIMO

WILLIAM HODSON



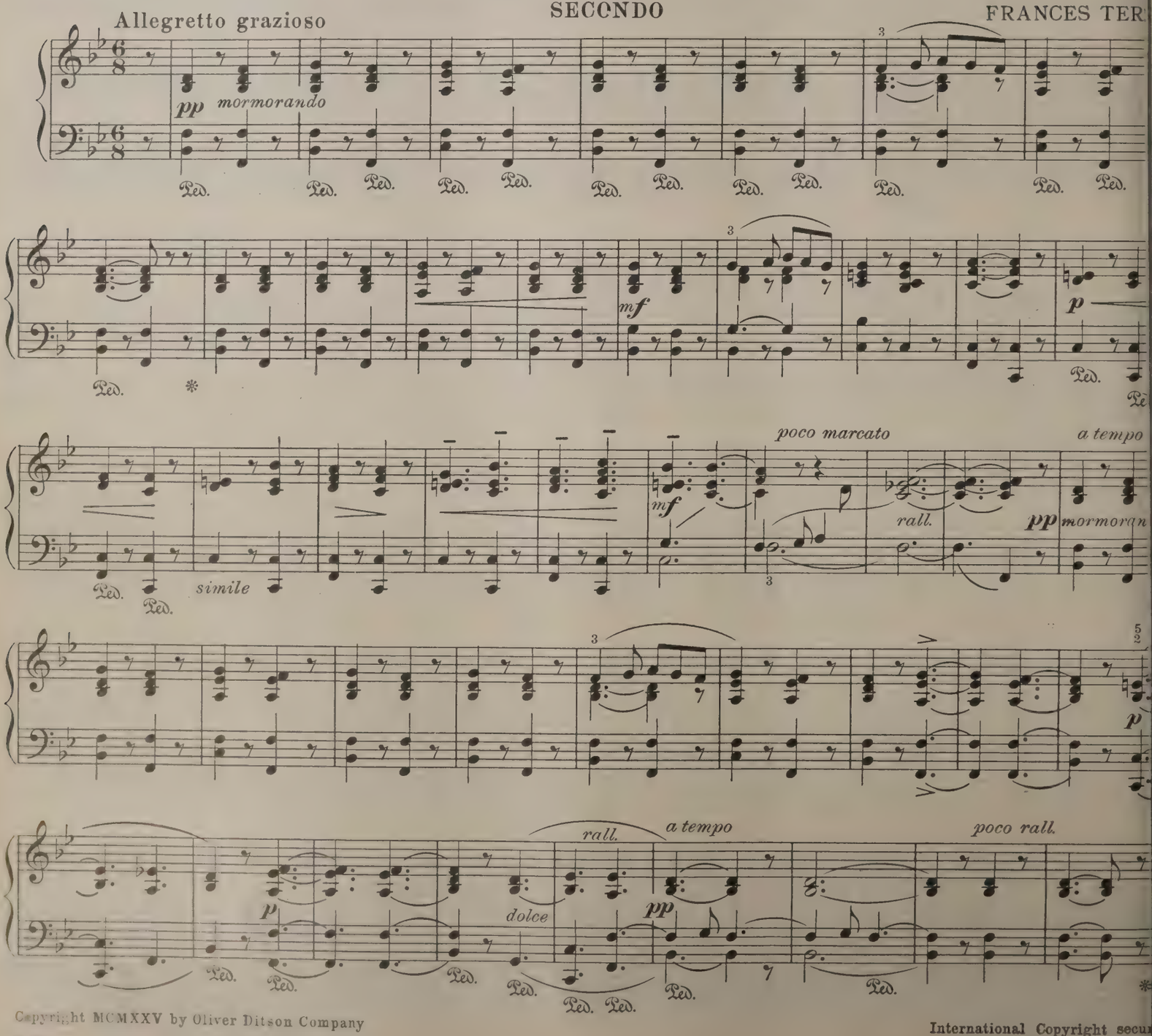
SECONDO



THE BEES' LULLABY

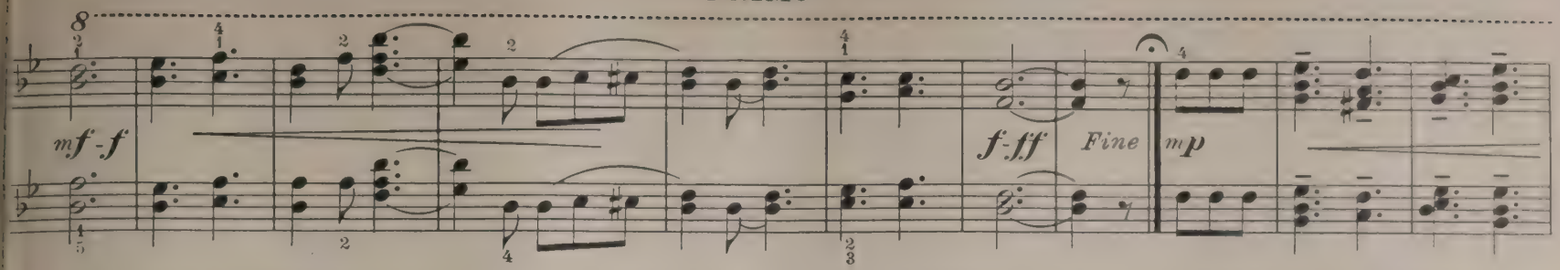
SECONDO

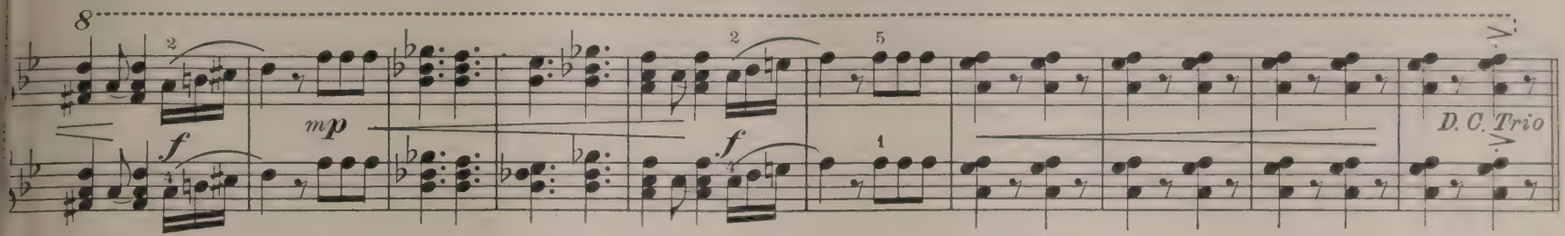
FRANCES TER



Copyright MCMXXV by Oliver Ditson Company

International Copyright secu



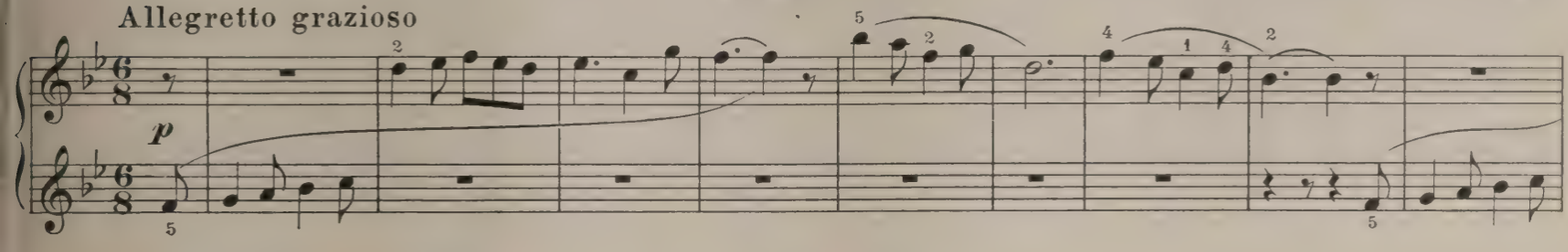


THE BEES' LULLABY

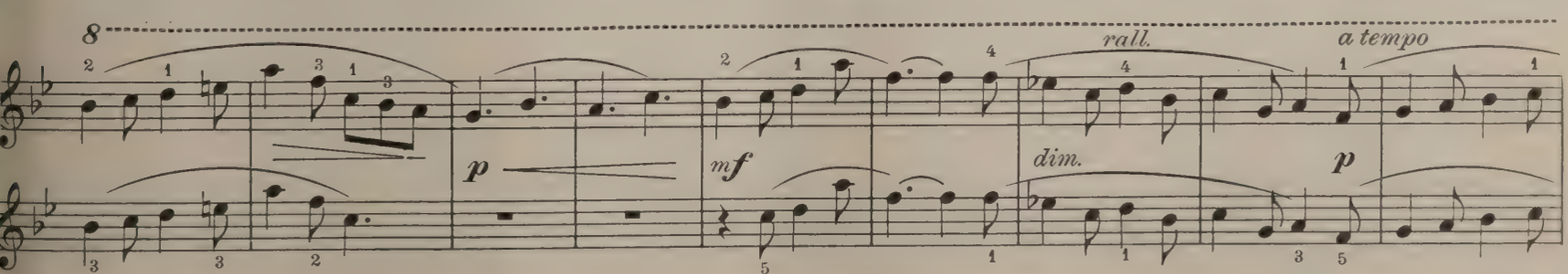
PRIMO

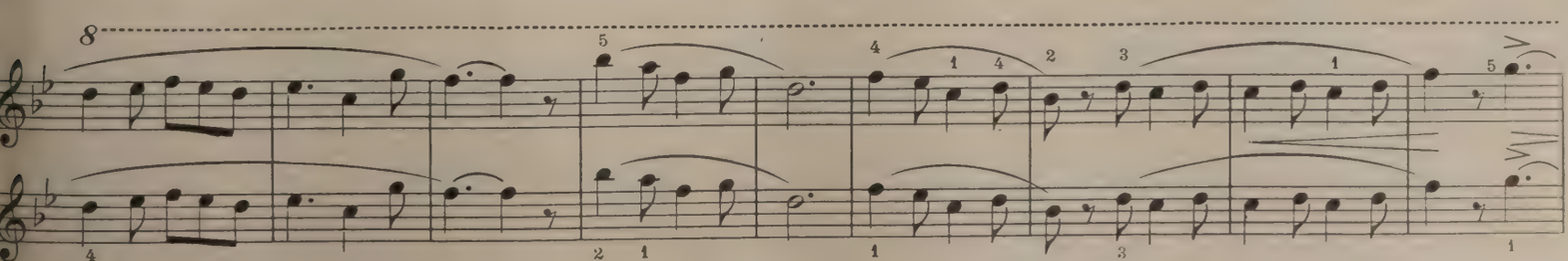
FRANCES TERRY

Allegretto grazioso











TAPS

MILITARY MARCH

H. ENGELMA
Arr. by Hugh G

Maestoso

BUGLE CALL
1st Trpt.

Piano
ad lib.

f

Tempo di Marcia M.M. ♩ = 120

r.h.

mf

1 2

sf

f mar

cresc.

ff

fffz

Copyright 1933 by Theodore Presser Co.

British Copyright secu
THE ETU

B♭ TRUMPET

Maestoso

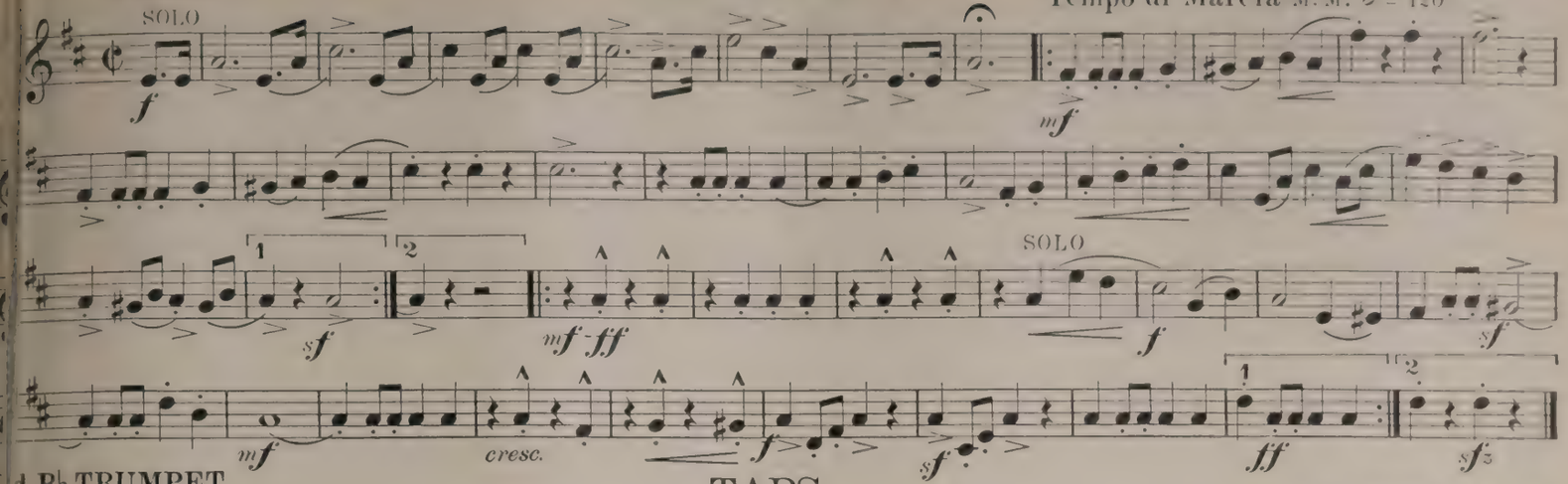
TAPS

MILITARY MARCH

H. ENGELMANN

SOLO

Tempo di Marcia M.M. ♩ = 120



d B♭ TRUMPET

Maestoso

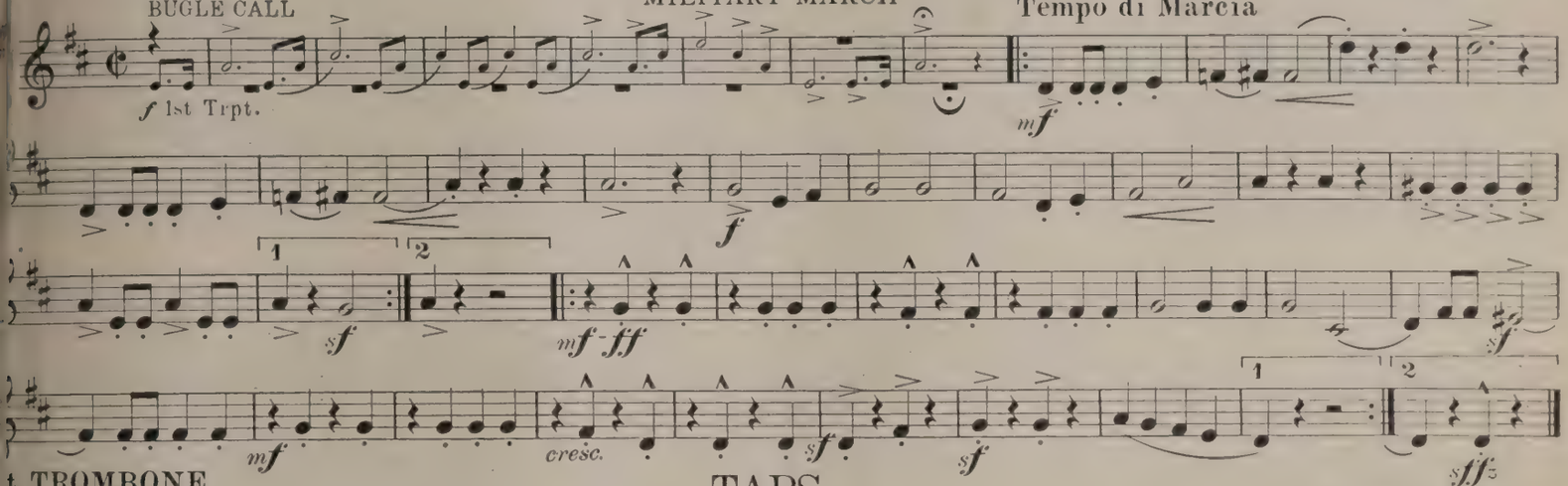
TAPS

MILITARY MARCH

H. ENGELMANN

BUGLE CALL

Tempo di Marcia



t TROMBONE

Maestoso

TAPS

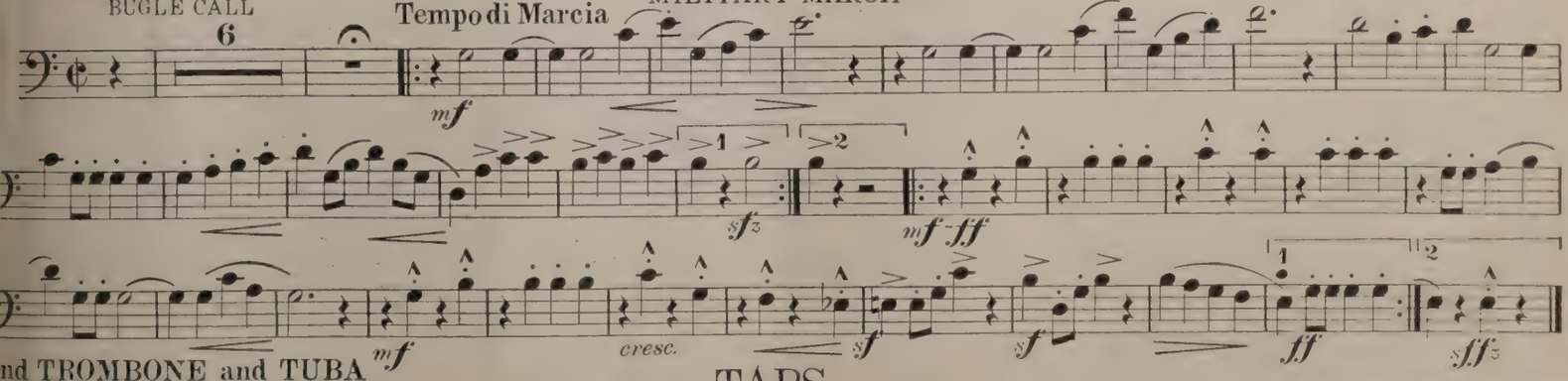
MILITARY MARCH

H. ENGELMANN

BUGLE CALL

6

Tempo di Marcia



nd TROMBONE and TUBA

Maestoso

TAPS

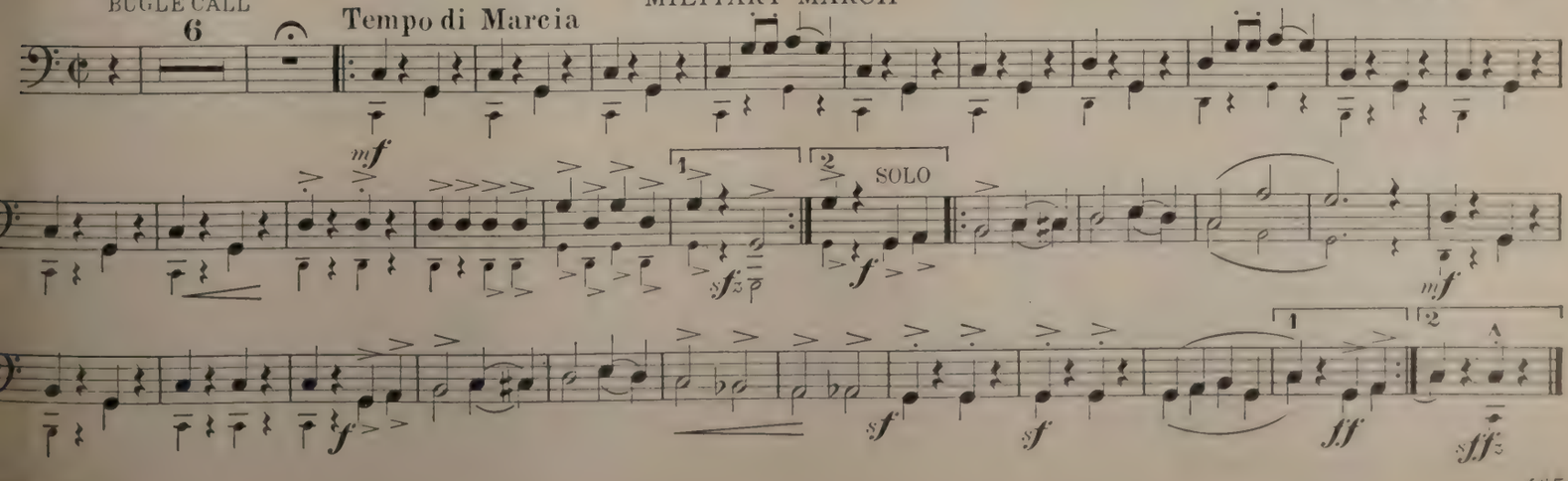
MILITARY MARCH

H. ENGELMANN

BUGLE CALL

6

Tempo di Marcia



IN FAR-AWAY JAPAN

Grade 1½.

MICHAEL AAR

Moderato M.M. ♩=84

p dolce ed. espressivo

In a ti-ny vil-lage that lies far a-cross the sea, Where the cher-ry blos-soms paint the sky and tree

p

There a Chin-ese war-rior met a maid-en of Ja- pan And so blos-somed their ro- mance.

Now she's all a- lone and won-ders what the end will be, Pit- y lit- tle poor San Toy!

pp

mf

But they soon were part-ed for the war Lords claimed each man, Wong, true son of Chi-na, He must fight a-gainst Ja- pan;

mf

D. S.

Copyright 1938 by Theodore Presser Co.

British Copyright secu

A WOODLAND STORY

Grade 2½.

EULA LINDFO

Fast and with lightness M.M. ♩=120

(Dance of the elves.)

pp

pp

mp *poco dim.*

(The elves scamper away and hide under bushes as two gnomes come up.)

Slower, bringing out the melody

(Gnomes talk to each other while sitting on stumps.)

f

Ped. simile

f

rit. e dim.

(Gnomes pass on.)

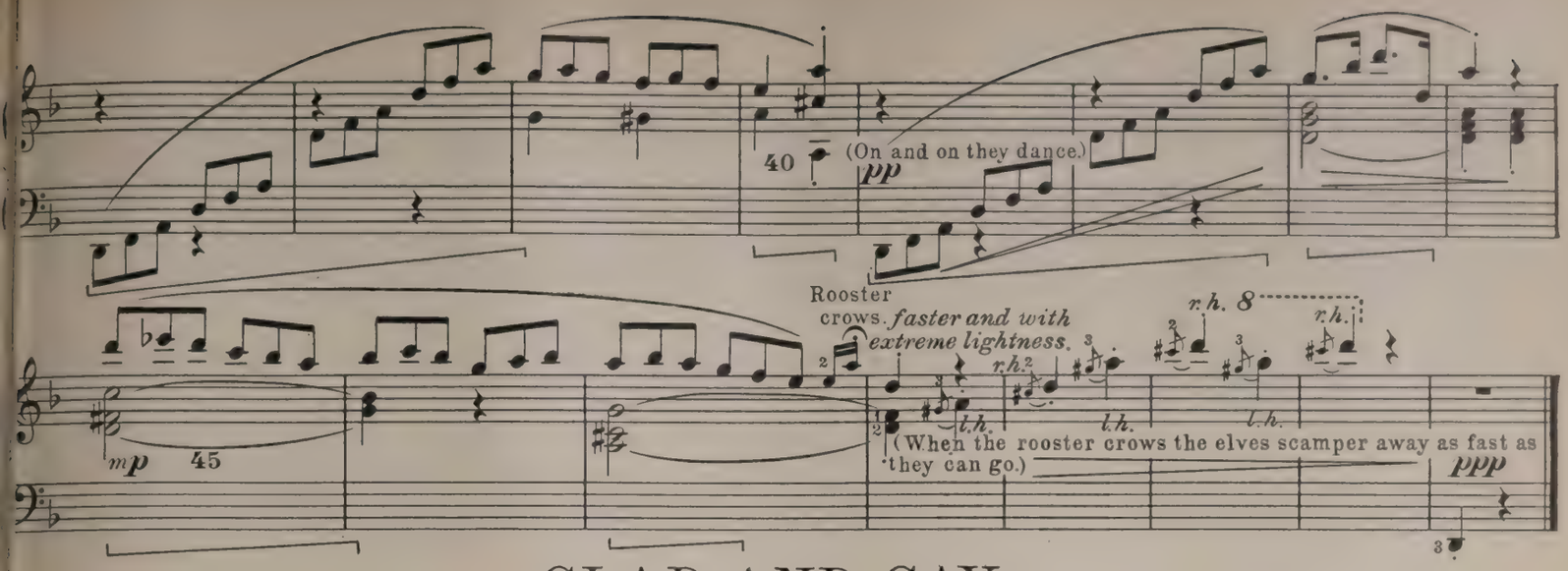
Ped. simile

Tempo I.

pp (The elves run out to finish their dance.)

Copyright 1938 by Theodore Presser Co.

British Copyright secure

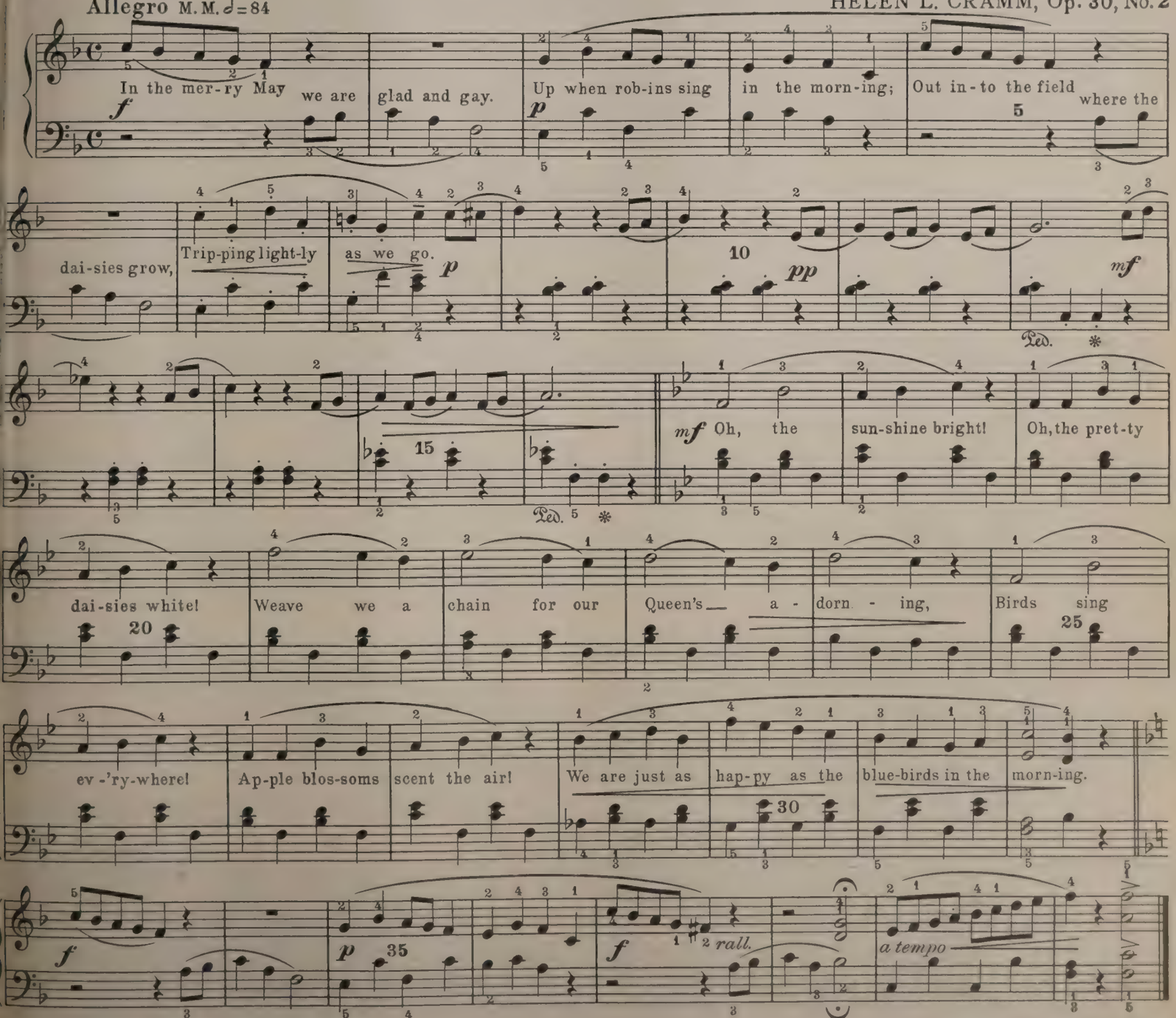


GLAD AND GAY

rade 1½.

Allegro M.M. ♩=84

HELEN L. CRAMM, Op. 30, No. 2



Copyright MCMXXII by Oliver Ditson Company

International Copyright secured

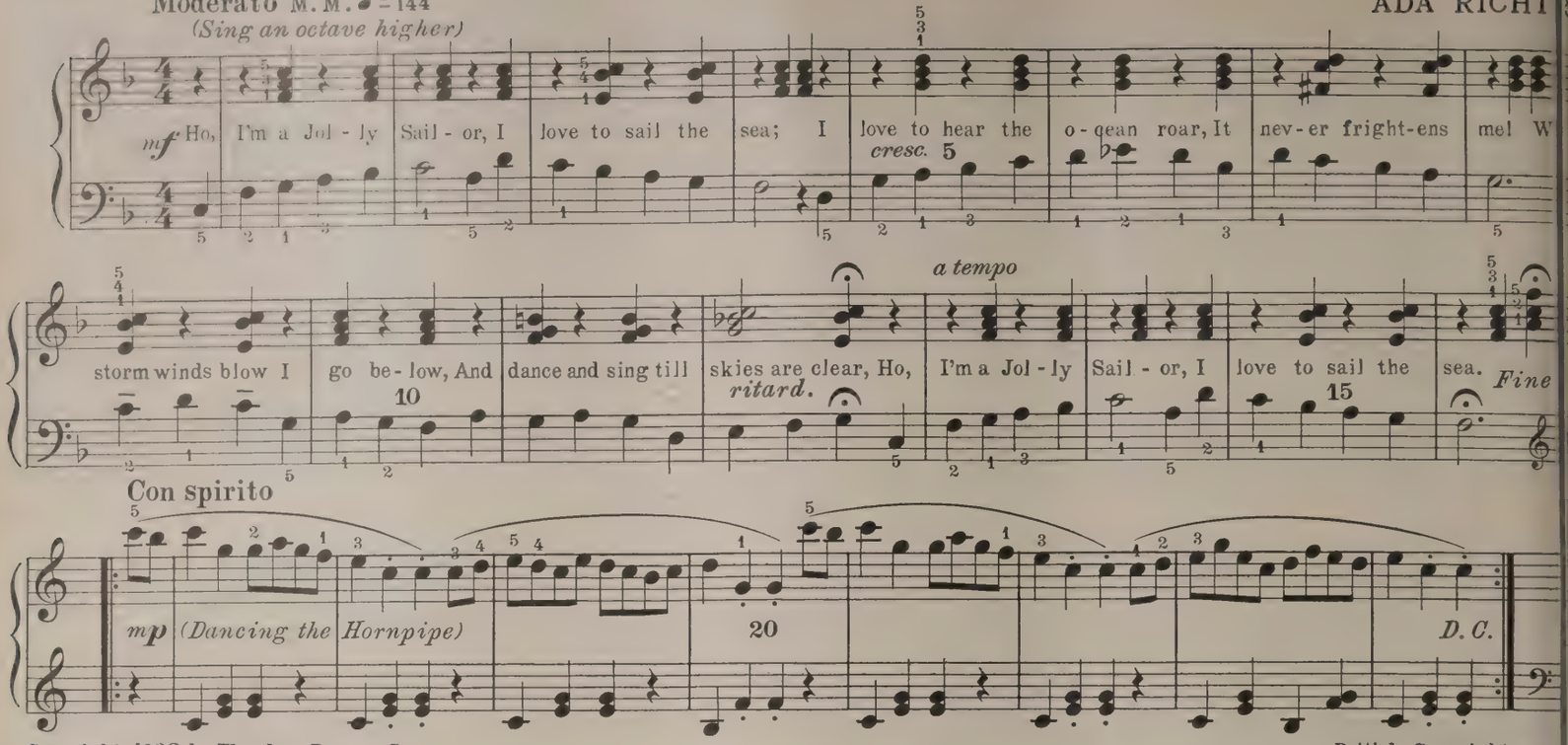
Grade 2.

JOLLY SAILOR

Moderato M.M. ♩ = 144

(Sing an octave higher)

ADA RICHT



Copyright 1938 by Theodore Presser Co.

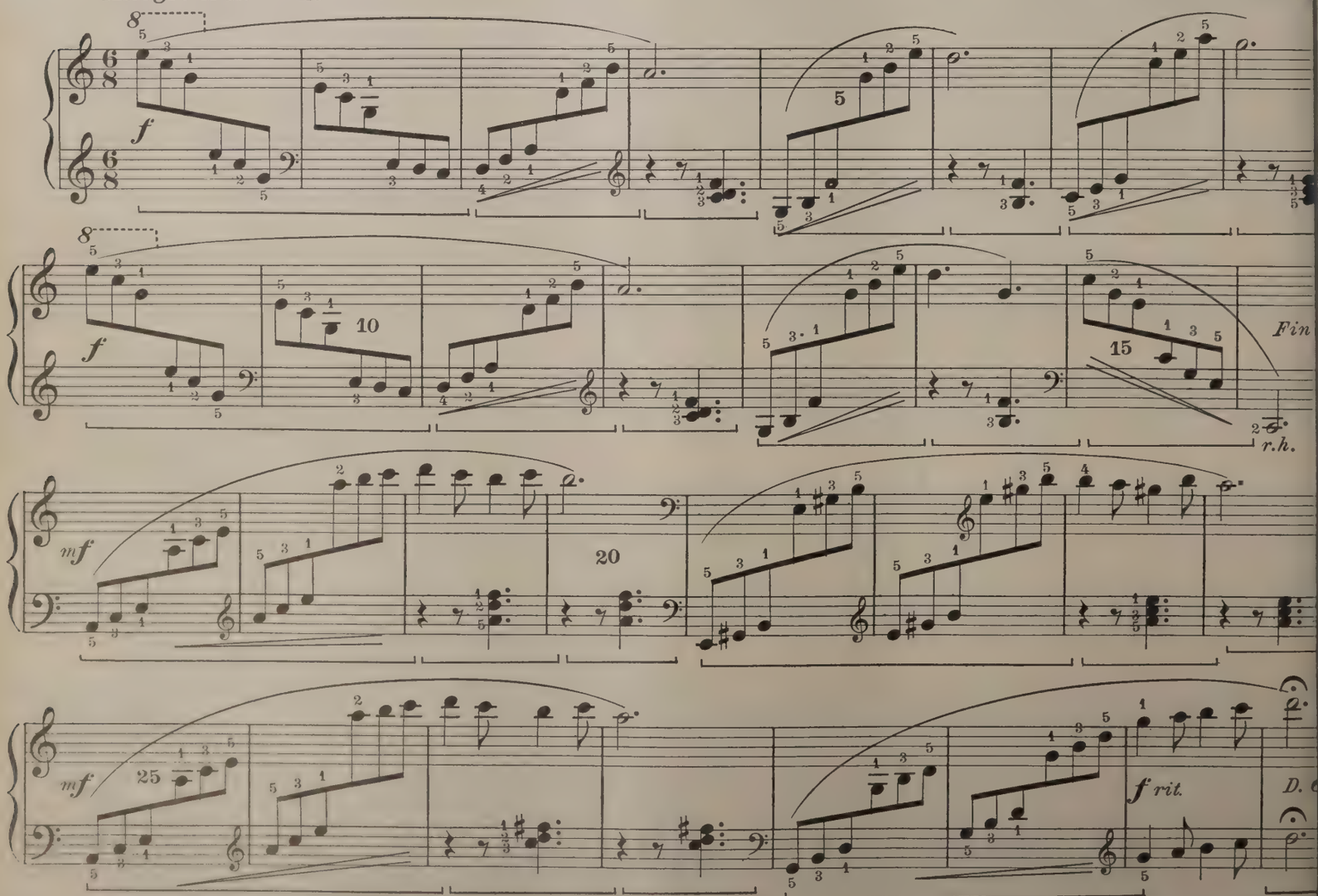
British Copyright secu

Grade 2.

TOBOGGAN RIDE

Allegro M.M. ♩. = 116

HUGH ARNOL



Copyright 1938 by Theodore Presser Co.

British Copyrigh secu

Social Dancing and Its Music

(*Continued from Page 432*)

y, started a line of waltz composers orth while. But the greatest was Strauss, Jr. Time was when nearly oncert of the orchestra of the late re Thomas closed with a Strauss And why not? The term, waltz, means "to turn"; hence it was al- "duet dance." Edouard Strauss in- the pace as

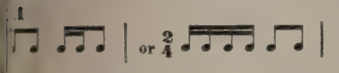
10

M. ♩. = 76

nna it has been slower; and in n (late '90's) much slower: Wit- *S-w-e-et D-r-e-e-e-a-m-l-a-a-nd Fay* ."

l that ilk. But we must leave the It had served its purpose; but it will ack; and then our young people will rouble. No more purposeless shuffling For a time the polka (of Bohemian was the companion of the waltz; s vogue was much shorter. In 1840, er, it was a stage sensation. Its naive yous step merged readily into the and it shows its traces in other . Its rhythm is,

1



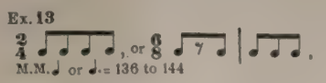
inlaender); and its pace is about,

c.12

I.M. ♩. = 108

polka mazurka has always had its , but chiefly in the ballet: see the pelia" of Delibes and "La Czarina" by ie. At the turn of the century, mas- ading as the *three step*, it had some e as a social dance; but to very poor c. Then came the *two step* which ed out almost everything else, includ- the waltz: the *two step*, which could anced to marches of the *Honeymoon* or to Sousa's marches, or to rag time ie *Georgia Camp Meeting* style. Rag is just syncopation. The *two step* sur- d for some time. Early in this century as supplanted by the *one step*, which, urn, really merged into the *fox trot;* there we are! And, as side issues, we had the *tango*, the *rhumba* and "what- " These latter are really not Spanish at they are of Gipsy origin, transplanted South America and later returned to n. Members of the Spanish aristocracy ot even allow their daughters to learn . To recapitulate: the *two step* started "shuffling" (two steps to either side, feet flat, the knees bent); the *three step* inued it; the *one step* shuffled forward back, in the manner of the *tango;* the *trot* continued with variations. And we but little farther on. The modern night seems to confine the shuffling to a very ed area. And the music? It has gone rag time to jazz, which is the same more so and with "sour" harmonies. thence to swing which is practically rovisation, and very much out of tune, at. And the rhythms: for the *one step,*

Ex. 13



for the fox trot,

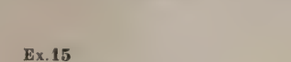
Ex. 14



and faster.

The *blues* have the pace of a very slow *fox trot;* and the *tango* moves to a rhythm of

Ex. 15



Our own choice, out of all social dancing, would be a rather *slow waltz.*

Ex 16

♩ = 63-69

to the music of Waldteufel (1837-1920).

No work of art (?), produced by a committee, ever attained permanence. In making the dances of to-day one fellow, not a musician, "picks out a tune with one finger"; another "harmonizes" this (save the mark!); and still another "scores" it. May we not hope for better things?

Volumes have been written about the ballet: The classical French ballet, with its toe dancing as exemplified by Elsler, Taglione and Genee, has relaxed somewhat in its restriction; the Russian ballet (Pavlowa) still flourishes, dramatic and picturesque. Various individualists — Isadora Duncan, Ruth St. Denis, and others—have developed styles and customs of their own; all pantomimic, of course. Personally, however, we do not care for the slapping about of overdeveloped bare feet; nor can we approve of falling into extraordinarily angular poses, and the making of hideous grimaces to the pounding of such drums as never were.

A part of America was slow in taking up dancing. In the early days of New England, it was frowned upon; and in some cases prohibited. In other parts of the country, it seems to have been imported as a matter of course. But in Revolutionary times, even in Boston, we find Gen. George Washington dancing for three hours with a certain Mrs. Greene. In Philadelphia, at the inauguration of Washington as President, a bevy of young society ladies danced before him a minuet, written and taught by one Duport, a French dancing teacher of the day.

And, as to our own knowledge of dancing, is it merely encyclopædic; or, as the law courts put it, can we "qualify as a witness"? In our own modest way, we think we can. We danced in our childhood; we studied with three generations of the same family of teachers in our native city; we studied with others; in our youth we played for ballroom dancing; we had some professional stage experience, besides conducting for stage dancing; moreover, we play a "mean saxophone."

* * * * *

Where Even the Servants Must Be Musical

In looking over the English newspapers one finds again and again, advertisements reading after this fashion:

"Wanted, a billing clerk, in a small town. One who can play the flute preferred." And from this printed cry of to-day for the proper mingling of the practical and artistic, one may turn to good old Mr. Pepy's famous diary, and see with what felicitation he records the engagement of a new servant who can take part in the music of the family by the upraising of a fine tenor voice!

HARMONY

Is Your Next Step

Towards Pre-eminence in Music

A practical knowledge of Harmony—the Grammar of Music—will immeasurably widen your musical horizon. It will open up many new and bigger opportunities to you—*a higher standing and recognition, and greatly increased financial returns from your work.*

Musical authorities and representative musical publications emphasize the necessity of a knowledge of Harmony in an adequate musical education.

Thousands of musicians and teachers have found the University Extension Conservatory Course in Harmony to be a real and highly profitable investment. The course has been prepared by authorities of world-wide recognition—Mr. Adolph Rosenbecker and Dr. Daniel Protheroe—and is given under the personal direction of highly qualified experts.

Each lesson is clear, thorough and correct; not the mere mechanical application of rules, but an interesting, intelligent and thoroughly practical method. A written examination on each lesson, in addition to ample original work throughout the course, will develop your knowledge and firmly fix the important principles in your mind.

Qualify for Higher Positions in Music

If you feel that you have gone as far as your present musical training will take you; if you are ambitious to make further progress, enjoy greater recognition, and increasing financial returns, then you owe it to yourself to find out what this great Musical Organization has to offer you. At a very small cost and with no interference with your regular work, you can quickly and easily qualify for higher and more profitable positions in the musical world. Our amazingly simple and easy Extension Method of teaching the higher branches of music has stood the test of 35 successful years and has made enthusiastic friends all over the world.

Send for Free Sample Lessons

We want you to know how interesting and valuable the training of the University Extension Conservatory will be to you. We want you to be the judge—without any risk or obligation whatever on your part.

Return the Coupon and we will send you a number of sample assignments of any of the Conservatory Courses in which you are interested, for your examination—ABSOLUTELY FREE.

These Sample Assignments will prove to you why University Extension Conservatory Courses have gained and held such a high place in the Musical world, and have meant so much in real money and recognition to so many ambitious musicians. Send for them today.

UNIVERSITY EXTENSION CONSERVATORY

1525 E. 53rd Street, Dept. A-120 Chicago, Ill.

SEND THIS COUPON TODAY

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-120
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

☐ Piano, Normal Course for teachers	☐ Trumpet	☐ Violin
☐ Piano, Course for Students	☐ Cornet	☐ Guitar
☐ Public School Music	☐ Voice	☐ Ear Training and Sight Singing
☐ Harmony	☐ History of Music	☐ Mandolin
☐ Adv. Composition	☐ Choral Conducting	☐ Saxophone
	☐ Clarinet	☐ Piano Accordion

Name.....Age.....

Street No.....

City.....State.....

How long have you taught Piano?.....How many pupils have you now?.....Do you hold a Teacher's Certificate.....

Have you studied Harmony?.....Would you like to earn the Degree of Bachelor of Music?.....



THE SINGER'S ETUDE

Edited for July by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



How to Test Forward Tone in Song and Speech

By CLEMENT ANTROBUS HARRIS

TO ANYONE ACQUAINTED with what may be called the vernacular of the singing school and the elocution class, the term, "forward tone" is a very familiar one. But it is not all teachers who can explain why the tone should be brought forward; and even if this be learned from a book, the student may not always be sure whether he is producing a forward tone or not. Hence, to some readers a word of explanation and an "acid test" of forward tone may be of service.

The pitch of a sound in the human voice is determined by the rate of vibration of the vocal cords in the larynx or "Adam's Apple." But at this point the sound is purely instrumental. That is to say, it has no vowel (unless the difference in *timbre* between one instrument and another can be called a vowel: a very interesting question which there is not space here to discuss). Vowels are formed entirely by the shape of the oral cavities.

A Common Error

ALL SOUNDS OF FIXED PITCH are produced by a vibrating column, not a rushing current, of air. Hence to argue, as is often done, that nasal tone is not produced in the nose because it is not produced by singing through the nose, is a fallacy. That it is not the result of singing through the nose is very easily proved by holding the nose between the fingers, while singing. No sound of definite pitch is produced by a current of air passing through a pipe. A flute player does not blow through his instrument, but across the column of air in it, thereby setting the column of air into vibration. Similarly, the wind from the bellows of an organ does not go through the pipes. Nasal tone is produced by so directing the current of air from the lungs that it sets the column of air in the nasal cavities into vibration. And just as, if we stop up one end of an organ pipe, the pitch will be lowered an octave and the tone become softer in quality; so if, while producing a nasal tone we hold the nose, we shall intensify the nasality. By bringing the voice forward we avoid this nasal quality.

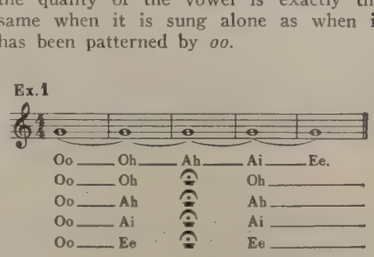
And there is another reason for a forward tone. The roof of the mouth, just behind the upper front teeth, is hard—indeed, its technical name is the "hard palate." Vibrating against this, the tone will be bright and resonant. But at the back, the roof of the mouth is much less resistant—it is technically called the "soft palate." Tone directed against this will be muffled and have no carrying power.

Now, fortunately for mankind, there is a vowel which cannot be produced at the back of the mouth. Consequently it cannot be sung with a nasal or blanketed tone. This is the very familiar *oo*. But care must be taken that the vowel sung is *oo* and not merely something rather like it. To produce a true *oo*, the lips must be formed into a funnel. I do not like to say that they must be pouted, but the expression gives a correct idea. You cannot smile and sing a true *oo* at the same time.

Nevertheless, *oo* has its serious disadvantages. It allows of little variation of tone, because it cannot be sounded very loudly. I have sometimes told choir boys that they might shout as loudly as they liked, if only they shouted to *oo!* Moreover, all languages contain many other vowels which must be as correctly pronounced as *oo*, if the words are to be intelligible. Some singers approximate all vowels to *oo*, because of its beauty of tone. But this is a great mistake; it is unnecessary and reduces every song to a mere *solfeggio*.

These disadvantages can be avoided and the advantages retained by learning to sing all vowels with the same placing of the voice as is necessary for the production of *oo*. The position of the tongue and shape of the lips will of course be different, but the resonance must be the same. And the best way in which to attain this sameness is to sing a prolonged note beginning with *oo* and gradually—*very* gradually—to change to each of the other vowels in turn. This may be done conveniently by taking the vowels in what may be called their natural ascending order; or to use a technically correct term, from gravity to acuteness. After this the pattern vowel may be changed to the desired one without any intermediate sounds. Then still later it should be sung without even *oo* before it, as represented by the vowels following the rests in the musical example below. In doing this, great care should be taken that the quality of the vowel is exactly the same when it is sung alone as when it has been patterned by *oo*.

Ex. 1



When each vowel has been mastered to a single note, it should be sung repeatedly to a short phrase. After this it should be sung to a whole *solfeggio*—say one by Concone. Owing to sameness of quality, the exact point of change from one vowel to another, as in the first exercise given above, should be almost imperceptible. I have made a choir of boys change from *oo* to *oh* and *ah* without knowing that they had done so, by telling them to sing *oo* with the mouth shaped like a pig's snout (the youthful mind likes graphic illustrations); then to make the mouth round, like that of a codfish, and then wide, like a flat fish.

An Infallible Test

AFTER GIVING HIMSELF the pattern tone, the student will soon acquire the power to detect any departure from forward production. Nevertheless, when a difficult passage is being practiced, the home student may at times feel some uncertainty as to whether his production is always as forward as it should be. And it is the main object of this article to give him the means of confidently reassuring himself.

All that need be done is to sing the passage, as to which there is doubt, and, while doing so, to hold the nose a moment, then release it, then hold and release again. If the production is purely forward throughout, this procedure will make no perceptible difference to the tone. If, on the other hand, a backward tone is being produced, the closing and opening of the nasal orifice will affect it at once, and very perceptibly: the tone will wobble between slightly nasal and very nasal.

"Why not hold the nose the whole time?" may be asked. The answer is, because if a slight nasality is present, it would in this case be uniform and might pass unnoticed by an inexperienced observer, whereas a repeated change from pure tone to nasality and the reverse is very noticeable indeed. Therefore, at first it is better to close and open the orifice two or three times. Later on, when confident differentiation between true and false tone has been acquired, the nose may be held for a whole passage. By doing this, the student will apply to himself a very severe test. If he can sing a long passage with the nose held, and without any nasal tone resulting, he may rest assured that his production is commendably forward. He will, of course, have to breathe through the mouth, instead of correctly through the organ provided for that purpose, but only temporarily.

On the Speaker's Rostrum

FORWARD TONE IS JUST AS NECESSARY in speech as in song, and for exactly the same reasons. A backward, throaty tone does not carry. It is also unpleasant and has the grave disadvantage of frequently causing catarrh. People sometimes wo[rry] why ministers of religion, who speak [much] or chiefly, one day a week, suffer so [little] from "clerical sore throat"; while ac[tors] who speak every night, and sometim[es] a matinee, much more rarely suffer [from] it. The reason is that the actor has le[arned] to speak in the front of the mouth, an[d the] cleric too often has not. Elocutionists [tell us] in the habit of telling their pupils to [look] at someone at the back of the hall in w[hom] they are speaking, and to direct [their] voices to that person. One of the [most] successful teachers of children I k[now] adopted another plan with the same [object] pose. She gave each child a small, [soft] ball, and told the child to throw the [ball] as far forward as possible, just at [the] moment of beginning to recite, and to [try] to make the voice follow the ball.

And the same test is applicable to sp[eech] as to song. Let the student read fir[st a] sentence or two and then a whole [page] with the nose closed. If the closing [does] not affect the tone, he may rest assu[red] that he is leaving the nasal cavities [and] the soft palate where, in singing and sp[eak]ing, they ought to be—among the un[em]ployed.

Forward production is as necessary f[or] a medical as from an artistic point of v[iew]. After a patient has paid his or her f[irst] visit to the great throat specialist, and [on] the last time (Heaven be thanked!), [the] doctor has told his victim to sing *ah,* [and] while he dips his little round brush—[like] a miniature sweep's broom—into some v[ery] distinctly astringent fluid and rams it d[own] his patient's throat, telling him to conti[nue] singing *ah;* and when he has prodde[d] about—after he has done all this, and [after] shaking his patient's hand—he will [tell] him to go to see Mr. So-and-So, the e[mi]nent elocutionist, who will teach him [to] speak in front of his mouth and not [at] the back of it. And so is the simplicity [of] great art acquired.

"Acting" the Song

By LESLIE E. DUNKIN

A SUCCESSFUL singer is an actor in melody. Almost anybody can hum a tune so that others can understand what it is. It requires, however, a sincere natural actor to sing the song so that others can hear and feel what it is.

The first thing to be done is for the singer to get entirely away from himself. He is not to sing himself and his personal feelings, no matter how real they may have been before starting his preparations. He is to sing the song and its real meaning for the listeners.

One of the best ways for the singer to forget himself is to become intensely interested in the song. The second step is to become familiar with the melody for the words of the song. Humming can be used at this point, or a repetition of the words, so they can be memorized at the sa[me] time. No singer can be a real actor, [unless] he has to make a special effort to th[ink] about the various notes in the melody [or] about any other part of the music its[elf]. The melody must have become alm[ost] second nature for the singer. This sa[me] should be true of the words to be us[ed]. They need to come from the singer's l[ips] without any special thought about th[em].

The third step is to become familiar w[ith] the background and spirit of the words [of] the song. They are more than so ma[ny] words to match the notes in the mus[ic]. These words have an important story [to] tell, or picture to present. What is [the] story of the song? From what point [of] view is this story being presented? Wh[at] is the purpose of the word picture? H[ow]

aluable for Reference!

HANDBOOK OF MUSICAL TERMS

By

Karl Wilson Gehrkens

Mus. Doc.

ternationally Known Educator and thority on the Terminology of Music

ued in the convenient Pocket Music dent Series, this compact handbook wers over 300 questions on terms used music, grouped for ready reference ler the following general classifications:

- Notation
- Performance
- Musical Elements
- Forms and Types of Composition
- Acoustics
- Instruments
- Voices
- Historical and Critical Terms
- Italian Equivalents for English Terms
- Reference Books

Price, 60 cents

OLIVER DITSON CO.

THEODORE PRESSER CO., *Distributors*

1712 Chestnut Street, Phila., Pa.

MUSIC ENGRAVING

ano, Band, Orchestra and Octavo work. We ecialize in book work; also engraved titles.

Send your mss. for estimate.

OTTO A. C. NULSEN

P. O. Box 774

4 Government Place Cincinnati, Ohio

TUNEFUL TWADDLE

He'll Catch Up

Neighbor: "Where is your brother, eddie?"

Freddie: "He's in the house playing a t. I finished first."—*Arcanum Bulletin.*

* * * * *

The Right One

"I must see Dr. Brown at once," said stranger.

"But, madam," said the maid, "Dr. own is a doctor of music, not a doctor medicine."

"Well," said the caller, "he should be e right doctor for me, because I'm suf- ing from an awful singing in my ears!"

* * * * *

Dad's Opportunity

Jones 2nd: "You are giving your daugh- a musical education, aren't you?"

Jones 3rd: "Well, I can't say that ex- tly, but I am paying for one."

* * * * *

Strike Up the Band

Madge—"Why do you prefer Wagner?"

Marjorie—"Because he composes about e only kind of music one can hear above e conversation."—*Troy Times-Record.*

* * * * *

Not Alone in That

"Does this village boast of a choral so- ty?" inquired the new resident.

"Well," said the postmaster. "I can't just y that we boast of it. We just suffer in ence like."—*Christian Science Monitor.*

* * * * *

Perfect Alibi

Polly Podger: "Why do you always and at the door when your wife is ging?"

Artful Dodger: "So's the neighbors n't think I'm hitting her."—Ireland's wn.

is the actor trying to gain that purpose through the words of the song? These, and many similar questions with their answers, will help to open the complete picture of the song to the singer.

The fourth step is for the singer to think himself into the background and spirit of the words. For the time being, he will cease to be himself. He will be the main character or spirit of the song. This effort should completely remove him from himself. To do this will wipe out the last vestige of self-consciousness. Mechanical formality will be removed. He will try to forget even that he is a singer, to sing a certain group of words to certain notes.

The singer is now ready to be a real natural actor. He is acting the words of the song in the melody. The mechanical and well trained singer has become a vital throbbing actor presenting the drama of the song. This is not done by movements and actions. It is accomplished by the singer's voice. His voice is not singing a melody, nor is it speaking so many words to music. The singer has become a voice actor, presenting the thought of the song in its original background and spirit. In this way, the trained singer becomes the desired artist.

How *The Lost Chord* Came to be Composed

By R. S. WELSH

THE DRAMATIC circumstances under which Sir Arthur Sullivan came to compose *The Lost Chord,* perhaps one of the most popular songs of the last century, will no doubt deepen its value and significance for the many who have come to know and love it.

In 1876 Sullivan's brother Fred, to whom he was deeply attached, fell ill, and lingered for three weeks before he died. During those three weeks Arthur kept a ceaseless vigil, night and day, at the bedside of his failing brother. One night, when the end was drawing near, he came across some verses of Adelaide Proctor's which several years before he had tried to set to music, but without much satisfaction to himself. In the stillness of that night, with a vision of the inevitability of Death and Eternity before his mind, he softly repeated the words to himself:

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys;
I know not what I was playing
Or what I was dreaming then,
But I struck one chord of music,
Like the sound of a great Amen.

It flooded the crimson twilight
Like the close of an Angel's Psalm,
And it lay on my fevered spirit
With a touch of infinite calm.
It quieted pain and sorrow
Like love overcoming strife,
It seemed the harmonious echo
From our discordant life.

It linked all perplexed meanings
Into one perfect peace,
It trembled away into silence
As if it were loth to cease;
I have sought, but I seek it vainly,
That one lost chord divine,
Which came from the soul of the organ,
And enter'd into mine.

It may be that Death's bright Angel
Will speak in that chord again;
It may be that only in Heav'n
I shall hear that grand Amen.

As if the words struck a magical note in the composer's soul, his creative genius responded with freedom and spontaneity; and immediately his inner vision conceived their musical equivalent. Taking up an odd piece of music paper, he traced out the melody which seemed, like the poem, to lie on his fevered spirit with a touch of infinite calm. Even if in the cold light of day it were to prove but an idle dream born of a strained mind awaiting the dread approach of Death, it at least would help to charm away the slow hours of waiting.

And so the pen of the master was not laid down until the score of *The Lost Chord* was complete. Its appeal was soon realized by the publishers to whom it was sent, and within a short time it rose to heights of fame of which Sullivan had not dreamed when composing it.

Getting Rid of the Tremolo

By NEIL BOARDMAN

STUDENTS OF SINGING, whose voices lie in the lower ranges, as well as those sopranos known as "dramatic," are more often than not pestered by that involuntary quivering of the vocal chords which produces the highly undesirable tremolo. And Clara Cluck, of Silly Symphony fame, is the only prima donna of the modern musical world who can get by with that doubtful vocal ornament.

The tremolo occurs when too much air is released from the lungs at one time, thus causing the vocal chords to *shake* rather than to *vibrate.* Weakness of the muscles in the diaphragm, as well as the inability properly to control them, is often responsible for this fault, especially in the beginner. Sometimes, however, the tremolo remains even after the muscles have been strengthened and put under control by the proper physical exercise. When this happens, the following vocal exercise will prove effective.

Practice with the pure tone—that is, the "boy soprano" tone, without overtones. Beginning with one of the vowels, an octave above middle C, slowly descend the diatonic scale, to middle C. Of necessity, the tone will sound unfinished; the fact that it does so is proof that the exercise is being done correctly. Care should of course be taken to keep the voice on perfect pitch.

By beginning on a descending scale, the singer is more apt to get the idea of the practice; after that, he may ascend, and vary the exercise as he sees fit, using all the vowels. One for whom the tremolo is a serious problem ought to dispense with all other practice for a few days, or even a week; and after returning to normal singing, he will find it useful to employ the pure tone whenever he strikes a note particularly susceptible to tremolo production.

Besides helping the student to get rid of a nasty vocal habit, this exercise will lead to a clean attack in all his singing.

* * * * *

"Negro songs are music and jazz is not."—Pietro Mascagni.



NEW YORK'S MOST EXCLUSIVE HOTEL RESIDENCE FOR YOUNG WOMEN

IF YOU ARE SEEKING A CAREER IN NEW YORK, surround yourself with The Barbizon's abundant incentives for success. Home of Literary, Drama and College Clubs. Music and Art Studios. Library. Recitals and Lectures daily. Swimming Pool, Squash Courts, Sun Deck, Gymnasium, and Terraces. 700 rooms, each with a radio.

•

Tariff: From $2.50 per day—$12 per week
Write for descriptive booklet "ET"

The Barbizon
LEXINGTON AVE., at 63rd ST.
NEW YORK CITY



VOICE

Improvement Guaranteed

We build, strengthen the vocal organs—not with singing lessons—but by fundamentally sound and scientifically correct *silent exercises* . . and absolutely *guarantee* to improve any singing or speaking voice or money refunded . . . Write for wonderful voice book—sent free. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 unless signed by parent.

PERFECT VOICE INSTITUTE, Studio C-558
64 E. Lake St., Chicago

HARMONY BY MAIL

A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.

Small monthly payments. Send for particulars. Music composed to your words.

HARRY WOOLER

1116 Elmwood Ave. Buffalo, N. Y.

INCREASE YOUR INCOME!

Easily—Substantially—Pleasantly

— Take Subscriptions for —

THE ETUDE MUSIC MAGAZINE

— *Write for particulars* —

A712 CHESTNUT ST. PHILADELPHIA, PA.

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Harold A. Richey, Dean, Spartanburg, S. C.

KNOX CONSERVATORY OF MUSIC
Galesburg, Illinois
Catalog Free John Winter Thompson, Dir.

NORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, and Dramatic Art. Esther C. Benson, M.M., President Mus City, Mont.

SHENANDOAH CONSERVATORY OF MUSIC
Courses leading to the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia.



THE ORGANIST'S ETUDE



It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself

The Organist as Salesman of Proper Music Service

By HENRY C. HAMILTON

WITHOUT DOUBT ALL ORGANISTS have, at some time or other, questioned whether their playing is appreciated. They feel that the apparent indifference of the Sunday congregation is something to endure, but not to inspire. The genuine pearls of organ literature, are considered lost, trodden under foot, metaphorically speaking, as they are cast before—well, we know what we would like to call some hearers. And the paste jewels, in the form of sugary inanities, played on "fancy" stops, by inferior organists, "go over big" with the shallow minded. Yet, after many years at the console, if the organist be open minded, fair, and above all, human, he must admit there are two sides to this, as to every other question.

First, he will realize that, while he may be a specialist in his chosen line, yet the most of the great public are not in his class. Even with the immense field now covered by broadcasting, still the vast majority of people are not yet, as a whole, musically minded—in the highest sense. While it is true that the classics may now be heard daily over the air, the indubitable fact remains that the great multitude do not tune in here. The less admirable type of music, if indeed it deserves the name of music at all, smites the ear wherever we turn, even in homes of supposed culture. Young people, at the most impressionable time of life, are being fed six days a week—sometimes seven—on froth and husks. Many of them are as ignorant of real music as a Hottentot. And their elders are little better. Pep has been exalted as the watchword of the present day; to be dull is to be more shunned than any sin in the Decalogue.

What of the Congregation?

WHEN THESE PEOPLE attend church, what will be their attitude toward the music heard there? Will they be tired of the week's whirl and gladly listen to something different? Or will the virus of unrest, injected for six days make the less "peppy" music of the sanctuary seem unspeakably boresome?

Now dullness is not a synonym for virtue, any more than black clothes spell Christianity. But so long as we are in the flesh, even the most brilliant minds are not continually producing master works. Genius itself has been known to nod at times; to deny this would be fetichism, not loyalty. And from even acknowledged master works the organist can profitably expend considerable time and thought in sifting—for church purposes. A fine toothed comb, and even a pruning knife, are often advisable, too; though purists may recoil here with horror. However, the organist of reflection, one who truly wishes to promote the cause of good music, will sooner or later come to this wise and also charitable conclusion, that music was made for man, much more than man for music.

A very large number of people will respond to good music, if the organist will bear in mind a few important facts. First, the public attitude. When a salesman approaches a prospective customer, he, if wise, first "sizes up" the buyer to be. Character reading should be classed as one of the fine arts—and it is the one least frequently mastered. To interest the customer is the first care of the merchant. Often an article, not consciously desired in the first place, is eventually bought—why? Use your powers of observation; or recall some canvasser; and you have the answer.

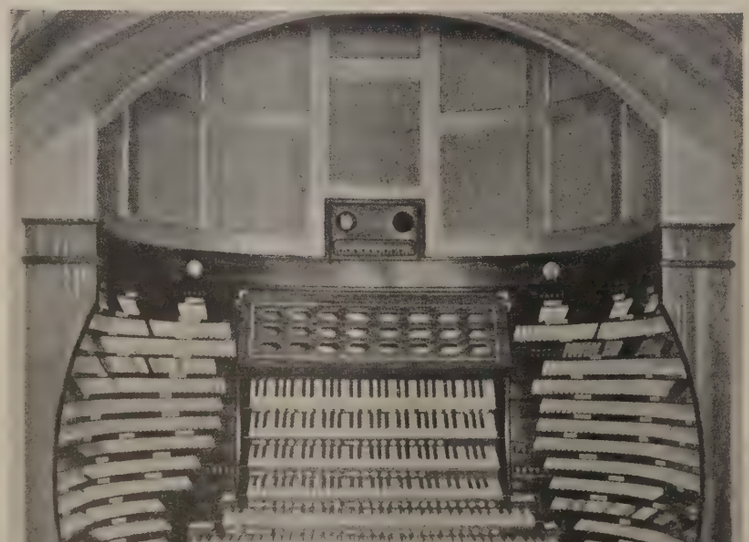
Now the organist is, shall we say, a salesman? The spirit of the missionary lives in most of us, in a variety of forms. We wish to see others embrace our standards. And this is particularly true when we consider purveyors of the fine arts; for one's mental and spiritual output is not so easily grasped as a peck of potatoes or a side of bacon. The organist must be prepared to meet the people along the lines of the fairly obvious.

The Field Is Large

IT IS TO THIS LARGE CLASS of listeners that we, as organists, are giving of our best, Sunday after Sunday. What do the people care for the classics—as such? To them Mozart and Beethoven are only names, whereas Babe Ruth and Max Baer—everybody knows of them. From some jazzy orchestra, from some baseball or prize fight broadcast, from some announcer extolling the merits of this or that tooth paste or tobacco, from things least calculated to put the listener in a spiritual or even receptive mood, a number turn out to church. With the echoes of that just recently heard still in their ears, they take a pew, in their Sunday best.

The organist is playing. Does he interest them? Nine times out of ten he does not. Some players—the most reprehensible class—seem just to mark time for a couple of minutes, till the preacher appears. Others, to please the crowd, lower the standard of legitimate organ playing by transcriptions ofttimes worse than the original. Then there are the stodgy ones; they form a class that aim to preserve dignity by a type of playing uniformly drab.

But there is another class, those who sincerely wish to raise the standard of appreciation. Unfortunately they do much to kill their own objective. This last ty organist is usually a well trained, meaning individual; but, alas, not al gifted with human understanding and pathy. He has studied the master works has passed his examinations creditably interpretations may be, traditionally, most approved. He is an able executan one could gainsay his adequate tec And yet he is not fostering a greater for good music among his hearers; under his ministrations, the popularit the organ, as an instrument, is not creasing.



Console of the great organ in the Municipal Auditorium of Atlantic City, New Jersey, designed by Senator Emerson L. Richards. It and the great organ in the Wanamaker Store of Philadelphia rank as the largest two organs in the world.

The One Composer Disciple

PERHAPS HE IS A BACH ENTHUSIAST, he would gladly see all become even a is. More than that, he determines they do so. And so, Sunday after Sunday, diet is Bach. To him it has become a of religion. Bach is preëminently the poser for the organ, so Bach it must will be. The contrapuntal pills of the master are the only things which he, Doc., will prescribe for those musi halt, lame and blind. With what res Perhaps he finds it discreet, in cours time, to accept another situation. He le behind him few converts, and still fe regrets, but hopes that where he is g the people will be more musical.

Now, Bach needs no defense; his gr ness has not been fully summarized yet. But the genius of Bach reveals it in more than one way, and organists sh not remain blind to the fact. Contrapu music is admittedly the most puzzling a novice to follow; and yet it is the la and more complicated works of this na we hear from organists who specializ the old Cantor of Leipzig.

Then, too, as most of us have some h or peculiarity, even genius is not imm A composer will at times, consciously not, repeat himself, either in a mel phrase or some harmonic progression. Bach's organ writing shows certain m nerisms, which become apparent sooner later. Why do we not hear Bach in other more genial moods—the *Air for the String; My Heart Ever Faithful;* an cerpt from the "Christmas Oratorio"; some of the exquisitely dainty bits from several suites?

Or the organist may be a worshipper Mendelssohn or Guilmant, two more re masters of organ literature with a ticular taste for the sonata form. Both classic models and in high repute am the discerning. But the sonata as a wh even as the prelude and fugue, invites crimination. There is much that the hearer will not understand; though, if played, he will put up with the obscure dry parts for the sake of some delici sweetmeats of melody which serve a cooling draught in the desert.

Or again, the player may incline to more modern school—perhaps the ultr which seems to ignore melody. Some o may be interesting to study, for those like puzzles in sound. But who goes church to study? The great majority there to "take in" the music—if they

th brings us to the practical issue: we present to the people things standaccording to the best canons of art, and e same time acceptable to the great ught?

Rewards to the Faithful

IT CAN AND IS BEING DONE, by those nists who have recognized the probstudied the human viewpoint, and enl sympathetically, into the attitude of unversed multitude.

ow the first human reaction to music is ugh rhythm; in fact, a sense of time is found to be stronger than the ear's inct for tune. The wise organist will not by music which has pulse; indeed he give the matter more than a passing ght; for the organ lacks natural accent, rolific source of the lifeless playing often rd in church.

ut, while rhythm is fundamental, the an's most immediate appeal is, in a very sense, through tone color. This is apent at once, and even the most obtuse ner may be captivated, if only motarily, by a pretty sounding stop. Varied istration, however, minus worth while s, is not to be commended; such a sceding being the refuge of the dilette. But now, entering the realm of mel, plus harmonic dress and effective istration, we have unlocked a gateway ough which all, save the tone deaf, may er into wider and still wider appreciaThe world has not grown tired of melody —except in the case of a few ultrasophisticates; and we suspect even they have their favorite "tunes." Now, since melody carries this universal appeal, why not every organist institute a hunt for still more tunes? It proves a fascinating occupation, and no bloodshed attaches to the hunt. While many protest that they wish to hear only those tunes which are already familiar, it is no less true that multitudes eagerly drink in everything that is different.

Where Hidden Treasures Lie

AND THERE ARE MELODIC MINES in existence, scarcely tapped; melodies merry as sunshine, haunting as moonlight, unfathomable in charm. Many of Handel's arias, in his scarcely known oratorios, are well worth arrangement as organ solos. The symphonies and string quartets of Haydn, Mozart, Mendelssohn and Schubert overflow with melodies, particularly in the shorter movements. Many of these, in their entirety, are scarcely suitable for church purposes, but the development sections may, with care, be omitted. This shortening need not do violence to the composition; indeed, quite a few classics, judiciously abbreviated, will gain popularity more quickly than if presented with all the middle sections and repeats. (We are here considering the church service more than the concert room.) Yet this is but the fringe. The reflective organist will think of many other avenues in which to pursue his quest.

(*Continued in the next issue of* THE ETUDE.)

To Get the Most From A Choir

By DAVID R. ADAMSON

THE AVERAGE CHOIR may be anything, from a scant dozen singers with more or less of instrumental pport to a half hundred well organized d highly trained singers with intelligent d adequate leadership. But, in almost ery case, the group is capable of produc more gratifying results, and here is the cret.

"Dear Old Father Bach" once remarked, obably with a twinkle in his eye, and may in both of them, that, to be a good orist, all that is necessary is "to play the ght note, at the right time, in the right ay." Easy, is it not? But that is all there to it. And directing a choir is just as mple. All one has to do is to "Know what wants to do," to "Want to do the correct ing," and to "Make it perfectly clear to choir just what he wants to do."

Three R's of Rehearsals

ET US CONSIDER these three points in rerse order.

"Make it perfectly clear to the choir just hat is wanted to be done." Most of us ke it for granted that we do this and are ite surprised when some of the singers, r from following the explanation of some e point, are not even quite sure as to hich page has been under discussion.

Take very little—or less—for granted. The intelligence of the choir may be up standard, but their concentration on the roblem in hand is apt to be subnormal. hether the difficulty be a matter of pitch, time values, of tone quality, or of attack, ncentrate on that one thing and so exain it that the untrained member can unrstand both you and it. To make a casual ference to a desired *crescendo* does but tle good; but, let the choir be shown on hat note to begin, and on which note the imax shall be reached, and the chances e that a satisfactory *crescendo* will be hieved.

Then, too, apart from the technical problems, it is good policy to let the choir know just what is wanted to be done. If the anthem has some particular bearing on the service, or must be ready for some particular date, or is so topical that the words must be clearly understood; tell this to the choir, with emphasis. It will function more intelligently. If the choirmaster will work on the assumption that the members are not mind readers, and that they will know his wishes only as he makes them clearly known, and that some time will be required for them to become familiar with his wishes and to learn to carry them out; all will be well, or at least better than it was.

More Rungs in the Ladder to Olympus

AND NOW TO THAT SECOND POINT: "Want to do the correct thing." This ties in so closely with the director's training and wishes, that we will not make so bold as to offer advice. To be a leader at all, the choir director must have his own ideas and stick to them. To be worthy to be a leader, these ideas must be, in the main, correct.

Here we come to that third point in our reversed order: "Know what you want to do." Just what do you wish to accomplish in the first anthem to be rehearsed tonight? Will it be right notes and values, clear enunciation, or a fine *crescendo* on page three; or are you just going to rehearse? Is the next anthem to be rehearsed for its cultural or cohesive value? A "cohesive" anthem (may its tribe improve!) is one which not only sticks together itself but also helps the choir to do likewise. Be thankful for cohesive anthems, also fairly liberal with them.

Objectives will, of course, vary with different organizations; and they also will vary with different anthems; but, if both the leader and the choir know just what is to be done, all may at least work intelligently.

* * * * *

"A man who will not hear both sides of a question is dishonest."—Abraham Lincoln.

Chicago Conservatory

Recognized as one of the leading musical institutions of the country, Chicago Conservatory has for over 80 years combined the highest artistic standards with sound educational methods. Complete courses in all branches of Music and Dramatic Art leading to Bachelor and Master degrees. Piano, Voice, Violin, Cello, Orchestral and Band Instruments, Organ, Public School Music, Dramatic Art. Special Courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training, Normal Methods, Radio Technique.

SCHOOL FACILITIES

The Conservatory has a noted faculty of 165 teachers . . . fully equipped radio department . . . recording department . . . library. Located in the musical center of Chicago.

STUDENT APPEARANCES

Ample opportunity is given all students for public appearances in the Conservatory's own recital hall. Contacts are also made for radio and concert appearances of advanced students.

ANNA FITZU, Vice-President of the Chicago City Opera Company, formerly star of the Metropolitan, Chicago and Ravinia operas, and internationally known, is now Director of our Opera Department.

FALL SEMESTER STARTS SEPT. 12

Institutional Member of the National Association of Schools of Music

Dormitory accommodations. Write for new catalog E.T. for full information to Jeanne Howard, Registrar

25 E. JACKSON BLVD., CHICAGO, ILLINOIS

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF Music

offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., B. M. E., Ph. B., and M. M.

Distinguished faculty including

SERGEI TARNOWSKY
WALTER KNUPFER
MME. MARIA KURENKO
RICHARD CZERWONKY
SAMUEL A. LIEBERSON
ARTHUR C. BECKER

The Dept. of Drama offers a 3-year Course

Address Registrar for Bulletin

DePAUL UNIVERSITY
Room 401, 64 E. Lake Street, Chicago, Ill.

Cincinnati CONSERVATORY OF MUSIC

Established 1867

America's Oldest Independent School Devoted Exclusively to Music and Allied Arts

A complete school of Music, Dramatic Art and Dancing. Courses lead to degrees.

Registration:
September 8, 9, 10
Classes Begin: September 12

Special Students May Enter at Any Time.

Write for catalog

2650 Highland Ave.
Cincinnati, Ohio

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art
Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 574 Kimball Building, Chicago

1867 - 71st Anniversary Year - 1937

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President
SUMMER MASTER SCHOOL
Write Dept. 67-E for new Summer Catalog
64 E. Van Buren Street CHICAGO

GUILMANT ORGAN SCHOOL

Dr. WILLIAM C. CARL, Founder
WILLARD IRVING NEVINS, Director
39th YEAR OPENS OCTOBER 4, 1938
DISTINGUISHED FACULTY
A complete Course of Training for the Organist and Choirmaster
Scholarships
Write 12 West 12th Street, New York

SCHOOL OF THE DRAMA
THE GOODMAN THEATRE
ART INSTITUTE OF CHICAGO

Accredited professional training in acting, production and design. Degree and Certificate offered. Apply now; limited enrollment.
For free descriptive bulletin address
Kenneth Sawyer Goodman Memorial Theatre
Dept. B. The Art Institute, Chicago, Ill.

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

Women In Orchestras

(*Continued from Page* 430)

American women instrumentalists. If her group is conceded to be a well-knit, healthy and an effectively functioning musical venture, considerable credit for this record is due to the spirit and competence with which her players serve the Orchestrette Classique. Moreover, this writer believes that her observations should coincide with those of similarly engaged men and women conductors in this special field. These leaders also must have identical reasons to be thankful to the players in their respective women orchestras.

Now, what and where are the women orchestras in the noncommercial field? Those among them that are known to be active, as these lines are written, come as follows in a chronological order of their inception:

1893: *The Woman's Symphony Orchestra,* of Los Angeles; conductor, Mr. James K. Guthrie since the season of 1937-38.

1921: *The Women's Symphony Orchestra,* of Philadelphia; organized by Mabel Swint Ewer; conductor, Mr. J. W. F. Leman.

1925: (a) *The Woman's Symphony Orchestra,* of Chicago; conductor, Frank St. Leger.

(b) The Long Beach, California, *Woman's Symphony Orchestra;* conductor, Eva Anderson.

1933: *The Orchestrette Classique,* of New York City; Frederique Petrides, conductor.

1934: (a) *The Women' Symphony Orchestra,* of New York; Antonia Brico, conductor.

(b) *The Portland (Oregon) Woman's Symphony Orchestra;* Miss D'Zama Murielle, conductor.

1935: (a) *The Pittsburgh Woman's Symphony Orchestra;* Carl Simonis, conductor.

(b) *The Cleveland Women's Symphony Orchestra;* conductor, Mr. Hyman Schandler.

1936: (a) *The Commonwealth Women's Orchestra,* of Boston, the only WPA project of its kind; conductor, Mr. Solomon Branslavsky.

(b) *The Stockton (California) Sinfonietta.* Conductor, Virginia L. Short.

(c) *The Baltimore Women's String Orchestra;* conductor, Stephen Deak.

1937: (a) *The Women's Orchestra,* of Mason City, Iowa; conductor unknown.

(b) The *St. Louis Women's Symphony Orchestra;* Edith Gordon, conductor.

(c) The *Woman's Symphony Orchestra,* of Minneapolis; conductor, Harry Anderson.

Women's orchestras, date of organization unknown:

(a) *Orchestra of the Union of Feminine Musical Artists,* of Paris; Mlle. Juliette Forer, conductor.

(b) *Berlin Women's Chamber Orchestra (Berliner Frauen-Kammerorchester)*; Gertrude-Ilse Tilsen, conductor.

The list here given does not include, of course, smaller groups. Neither does it include Ethel Leginka's Women's Symphony Orchestra (1925), of Boston, nor her National Woman's Symphony Orchestra (1932); both of which disbanded years ago, after being among the first postwar organizations to focus major attention on women as symphonic players. The Woman's Symphony Orchestra of Boston, especially, held during its existence a place in the limelight somewhat analogous to that enjoyed nowadays by three of the more widely known ensembles of their type—*The Women's Symphony Orchestras,* of Philadelphia, Chicago, and New York.

For seventeen years The Woman's Symphony Orchestra, of Philadelphia, with a membership of seventy, has given an average of ten concerts each season in Philadelphia and on tour. These have been in the nature of symphonic, educational, and popular programs. Its leader, J. W. F. Leman, received his experience and training in the world famous Philadelphia Orchestra, of which he was for years a prominent member.

The Women's Symphony Orchestra, of New York, has three Carnegie Hall seasons to its credit. It is composed of eighty-six players and took its initial bow in Town Hall in February, 1935, attracting immediate attention to its existence. Antonia Brico, its founder, is a graduate from the Master School of Conducting of the Berlin State Academy of Music.

Known to radio listeners in the country through past broadcasts of some open air concerts, the Woman's Symphony Orchestra of Chicago, is heard regularly in the course of each season by music lovers in the city of its activities. It is composed of some seventy-five players and functioned from 1928 to 1937 under the baton of Ebba Sundstrom, who has been succeeded by Frank St. Leger.

The resourcefulness, enthusiasm, and the do but never die spirit with which these three organizations, as well as the one in Los Angeles, have carried on, are characteristic traits of all the noncommercially engaged women orchestras. In fact, whether widely known or not, whether formidable in size or otherwise, each unit in this special field unfolds through its work a beautiful record of enthusiastic persistence and of devotion to the cause of music. Naturally, this record cannot but help to increase the ranks of those who rejoice in any and all opportunities given to women players and conductors in the realm of symphonic music.

Carve Out Your Own Career

(*Continued from Page* 426)

born a barbarian, nor choose to be one.

The virtuosity of modern players in symphonic and 'name' orchestras would astound both Wagner and Berlioz, if they could hear them. Even in the last ten or fifteen years, this has increased amazingly. If the group of performers in Vienna, who told Wagner, after repeated rehearsals, that his "Tristan and Isolde" would have to be abandoned because it was impossibly difficult, could hear some of the performances of our modern "name" bands, the shock would make their hair stand on end. Few such efficient wind instrument performers existed then. Only a few years ago trumpet players thought any notes above G and A difficult. Now many of them think nothing of sounding high C and high D.

Musical creation in America is daily soaring to new heights; and, more than this, it is becoming distinctively American, reflecting the dynamic industrial power of our country, our virile pioneer spirit, our inherent love for liberty, our sense of appreciation of the limitless beauty and grandeur of our country, our quaint humor, and our lofty ideals of life. Music in America surely has a magnificent future."

Organ and Choir Questions Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I am organist and director of music in a country church with a two manual organ of very limited registration. The choir consists of twenty voices—six sopranos, five altos, four tenors and five basses. The organ being placed at a difficult angle makes it necessary to seat the choir as in the enclosed sketch. What is the correct registration for playing of hymns and so forth? For soprano solos? For tenor solos? I have studied with two teachers—the first taught me to play the soprano and alto with the right hand, the tenor only with the left hand and the bass as written. The second one taught me to play full chords with the right and left hands and all low pedal notes. Which is correct?—P. B. T.

A. For playing hymns for congregational singing we should think you could use full organ. For accompanying solos, the registration depends on the passage being played, amount of tone required and so forth. We prefer the first teacher's method of playing hymns, though the second may have suggested the low pedal notes because of the small instrument. Your arrangement for seating the choir is rather unusual in that the sopranos are placed back of the altos. We suggest reversing the arrangement—putting sopranos on front row and altos on second row. If your seating will not accommodate them as we suggest, we advise putting as many sopranos as possible on the first row and seating the remaining ones on the second row at the organ end. The tenors and basses can be seated as in your sketch.

Q. We have recently introduced a processional in our church. I have tried to get the young people to march to the music instead of just walking. They practice as I tell them, but it seems to me that they enter too slowly on Sunday morning. Is there any rule as to how fast they should walk and how far apart they should be?—A. G. S.

A. It is not necessary to keep in time with the music, for a processional. If the choir members attempt to keep time it will be best to have music of a rhythmic character suitable for such use. The pace and distance apart are subject to the desires of the particular church. If the choir is large the spacing can be smaller than if the choir is small and the procession is to be made impressive by not appearing to be too short.

Q. Our choir sings a "Call to Worship" right after the Prelude. They come in during the playing of the Prelude and sit down, remaining seated for the "Call to Worship." We have been told that it is correct to stand for this. Is there a right or wrong way, or is it a matter of preference?—E. J.

A. Unless you have a processional of the choir, we suggest that they come in before the Prelude, so as not to disturb the playing. They can then be seated and remain seated or stand for the "Call to Worship," that being a matter for decision of the church authorities. In any event the sitting or standing should be decided by the particular church.

Q. How much (approximately) does it cost to run a one manual pipe organ for one hour? The organ has eight stops—Dulciana 8', Open Diapason 8', Flute 8', Flute Harmonic 8', Principal 4', Bourdon 16', Tremolo and Pedal coupler. Which stops should be used for accompanying a choir of forty children? For soloists? For Organ solos? Will you please send me the names (and cost) of Masses for Catholic Church use?—T. S.

A. We cannot tell you the cost of power for the organ, but it would be very little; we should think not over ten cents per hour. The stops to be used for accompanying a children's choir will depend on the amount of tone necessary and character of the music. Try Dulciana, Flute 8' and Flute Harmonic 4', with Pedal Bourdon and coupler. If this is not sufficient, add Open Diapason or Principal, or both. The stops to be used for accompanying soloists will depend also on the character of the music, amount of tone desired, and so forth. For organ solos you can use Dulciana or Flute 8', or both, for soft effects, and this brightened with Harmonic Flute 4' if desired. For louder passages use Full Organ. A list of Masses suitable for Catholic Church services, with prices, is being sent you by mail.

Q. Enclosed you will find specification of the organ on which I play. I would like to have an 8' Salicional stop added to the Swell organ as well as a soft 4' Flute. There is no room for these stops in the Swell box, unless other stops are removed or a new Swell box built. Would it be possible to move the Violina 8' and the Cornet Mixture outside the box? Would there be enough wind pressure for the additions? Do you recommend chimes? Can they be played from the pedals as well as the manuals? The tremulant affects both Great and Swell manuals. Should this be so? I sometimes use the Cornet Mixture as a solo stop, for the fundamental tone is the most prominent, while the two other ranks seem to give it a little "spice." Is this proper? The organ cost $7,000. Is not that price a little high for an instrument of its size? What is your opinion of a church music committee advising scant use of B[ell] for church services? I delight in playing B[ell] and see no reason for this request, unless committee is ignorant or uninformed: Is possible to get the specification or any in[for]mation about the Salt Lake Tabernacle org[an]? Can you give me the title and composer of theme music for the Philadelphia Symph[ony] Orchestra broadcasts over the C. B. S. cha[in]—H. W. [illegible]

A. We do not advise moving the Viol and Cornet Mixture outside the Swell box, doing so is likely to throw them "out of b[a]lance" with the stops enclosed. Would you h[ave] room to unify your Bourdon set of pi[pes] (Swell), securing from it your Stopped Di[a]pason and 4' Flute—thus affecting some sav[ing] of space? Your organ builder can advise [you] as to the adequacy of the wind supply for [the] additions. The installation of chimes is entir[ely] a matter of preference. They can be pla[yed] from pedals as well as manuals, if so arrang[ed]. Your specification does not indicate duplexi[ng] so we should think the Swell tremulant sho[uld] not be effective on the Great organ stops. Un[der] the circumstances you mention, we see [no] objection to a sparing use of the Cornet M[ix]ture as a solo stop, although we are not part[ial] to such use. The price you mention is not l[ow] for an instrument of that size built at [the] time, although there may have been conditi[ons] existing with which we are not familiar [and] which may have affected the price. There pr[ob]ably are many places where the playing of B[ell] is not appreciated. Your music committee m[ay] be influenced by such conditions, unfortun[ately] though it may be. We suggest that you wr[ite] Austin Organs Inc., Hartford, Connecticut, [for] specifications of the organ in Salt Lake C[ity] Tabernacle, as the Austin Organ Company built the organ some years ago, and the pres[ent] Austin firm is furnishing a new console [for] the instrument. The "Signature" music for [the] broadcasts of the Philadelphia Orchestra o[ver] the C. B. S. Chain was written especially [for] that use, by Dr. Harl McDonald.

Q. Will you please give me the price of [an] organ built according to the enclosed stop l[ist] by the Estey Organ Corporation with 61 k[eys] manuals, and a forty-four key pedal clav[ier]. Are there any stops, couplers, and so fo[rth] that you would add or subtract? Please g[ive] me the addresses of the Wurlitzer, Skinn[er], Estey and Wicks Organ Corporations. Wo[uld] you consider buying a ———— Orga[n]? Is the Fife 1' useful as a Great organ sto[p]? Should the Tremulant be used with woodwi[nd] stops? Does the Pedal organ ever include st[ops] of 32' or 64' pitch? What are the specificati[ons] of the Atlantic City organ—the largest in t[he] world? Is the tremulant more convenient a[s a] coupler or as a stop? Does the Estey Org[an] Corporation make "horseshoe" consoles? Wh[at] is a knee swell? Are they ever used on p[ipe] organs?—P. M.

A. We are taking it for granted, from t[he] character of the specification, that you ha[ve] in mind a unit organ, which we do not consi[der] ideal for a large instrument. Your ensem[ble] effects would have to be very carefully select[ed]. Your Great Organ includes four 16' stops, a[nd] if all were used in the ensemble a muddy effe[ct] would likely be present. Your Swell Organ co[n]tains an 8' Bourdon, and an 8' Liebli[ch] Gedeckt, as well as a Bourdon 4' and a Stopp[ed] Diapason 4'. We wonder whether these 8' a[nd] 4' stops are not duplicates. We do not und[er]stand seven Expression pedals—Great, Swe[ll], Choir, Solo, Box 1 and Box 2. There is no poi[nt] to having more expression pedals than expr[es]sion boxes, except having duplicate peda[ls] might make it more convenient to reach certain one than another in a different lo[ca]tion, both controlling the same expressi[on] shades. We cannot give you the price of t[he] instrument, and suggest that you communica[te] directly with the Estey Organ Corporati[on]. We have never heard of a 44 key Pedal Clav[ier] and do not think it practical. The address[es] you ask for are as follows: The Rudol[ph] Wurlitzer Company, North Tonawanda, N[ew] York; Aeolian-Skinner Company, 677 Fif[th] Avenue, New York; Ernest M. Skinner a[nd] Son Company, 234 Broadway, Methuen, Ma[s]sachusetts; Estey Organ Corporation, Bratt[le]boro, Vermont, and Wicks Pipe Organ Co[m]pany, Highland, Illinois. Your question re[la]tive to ———— touches upon a matt[er] of principle in our Editorial Department, [in] that we do not recommend any one manufa[c]turer of any particular instrument or type [of] instrument. There might be occasional u[se] found for a Fife 1'. The Tremulant can be us[ed] with woodwind stops, if the effect is goo[d]. Many pedal organs include 32' stops and ve[ry] occasionally a 64' stop—the latter usually [a] subsultant. The specification of the Atlantic C[ity] organ is too extensive to be included in th[ese] columns. On competent authority it contai[ns] 32,913 pipes, which makes it one of the t[en] largest instruments in the world. We presu[me] by "coupler or stop" you mean "tablet or dra[w] knob." The choice for use in controlling t[he] Tremulant would be a matter of personal pr[e]ference. We suggest that you ask the Est[ey] Organ Corporation in reference to "horsesho[e]" console. Knee swells are used to make [a] *crescendo* and to produce "full organ" on re[ed] organs. They are not generally used on pi[pe] organs.

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN
Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.
Fall term opens September 26.
CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

DETROIT INSTITUTE OF MUSICAL ART
MICHIGAN'S FOREMOST SCHOOL OF MUSIC
Institutional Member of the National Association of Music Schools. 34th year. All branches of Music and Dramatic Art. Many free advantages. Faculty of 84 artists. Accredited Teachers' Certificates, Diplomas, and Degrees. Desirable boarding accommodations. For Catalog and View Book.
Address H. B. MANVILLE, Bus. Manager
Dept.2—52 Putnam Ave., Detroit, Mich.

LAWRENCE COLLEGE
CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Carl J. Waterman, Dean
Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

The Revised and Enlarged
DUNNING COURSE OF MUSIC STUDY
Jean Warren Carrick, International Dean, appointed by Mrs. Carre Louise Dunning, Originator
Normal Classes for teachers will be conducted by the Dunning Faculty Normal Teachers throughout the United States and Canada
For dates and information address
940 S. E. 68 Avenue, Portland, Oregon

A Musical Calendar

By LAURA M. CHRISTIANI

"THIS is pedaling month," announces a large and attractively colored poster in our studio waiting room. Nearby is our "musical calendar," another poster giving the outline of special study subjects for the entire school year.

The calendar may be planned to suit the individual needs or wishes of the teacher; this outline is offered only as a suggestion.

September—Time Values
October—Know Your Instrument
November—Dynamics
December—Rhythm
January—Pedaling
February—Tone Quality
March—Public Performance and Stage Deportment
April—Phrasing
May—Interpretation

Each month's subject becomes the general theme for all studio activities, such as music clubs, as well as a special subject for discussion and illustration in the lessons. The posters cause much interest and questioning among the students, with consequent gleaning of valuable information. They may be made to look very attractive, by anyone having even a little artistic ability along this line.

For our observance of "Rhythm Month" our studio presented a rhythm band playlet, charged admission and sent the proceeds, after deducting expenses, to the MacDowell Colony.

* * *

"Fill your soul with the beauty of a wonderful vista, a glorious painting, a noble deed, an inspiring poem, and then play your Chopin nocturne. If you do not note a difference, you had better give up music as a profession. You will never become an instrument of the Almighty in the higher sense."—Guiomar Novaes.

THE ACCORDION DEPARTMENT

Unusual Accordion Passages

By PIETRO DEIRO
As told to ElVera Collins

THE EXCERPTS from "Chanticleer," which accompany this article, present a few features which will interest accordionists. A recent question, directed to this column, asked how rapidly repeated bass notes could be produced when it was impossible to employ the use of the bellows shake, due to the nature of the music being played by the right hand.

Excerpt from "Chanticleer"
Symphonic Overture



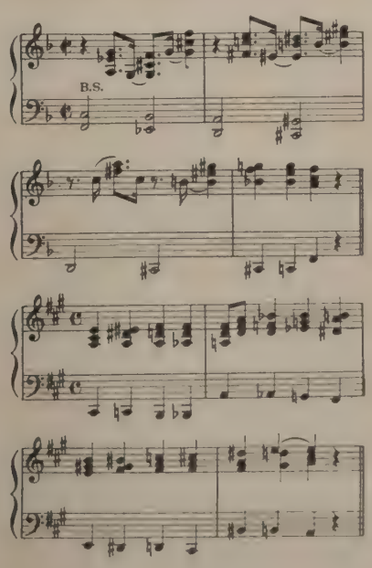
(In the second measure the last two notes for the left hand should be fingered 2 3 instead of 3 2. The next to last chord of measure 4, right hand, should have, added to it, an "A" in the second space of the staff.)

The third measure of the excerpt answers this question. It shows a bass solo which is part of a clarion call. Although the notes are repeated, they would lose their effect if the bellows shake were employed. The distinct repetition of the notes is produced by alternating the second and third fingers.

Another interesting feature occurs at the beginning of the fourth measure. Accordionists know that each bass is duplicated within a short distance on the bass keyboard; but few take advantage of the fact when fingering a tricky bass solo. The first bass in the fourth measure is B. The notes preceding it are G and A, so the fourth finger naturally falls on the B, which is a counterbass in front of G. This B must be held throughout the entire measure and for the first count of the following measure, after which a bass solo begins on B-flat. In order to be ready to begin this bass solo it is advisable to reach from the B counterbass over to the B fundamental bass with the second finger, then immediately to change to the third finger so the second finger will be free to play B-flat (A-sharp), counterbass in front of F-sharp, as the first note of the solo. Be careful not to release the B counterbass until after the B fundamental button is depressed, as there should be no difference in the tone while the change is being made.

The question often arises as to whether it is possible to produce unusual chords on the accordion. The fifth measure of the excerpt shows a group of such chords. The first four measures of the *andante cantabile* movement also show some interesting effects produced by combining single basses into chords. Notice that the sign ✪ indicates that both register switches should be removed so that the low octaves are removed. Closer harmony is possible when the register switches are off.

The following examples of Modern Harmonic Progressions present a few ideas to show the scope and possibilities of the accordion. They are taken from the text book "Chord Study, Progressions and Modulations."



Accordionists will be surprised at how many unusual chords and other harmonic effects they can produce if they will but take the time to study the most interesting part of the accordion—the bass section.

YOURS TO ENJOY THROUGHOUT YOUR LIFE



• Fortunate indeed are those whose musical accomplishments include mastery of the accordion. No instrument is more satisfying; none responds so completely to every musical mood. Here are the full effects of a mighty orchestra—an endless variety of tonal combinations—yours to command and enjoy for the rest of your life. . . . And when you choose the 1938 BRINDISI, you enjoy the added satisfaction of an instrument that offers professional quality at a price within easy reach of the amateur. That is why we say—

BEFORE YOU BUY ANY ACCORDION *Investigate*

TONK BROS. CO.
623 S. Wabash Ave., Chicago
Please tell me where I may see and play the 1938 BRINDISI Accordions.
Name.....
Address.....

SPECIAL!
MAGAZINE OFFER
The Etude Music Magazine
(ONE YEAR)
AND *your choice of any*
3 OF THESE PUBLICATIONS All For Only $3.25
(Above price does not include Canadian or Foreign Postage)
Place (X) before 3 magazines desired

☐ Better Homes & Gardens ..... 1 yr.
☐ Household Magazine. 2 yrs.
☐ Fact Digest..... 1 yr.
☐ Pathfinder, (52 issues). 1 yr.
☐ Boys' Life (For all Boys) 1 yr.
☐ Woman's World .... 2 yrs.
☐ Outdoors ..... 1 yr.
☐ Silver Screen..... 1 yr.
☐ American Cookery... 6 mos.
☐ Hunting & Fishing... 1 yr.
☐ Popular Science Monthly ..... 6 mos.
☐ National Sportsman.. 1 yr.
☐ Parents' Magazine... 6 mos.
☐ Young America for Boys and Girls.... 42 copies

Check, Clip and Mail This Block with Payment to:
THE ETUDE MUSIC MAGAZINE
1712 Chestnut St., PHILA., PA.



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE



It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

Bach's Preludio in E, for Violin

By MARION G. OSGOOD

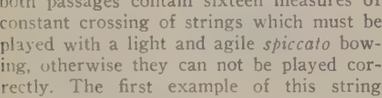
IN THE BACH ALBUM containing the six sonatas composed for violin alone, there is none more fascinating as a study in rapid fingering and bowing than the *Preludio in E major,* which is the sixth number in the album, Edition Peters. It begins thus.—

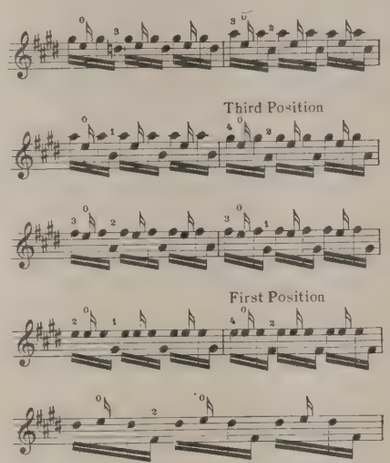
Ex. 1



The piece is difficult enough as a whole—depending as it does upon clean and rapid execution, with steady endurance—yet the most difficult and puzzling portions are the sixteen measures which begin at letter A (first page,) and at letter E (second page). However, as the manner of playing both is the same, if the first example is mastered the other one offers no serious difficulty; both passages contain sixteen measures of constant crossing of strings which must be played with a light and agile *spiccato* bowing, otherwise they can not be played correctly. The first example of this string crossing occurs on the E, A and D strings;

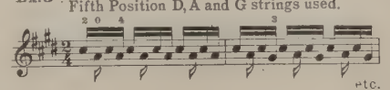
Ex. 2 Fifth Position





the second example on the A, D and G strings.

Ex. 3 Fifth Position D, A and G strings used.



Although the notes in these passages do not run above the first position, still to facilitate the alternate use of the three strings the higher positions must necessarily be used. Bach wrote an *ossia* substitute under the staff for these puzzling passages, but these are used only for those pupils in early grades who dare not attempt the more difficult notation.

To gain mastery over this *Prelude,* requiring as it does an elastic, somewhat "bouncing" bow, slow practice, using only the lower part of the bow, is best. The bow should leave the string after each contact. The arm is used during this early practice as the bowing is near the heel, but just as soon as possible the stroke should be made more from the middle of the bow, with a combination of forearm and wrist motion. As the work becomes familiar and the *tempo* gains somewhat in speed, less of the bow is needed, and thus comes the beginning of an even, good, though slow *saltato,* for which the middle part of the bow (or a little above the middle part, depending upon the kind of bow used, as well as upon the kind of hand holding it) is necessary. After this preparation, begins the natural, never forced, increase in speed, with even less bow used and with the wrist perfectly flexible. While most of the *Prelude* may now seem to go well, the trick of playing those specially trying measures, which must have a light, even *spiccato,* seems to elude the student persistently. At this point he is liable to experience a sense of nervous tension which brings impatience; this tends to stiffen the muscles of hands and arm to such an extent that he lays down the violin in despair.

A peculiar thing is that the final mastery of this *Prelude,* "bad" measures and all, comes suddenly. All at once the knowledge of "how to do it" descends upon the student in a glad surprise. After long and dreary trying a day arrives when—presto! the piece has "come." Yesterday he may feel as if it would be the better part of wisdom to lay aside Bach's *Prelude* and never again attempt it; to-day he takes up his violin, and somehow scarcely without trying he gets the gentle little wrist movement which had been the one and only thing he hitherto had lacked—and the piece plays itself, as



A "LIFE" PORTRAIT OF MENUHIN'S HANDS

This so interesting portrait is reproduced with the permission of "Life" Magazine. It shows definitely the position of the hand when playing, of this superlative young virtuoso.

it were, with a seeming of effortless ease.

Of course the secret of all pure *spiccato* is the flexible movement from the wrist in the measures here alluded to, however the hand should feel control, at the same time being reposeful. Contact with the strings becomes close, the hair of the bow seeming hardly to leave the strings during these sixteen measures. The action becomes practically effortless. The trick once mastered remains mastered. It is never lost.

As to the Care of Stringed Instruments

By FASSETT EDWARDS, M. D.

THOSE WHO PLAY the violin, violoncello, viola or bass must follow certain rules, in order to get the best tone and most pleasure out of the instrument. One of the most needful of all such attentive acts is to keep the instrument clean. Inasmuch as the writer is a violoncellist, perhaps his thoughts will center especially about that weighty instrument, although what is to be said here will in every sense be equally applicable to all instruments of the viol family.

The Virtue of Cleanliness

JUST WHAT IS MEANT by cleanliness? To some the word will imply a certain amount of light and careless attention; whereas to others, particularly to those who really care much for a fine instrument, the word cleanliness will mean that always the instrument will shine with the delicate gloss which seems to come only from affectionate rubbing, lightly, with clean, soft fabrics. Then the varnish will appear in all its warm glory, and will be always a source of infinite pleasure to its proud owner.

In order that this discussion may be definitely helpful, the writer will be specific. Each time before an instrument is used—and even more particularly after any use—it should be lightly yet thoroughly cleansed of all loose resin and dust. The instrument will sound better and will vibrate freer for this loving touch. All resin should be kept from accumulating under the bridge, the spot where it always falls as it is rubbed off the bow. It is a mark of indifferent carelessness to see a spruce top whitened, and it suggests that the poor instrument is akin to an unkempt child. Such cleansing takes but a minute and may be done with the clean handkerchief from your pocket, presuming that it is free of dust. Some prefer to employ a piece of heavy, soft silk, although dust free old linen is quite as good. Starched linen will scratch glossy varnish.

The Fingerboard

THE FINGERBOARD must be kept free of the grease and worn skin which will attach to it from use. In order that the string shall press fully and evenly on the ebony, the wood must be devoid of dust particles, and be shining smooth. As the top of the instrument is wiped clean, the same cloth should be put beneath the strings at the bridge and run up and down over the fingerboard.

It is very easy to imagine what a tiny bit of dust can do when lying tucked under the angle the string makes when stopped. It will choke to an appreciable extent the rich, strong vibration which should be inherent in the string. Also it will damp and alter the pitch of the note fingered. This may seem to be a negligible trifle, but the fact of good tone or poor is essentially a matter of what might be called slight trifles, which in reality are extremely weighty. Remember that we are always seeking that singing tone quality heard in instruments of worth, which it is quite certain are kept in perfect condition. The writer once had the unique privilege of examining the two violins—a Stradivarius and a Guarnerius—owned and used by the eminent violinist, Heifetz. They were as immaculate as a new pin.

It is hardly fair to expect that your instrument, even though it be a Stradivarius, will sing, if its proper cleanliness is neglected. Often friends are heard to make some such remark as this, "The old fiddle doesn't sound as well as usual to-night. Must be the weather." Weather, my eye! The most probable thing of all is that the instrument is in need of the loving touch, to be cleaned, the bridge straightened, the bow hair at proper tension, not too heavily resined, the strings new enough to be smooth and capable of giving good tone, the fingerboard spotless.

The Bridge

THERE ARE CERTAIN other matters, however, that do not quite fall within the category of simple cleanliness. One of the most important of these is that the bridge must be of proper width, height, weight, thickness and density. There is not space here to go into details, besides the bridge is a highly personal job, anyway. Suffice it to say, the higher the bridge the more brilliant and loud will be the tone; and

also be rough, as a rule. The instru- will be harder to play and slower to nd. Strings riding close to a finger- d—because of a low bridge—will tend ve out weak tones, which are often "fuzzy." The string does not stand enough to have sufficient space in h to vibrate under the bow. This is tter of readily understood mechanics. he weight of a bridge will affect the me of tone. This is easily demonstrated weighting a bridge with a mute. Con- ently, the bridge should not be over- k or too dense. Dense wood weighs e than spongy wood, and in comparison latter will afford a brighter tone. But ain instruments of very vibratory char- will often furnish a sweeter tone ity, more agreeable to the average er, if the bridge is not too light or ll. Again, this depends to very large ree upon the particular instrument and matter for expert judgment and atten- by your violin maker. Few performers sufficiently trained to exercise good gment in the matter of bridges.

One may fancy that the various little cuts l attachment in the design of a bridge there merely for artistic effect. If you nk that such is the case, take your knife l cut away the center pendant, leaving oval hole. Try the instrument and you ll sense a different tone. Now trim off the side pendants, and still more difference will be noted. These amputations have wrought a marked change in the tonal quality—and not for the better. The writer has cut up literally scores of bridges in making these interesting experiments. During a prolonged stay in Germany such research really was not expensive.

There is not a little fallacy about the age of violin wood for bridges. It is probable that any wood, attic seasoned (dried without artificial heat) for five years, is about as good as it ever will be. Yet there does come a difference after a well fitted bridge has been played in, for a year. Some physical change apparently takes place in the cellulous fibers of the bridge, whereby vibrations are carried more amply down the feet into the top of the instrument; and so the tone is better than in a bridge more recently fitted. A new bridge will require at least two weeks' use, to sound reasonably well. However, unless one is an exceptional workman, with keen eyesight, it is advisable not to attempt to adjust one's own bridges. It is a highly important task, one requiring skill and patience. If a violin maker is not at hand, it will pay to seek the best one available, even at some small cost. The result will amply justify the added expense.

(*Continued in the August issue of* THE ETUDE MUSIC MAGAZINE.)

Will Your Child Be a Talented Musician?

By LILLIAN PAKAN

A MUSICAL HOME, where parents or er members of the family are musicians, e child develops his ear for music through environment. Where there are no musi- ns in the home the child may also have good ear and may be trained by study. The beginner can make better progress d learn the fundamentals of violin play- g more quickly when he has the guidance, terest and encouragement of one or both his parents. A beginner, practicing by mself, may become discouraged and his lent may not have a chance to assert self. It usually is the mother's duty to sten to the child and to guide him in his usic, as the father generally does not ave the time.

A good plan is for the mother to attend e lessons with him and learn all of the sson but the actual playing of the violin erself. Later in the day, if the father has e time or will take the time to listen, let e child show and tell him everything he an remember of his lesson, and when he as finished teaching father what he learned, nother may recall what she learned at the sson, and what the child may have for- otten to mention. This is a splendid way encourage the child, for it seems to be uman nature with a child as well as an dult, to like to show what he can do. If hat the child plays is far from promising, not discourage him; gently help him play it in the right way.

The mother should listen to the daily ractice and not compel the child to do his sson by force or friction. Picture yourself the child's place and encourage and treat im in the manner you would like if you ere he. If there is any friction between he parent and child, the child becomes dis- ouraged and natural talents are lost. The orrect positions of the violin and the bow- g arm and wrist are difficult to master, nd the child is in need of kind and gentle uidance and not continuous nagging on the art of the mother, regarding the various ositions. In the beginning the child's arm ill tire quickly, and ten or fifteen minutes at a time are all he can endure. Do not have him practice when he is fatigued.

The teacher sounds the string individually, and the child with his back turned to the teacher names the strings for his first lesson in ear training. The child usually tells the difference between the E and A strings, but the mother, in doing this at home, should not become discouraged if he has difficulty at first in detecting the difference between the D and G strings. If she will play the game of sounding strings with him every day, he will soon know the difference.

After the child has been instructed in holding the violin in the right position, and holding and manipulating the bow by whole, half and quarter length bowing exercises on the open strings, the next step is to find the B, C and D on the A string. Here is where the mother can help the child over a mountain if she will sound these notes at the piano, as the child plays them on the A string. If the mother is not acquainted with the piano, she should study the piano so that she can play his music with him every day until he plays the notes very nearly in tune without the assistance of the piano. Later she can play the accompaniment for him. The child should also practice the lesson without the sounding of the notes at the piano to train the ear to find the pitch unguided. In time it will be found that he can tell with his back turned to the piano, any note that may be sounded within the range of the violin.

Listen with your child to finished artists on the radio, or better still, go with him to see and hear them play. Be a subscriber of The Etude Music Magazine and read together with your child the articles regarding the violin. Gradually teach him to assume the responsibilities of his music. Guide him in carefulness and personal discipline. Let it be a matter of honor to prepare for his teacher all that he is instructed to do.

These are the stepping stones to good musicianship and talent.

* * * * *

"Inasmuch as jazz is to-day listened to as frequently as it is danced to, serious musicians may be tempted to do for it what Strauss and Chopin did for the waltz.—William Walton.

Trial

The Etude Music Magazine

The Theodore Presser Co., Publishers

3 MONTHS • FOR 35c

June, July and August Issues

[A ONCE-A-YEAR "GET ACQUAINTED" OPPORTUNITY FOR ALL MUSIC LOVERS]

Canadian Postage 10c Extra

For a Limited Time Only!

Offer

Here is an easy, inexpensive way to introduce the delights of THE ETUDE to your pupils and musical friends. For only 35c we will enter a three months trial subscription and send the June, July and August issues to anyone not already on our list. Clip the ad if you wish or simply send us 35c with the name and address of each subscriber.

THE ETUDE MUSIC MAGAZINE
1712 Chestnut St., Phila., Pa.



LEHTO HAND MADE SUPER VIOLINS
Best Since Stradivari
I built my violins all by HAND, like Stradivari did, out of the finest, old wood money can buy. My varnish is the result of life-long tireless research and rivals the varnishes of the Cremona Masters. Beautiful in appearance, magnificent in tone—the kind of violin you have longed to own—For all artists. Descriptive catalog free.
JOHN G. LEHTO, *Master Violin Maker*
935-14TH, SAN PEDRO, CAL.

DISSATISFIED WITH YOUR VIOLIN?
Is the tone too harsh? Too shrill? Too dull or too weak? Would you like this faulty tone permanently eliminated and replaced by a voice that is resonant, sweet, and clear as a bell? Then WRITE ME TODAY—ask about my guaranteed low-cost Revoicing Service, with a free shipping box easy to pack. No charge for minor repairs or adjustments! Scores of Etude violinists are smiling these days over faulty violins that I have Revoiced for them.
If you prefer to buy another violin, ask about the FRASER—unsurpassed in beauty and tonal qualities.
CHELSEA FRASER, 2025 STARKE, SAGINAW, MICH.

WANTED!

Music Lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Part or full time. No Cost or Obligation. Write for complete details TODAY! *Address*:
CIRCULATION DEP'T
THE ETUDE MUSIC MAGAZINE
1712 CHESTNUT ST., PHILA., PA.



"As every one picks up the howl of the wind, Mr. Bascombe comes in with the rumble and roar of the surf."

New Attractions Scheduled For Tour

(*Continued from page* 453)

coach tour of Long Island, through the 1939 World's Fair grounds, to Jones Beach, for ocean bathing. Jones Beach, with its more than a mile of shore front, is a magnificent example of the New York State Park System. In the evening Fortune Gallo and his San Carlo Opera Company will present one of the light operas from the great stage set on the waters of Oyster Bay.

A tour of Rockefeller Center, including a visit to the observation roof, will be followed Wednesday by a theater matinee, of which a choice is still to be made.

Special arrangements have been made with the management of Radio City Music Hall to present, as part of the stage show on Thursday, scenes from "Carmen." Included in the program will be the Music Hall Glee Club, the world-famous Rockettes, the full Corps de Ballet, as well as distinguished soloists. In the evening visitors will go to Randalls Island which lies in the East River, between Manhattan and Queens, and where the Tri-borough bridge converges. Here there will be a musical show with ballet in the open air stadium.

Planned for Friday evening, following an afternoon tour of lower New York, is an opera performance given in concert form, a method of opera presentation which has of late years become extremely popular.

On Saturday, following a luncheon in the Rainbow Room on the 65th floor of the R.C.A. Building, there will be an exhibition of ancient musical instruments, with a lecture by Dr. Curt Sachs of New York University.

Saturday night the week will be concluded with a symphonic band concert conducted by the world famous Giuseppe Creatore.

If you plan to come on the tour, please fill in the coupon on page 454 and forward it as soon as possible. It is essential that we know exactly how many to expect so that the necessary reservations can be made.

Shopping For Charm

(*Continued from page* 456)

(115-135 lbs.) and small (100-115 lbs.) $4.95. Matching cap—75¢. White rubber shoe with colored cross strap and matching enamel wood heel in red, navy, coral, turquoise and all-white. Very smart—$1.75 pair. When ordering state size (3, 4, 5, 6, 7, 8). You will also like Kleinert's one-piece Jacquard crepe rubber suit (bottom—left of center) with adjustable bras, halter neck, in an all-over floral pattern of black and white, red and white or blue on blue. Large, medium, small. —$2.50. Cap to match—75¢.

Best's Pique Bathing Suit—(bottom—extreme left), jersey lined, daintily colored flowers on white background, dressmaker style, square neck, shirred bodice, corseted waistline, sizes 12-18, $5.95. Over the suit is a full length, short sleeved, beautifully tailored waffle pique beachcoat, sizes small, medium and large, $5.00.

Best's Smartly Tailored Printed Cotton Shirtwaist Dress—(bottom—extreme right), white flowers on navy background, white woven belt, white buttons; washable. Fresh and summery for wear to and from the beach. Sizes 12-20, $5.95.

Extra Work for the Waiting Room Pupils

By NELLE S. SCALES

MUSIC TEACHERS who have a studio away from school buildings, or who teach after school hours, are faced with a problem that others do not have—that of one or more pupils in the waiting room while another is having a lesson. During a recent summer, the writer faced this situation; but it turned out to be an opportunity instead of a problem.

During this summer lessons were taught at home instead of in the school building. There were two groups of country children who made the trip together for lessons. Naturally, one or more had to wait. These pupils were from beginners to third grade, and all were bright, eager children. They could easily have amused themselves with the newspapers, magazines, books, and games that are fixtures on the porch, but it was not enough that they merely "amuse" themselves; it was desired to have them to learn something in those extra hours. Then the problem was how to get them to do it without their feeling that they were doing extra work.

First, some of the magazines were replaced with back copies of The Etude Music Magazine, and Musical America, and a prize of a copy of sheet music was offered for the best scrap book handed in at the end of the term. Then some of the games were replaced with Allegrando and Great Composers, both of which may be procured through the publishers of THE ETUDE. They liked them very much, particularly when there were more than two waiting. As added practice for the game, Allegrando, a line or two of music sometimes would be written on the blackboard—just the meter signature with notes and rests—for them to copy and to put in the bars, giving an apple or an extra glass of lemonade to all who did it correctly. Needless to say they soon were very proficient.

Two or three of them were noticed to be fond of jigsaw puzzles; that inspired another idea. Pictures of famous composers were cut from the cover of THE ETUDE; and these were pasted on heavy white cardboard, a short biography and a part of the most famous composition of each were printed on the back; these were then cut up in jigsaw style. They were much preferred to the meaningless ones the pupils had had before.

When the summer lessons were finished, all had learned a great deal more of time and notation than they would have gotten with the lesson period alone; all had learned some biography; all could recognize on sight the pictures of the composers used, and several had interesting scrap books. They were unanimous in saying they were sorry the summer term was over.

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

A Beginner Out of Tune

H. E. M.—Every violin pupil plays out of tune at first, and it is often a long struggle to get him to correct this worst of faults—bad intonation. Have the pupil constantly to study scales and arpeggi in all keys, also have him to sing simple melodies. Correct him continually if he plays out of tune. Memory work on the violin will help. The fact that he has improved in intonation recently, should encourage you and him. Pupils who are hopelessly "tone deaf" do not improve.

Cannot Identify

D. E.—I am afraid it would be like hunting for the proverbial "needle in the haystack," to try to figure out who made your violin, from the description you send. One would have to see the violin to make an even respectable guess as to its origin. Your only hope would be to send the violin to a large dealer in old violins. It is possible that such a dealer, at some time, might have seen a violin with ornamentation like yours, and so be familiar with the maker's identity.

A Supposed Stainer

N. C. W. 1.—Jacobus Stainer was the greatest violin maker of Germany. His violins formerly sold at very high prices; but of late years they have decreased in price, as violins made by the great Italian makers, such as Stradivarius, Guarnerius, Bergonzi, and Amati have supplanted them in popularity. I do not know a single violinist of the present day who uses a Stainer violin for concert purposes. 2. A translation of the label in your supposed Stainer violin would be: "Jacobus Stainer (made) this violin in Absam, near Innsbruck in the year 1729." 3. I am inclined to think your violin is only a copy of a Stainer, as the Stainer labels are printed on paper and not on a thin sheet of wood as you describe. Nor is the word "Stainer," in genuine instruments, ever stenciled on the back. There are hundreds of thousands of imitation Stainers scattered all over the world. Many of these imitations have been made in the past fifty years. A fine Stainer would probably sell for from $1,500 to $2,000, at present day prices. You will have to show the violin to an expert to learn if it is a genuine Stainer. No one can judge a violin from a written description. He must actually see the instument.

The Da Salo Model

R. W. R.—There are some mistakes in the spelling of the label in your Da Salo violin. The correct label is as follows "Gasparo da Salo. Brescia (a town in Italy) 1550-1612." Some authorities consider Da Salo the creator of the modern violin. His instruments are large in size and have very large F holes. The varnish is of a deep yellow or dark brown of fine quality. You will have to submit your violin to an expert to find out if it is genuine. The expert will fix the probable value. No one can judge a violin from a written description.

To Give an Opinion

G. S.—If you will reflect a little, you will see how impossible it would be for me to attempt to give any opinion on your young son's violin playing, or whether he is receiving proper instruction, unless I could hear him play, and could listen in on some of his lessons. No one can possibly judge a pupil's talent and progress, when he has never seen the pupil, or heard him play. About the only thing you can do under the circumstances is to take the boy to several first rate violin teachers, have him play for them, and have them examine him. They will give you a truthful opinion about his talent, and whether he is being properly taught or not. As you live a short distance from New York city, you could take him there.

Keep Your Violin in Tune

F. H. D.—1. I could not possibly put a value on your Stainer and Amati violins, without seeing them. Violins by the most eminent makers vary considerably in quality and price, as some are superior to others. Write to a dealer in old violins, and he can furnish you quotations on old instruments. 2. In order to keep the violins in good condition, keep them locked up in substantial cases, and the cases on a shelf in a dry closet in a room with an even temperature. 3. Keep the violins in tune, and do not slacken the strings.

Teaching a Left-Handed Boy

W. L. C.—Your best course in the case of the nine year old left-handed boy, who intends to study the violin, would be to take him to an experienced violin teacher and have him take a few months lessons. There are degrees of left-handedness, you know. Some left-handed people are only slightly so and can use the right hand almost as well as the left. In Germany many children are taught to be ambidextrous; that is, to use the right and left hands alternately, so that they can use both almost equally well. There have been cases of artists, cartoonists, penmen and others, who, through some accident have been deprived of th[e] of the right hand, but who, through dil[i] practice, learned to do their right hand equally well with the left. In my own [te] teaching I have found it the best plan, [w] a pupil is only slightly left-handed, to [te] the violin in the usual manner, holdin[g] bow in the right hand. If he is left-hand[ed] a degree where it seems impossible for [him] to bow with the right hand, there is no[w] to do but to have him bow with the left [h]. This can be done with surprising skill by [te] left-handed children. The teacher will ex[a]ment and find out which course is the be[st]

Cannot Judge Blindly

D. S. E.—There is nothing in the inf[or]tion you send about your violin, which m[a]it possible for me to give even a guess whether it is an original or not. An e[x]would have to actually see and examine violin, in order to judge it intelligently.

Defining the Word, "Fiddle"

W. F. B.—Fiddle, from the German *F*[i]is colloquial for the word violin. It is n[ot] used in a slang sense. If you will look fo[r] word "fiddle" in Webster's Unabridged [dic]tionary you will find its full derivation.

Keep the Nails Trimmed

H. de C.—The fingers of the left han[d] violin playing, should fall perpendicularl[y] the strings, contacting the fingerboard o[n] tip of the finger. You ask if the new "[Man]darin" style of trimming the finger nails, w[hich] has come into vogue with some of the [pi]curists, will interfere with correct violin fi[n]ing. As I understand it, the "Mandarin" calls for long pointed finger nails. The Ch[i]are greatly addicted to long finger nai[ls] have seen Chinese in Chinatown, San F[ran]cisco, who let their nails grow nearly an [inch] beyond the tip of the fingers. I hardly ne[ed] say that these long nails would not do a[t] for fingering the strings of the violin. [They] would dig into and scratch the strings. [The] finger nails of the left hand must be n[ot] trimmed, so that they do not strike the st[rings] of the violin.

It is thus evident that the fashionable [way] who wishes to play the violin must choos[e be]tween good violin playing, and the "mand[arin]" style of trimming her finger nails.

The Vibrato in First Position

H. F. C.—In performing the *vibrato* in [the] first position, the thumb of the left hand [sup]ports the neck of the violin very lightly. [For] the neck of the violin must not be tig[htly] gripped between thumb and forefinger. [You] would find a few lessons on the *vibrato* a g[reat] help.

An Easy Concerto

H. G.—Having completed the "Concert[o] A minor," by Accolay, you might take up n[ext] the "Third Pupil's Concerto, Op. 12," by S[itt]. This is a melodious composition and is effe[ctive] for public performance.

Selecting a Teacher

L. C.—I do not know any violin teacher [in] your city, but there must be some, since [you] say that some of your friends have m[ade] rapid progress in their violin lessons. [The] best course would seem to be to consult [your] musical friends as to their teachers, and [to] ask them to recommend someone. Do not tr[y to] do anything in the way of violin study u[ntil] you choose a teacher. He will advise yo[u as] to the proper studies, how long you sh[ould] practice and so on. By all means choos[e a] teacher who has turned out successful pu[pils]. This is the whole secret of securing a co[m]tent teacher.

A Talented Seven Year Old

J. C.—From your description, your l[ittle] seven year old pupil must have an excel[lent] talent for violin playing. As you wish to h[ave] her play for an experienced critic, you m[ight] take her to one of the largest cities in T[exas] and have her to play for the leading violin[ists] there. If, at any time, you visit Los Ang[eles] or San Francisco, you might take the c[hild] with you and get the opinions of leading [vio]linists in those cities. The studies you [are] using with her are excellent. For little s[ix] to encourage her, you might give her; [Op.] Easy Fantasias on Celebrated Melodies, [Op.] 86," by Charles Dancla; "6 Airs Varies, [Op.] 89," also by Dancla. These have pleasing p[iano] accompaniments. Also the publishers of [THE] ETUDE would be glad to send you on req[uest] a gratis copy of, "A Guide to New Teachers [in] Teaching the Violin." This contains lists [of] easy and moderately difficult compositions [for] the violin.

A Violoncello by Pillement

C. A. J.—Your violoncello was made in M[ire]court, France, by F. Pillement, Sr. I can[not] find any details of the life of this maker [in] any text book on the instrument. If you [can] write to a dealer in old string instruments [he] may know something of this maker.

CHOIR MUSIC

WHETHER YOUR CHURCH MUSIC ACTIVITIES ARE WITH A MODEST VOLUNTEER CHOIR, A CATHEDRAL CHOIR, OR ANY CHURCH SINGING GROUP RATING BETWEEN THESE, OUR SERVICE WILL PROVE A CONVENIENCE FOR YOUR FINDING SUITABLE SELECTIONS.

Single copies cheerfully sent for examination, with return privileges. You may name the individual anthems, anthem books, or cantatas you wish to inspect, or you may simply tell us to charge and send to you, for examination, music to meet the needs you describe to us.

CATHEDRAL CHOIR
A Collection of Distinctive Anthems For Chorus Choir of Mixed Voices

Experienced choirs with a large active membership, and having a quartet of proficient soloists, will find in this book a rich repertoire. The anthems, however, are not exceptionally difficult. Selections for this book have been made almost entirely from the writings of the foremost contemporary composers.

Price, 60 cents

VOICES OF PRAISE
Anthem Collection

Singable, churchly anthems eminently well suited for use by volunteer choirs, but which at the same time avoid the triteness that keeps many easy-to-sing anthems out of the repertoire of proficient organizations.

Price, 35 cents $3. a Dozen, Not Pstpd.

POPULAR CHOIR COLLECTION

The choir presenting one or two anthems for two services a Sunday will find of much value to its repertoire the 15 highly satisfying offerings in this excellent collection of not-too-difficult anthems.

Price, 35 cents $3. a Dozen, Not Pstpd.

ANTHEM REPERTOIRE

Christmas, Palm Sunday, Easter and the general services of the Evangelical churches are covered with very good anthems in the contents of this collection which numbers 23 listings, including several sentences and responses.

Price, 35 cents $3. a Dozen, Not Pstpd.

THE VOLUNTEER CHOIR
Anthem Collection

15 anthems and 6 useful short sentences and responses that may be used over and over again without risk of trying a congregation. While impressive to listeners, these anthems are not difficult to sing.

Price, 35 cents $3. a Dozen, Not Pstpd.

YOUNG PEOPLE'S CHOIR BOOK
For Three-Part Mixed Voices (S.A.B.)

Worthwhile sacred choruses for choirs made up of singers of high school age. The baritone parts are of moderate range and may be sung by both tenors and basses.

Price, 60 cents

JUNIOR COLLECTION OF ANTHEMS

23 selections, chiefly two-part. Some may be done in unison.

Price, 50 cents

THEODORE PRESSER CO.
1712 CHESTNUT ST.
PHILADELPHIA PA.

Bands and Orchestras

(*Continued from Page 437*)

records of these same ensembles at the various state and national contests speak for themselves; and my share in these performances went no farther than a selection of the music and supervision of their work. The plan succeeded with surprising efficiency and practicality.

As part of the plan, I purchased the music, or at least supervised its purchase, distributed parts and conducted the rehearsals. These rehearsals were held either before school, after school, in the evenings, on Saturdays, or in some instances (though infrequently) during the regular school day. Following the first rehearsal, a conference was held with the student leader, and problems pertinent to perfection of the selections were discussed. *Tempo,* breathing, phrasing, and other points which might be stumbling blocks, were noted and blue penciled on the score.

After such a meeting the student leader assumed full charge of his or her ensemble. The members of each ensemble group were given to understand that their respective leader was in complete charge, and that his decisions as to rehearsal and performance were to be fully respected. Of course it was necessary, upon occasion, to call in the student leader and advise him as to improvement of his teaching technic.

Rehearsals were scheduled at hours which were most convenient to everyone concerned, and usually consisted of periods of one hour and a half, with one rehearsal per week. The members of each ensemble were expected to work over their individual parts at times other than that scheduled for ensemble meeting. Assignments to various ensembles were made with a view to distributing the better players, and preventing their concentration where they would do the least good. Thus a higher standard was reached by each ensemble and added confidence and assurance were established. Occasionally I visited the various groups to offer suggestions and advice for general improvement.

New Experience—New Interest

THE MOST SALIENT benefit of these rehearsals was the definite change of attitude among the members of the ensembles. Students, whose interest in band and orchestra had been lukewarm, suddenly were imbued with enthusiasm and thrilled with the new experience. Latent abilities in student leaders blossomed forth, and it was soon found that these same students could ably take charge of their respective sectional rehearsals. In addition, the entire band and orchestra began to sound better; the inner voices came through; and these second and third players performed with more confidence and improved musicianship.

In pursuance of this program through the school term, we decided to present a few public recitals. In the spring a series of solo and chamber music recitals was presented with free admission. The tremendous interest shown by the student body in general, and by the school patrons, was enlightening and gratifying. This enthusiasm grew to the extent that during my last two years at this school our solo and ensemble recitals were attended by capacity crowds. More important, perhaps, was the fact that the participants in these musicales were as keenly enthusiastic about them as they were with regular concerts of band and orchestra, if not more so.

As to instrumentation of the ensembles, every practical combination was maintained. Trio, quartette, quintet, sextette and miscellaneous combination were given opportunities; and their worth was well borne out by the ultimate standing of these groups in the national contests.

It is almost unnecessary to point out the benefits of solo participation. Students studying privately should by all means include this phase of musical development, and of course all good teachers will stress its value. And solo work is no less important to those students who are not studying privately.

There is no better means of serving a school and community than a solo and ensemble program. Various civic organizations and churches are constantly requesting the services of school musical organizations; and often, where it is impossible to provide for a full unit, the soloist or ensemble group renders its best service.

Another outstanding problem, which we face in the development of the ensemble program, is the scarcity of appropriate material. One has but to peruse the literature published for various chamber music combinations to learn that string combinations have the advantage over the winds, when consideration of material available is made. Too few of the works of the old masters are available for wind groups.

Wood Wind Ensemble Material

JUST AS THE STRING repertoire is superior to that of winds, so is the wood wind repertoire superior to that of the brasses. This may be somewhat due to the fact that the masters wrote very little for brass because of inaccuracies of construction of brass instruments in the eighteenth and nineteenth centuries, as well as their limitations in matters of range, technic and tone color.

However, during the last decade there have been constant improvements and enlargement of literature for wind ensembles. Many excellent new works have been published, and suitable works by the masters have been uncovered. The National School Band and Orchestra Associations have compiled exemplary lists of solo and ensemble material. This material is carefully graded, indexed, and so classified that discrimination is made between material recommended for contest purposes and that best suited for program and student training purposes.

A list of this material may be secured through the National School Band Association, 64 East Jackson Boulevard, Chicago, Illinois. A booklet provided by this organization may be had at a slight cost; and it contains valuable information regarding band and orchestra music lists.

The solo and ensemble festivals sponsored by the various state associations have proven so successful and have grown so rapidly that there is a necessity for increasing facilities, judge personnel, and auditoriums for the audiences which have become so greatly interested in this phase of our music program.

If our students desire earnestly to continue their musical experience in adult life, there is no more natural and desirable means of their doing so than this participation in string or wind ensembles. Build up a solo ensemble program in your school music department; put your student leaders to work; begin a solo ensemble music library. Then take note of the fresh motivation, the new enthusiasm, the improved performance of your student musicians. Watch, for example, the brightening up of your tuba and horn players, with their opportunity to play something other than their traditional "um-pahs".

"As go your solo and ensemble groups,
So go your bands and orchestras!"

* * * * *

"The songs of musicians are able to change the feelings and conditions of a state."—Cicero.



EASY to Own— EASY to Play

It's new, it's thrilling, it's spectacular—a genuine 2½ octave DEAGAN marimba, embodying DEAGAN standards of quality and beauty, at the lowest price in history.

The DEAGAN STU-DETTE is your opportunity, at negligible cost, to *stimulate* the musical interest of your children, *develop* their musical talent. No instrument gives greater expression to musical abilities. None wins greater applause—or is easier to master.

There's fun for all the family in the DEAGAN STU-DETTE. Shall we send you particulars? . . . J. C. Deagan, Inc., Dept. E7, 1770 Berteau Ave., Chicago.

Deagan STU-DETTE MARIMBAS

Rebuilt Band & Orchestra Instruments
HONESTLY REBUILT—FULLY GUARANTEED
Send for prices. Please specify instrument in which you are interested. Distributors King Band Instruments.
WEYMANN COMPANY, Dept. E-7, 1613 Chestnut St., Phila., Pa.

MUSIC KINDERGARTEN and TOY SYMPHONY
Complete correspondence course including daily plans, flash cards, work book, toy symphony arrangements, musical games. Exclusive use in cities under 50,000 pop. Only $30 now. Terms. Enroll now.
BRUCE SCHOOL, Inc., 624 E. 63, Kansas City, Mo.

IMPROVE YOUR PLAYING

Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studies, Dept.311:C, Bendix Bldg., Los Angeles, Calif.

SCENERY TO RENT
For All Operas, Plays, Pageants, etc. Newest Settings! Lowest Rentals! Unexcelled Service! Lists. Address:
AMELIA GRAIN, INC., 245 S. 6th ST.
Washington Square Philadelphia, Pa.

SWING PIANO PLAYING
New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily. Harmonize tunes with professional bass and breaks. Write for *FREE DESCRIPTIVE FOLDER.*
AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

Faust School of Tuning
Piano Tuning, Repairing and Regulating. Pipe and Reed Organ. Player-Piano. Year Book Free.
27-29 Gainsboro Street, Boston, Mass.

Answering Etude Advertisements always pays and delights the reader.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3432 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.
(Portraits copyrighted: L. H. Snodgrass, *Dolores Swanson Inc.*; Sousa, *Kubey-Rembrandt*; A. Spalding, *G. Maillard Kesslere*; Spelman, *Bachrach*).



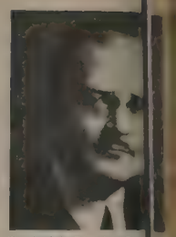
Ella May Smith—B. Uhrichsville, O., Mar. 12, 1860; d. Oak Park, Ill., 1934. Comp., pianist, organist, tchr. For over 40 yrs. active in Ohio. Hon. pres., Ohio M. T. A. Wrote many songs.



Frank W. Smith—B. Portland, Me., Jan. 4, 1873. Comp., organist. Pupil of W. S. B. Mathews. For many yrs. has been prominent in Chicago churches. Has written church music.



Gerrit Smith—B. Hagerstown, Md., Dec. 11, 1859; d. Darien, Conn., July 21, 1912. Comp., organst., tchr. Was on fac. Union Theological Sem., N. Y. First pres. of A. G. O. A cantata and other wks.



Frederick Stanley Sm
Chambersburg, Pa.
1895. Comp., cond.,
tchr. Since 1932,
public sch. mus.,
Pines, N. C. Pes. f
pla., chorus, voice.



H. Wakefield Smith—B. England. Comp., singer, tchr. Came to U. S. as young man. Active in Buffalo, then [illegible]. Successful [illegible]. Has written [illegible].



Hannah Smith—B. New York. Comp., tchr., writer. Studied in New York City and in Berlin. For some yrs. active in New York. Has written study material for children and vocal pieces.



John Stafford Smith—B. Gloucester, 1750; d. London, Sept. 21, 1836. Comp., organst., writer. A foremost English glee comp. *The Star Spangled Banner* is set to his tune, *Anacreon in Heaven*.



Sydney Smith—B. Dorchester, Eng., July 14, 1839; d. London, Mar. 3, 1889. Comp., pianist, tchr. For a time his popular salon pieces and arrangements from operas attained great vogue.



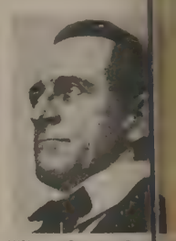
Uselma Clarke Smith—B. Phila., Pa. Comp., orgnst., tchr. Pupil of D. D. Wood, H. A. Clarke, Widor and others. Orgnst. in Phila. Tchr., at Sternberg Sch. of M., of George Antheil.



Walter Wallace Smith—B. Johnstown, N. Y., Aug. 30, 1894. Comp., orgnst., orch. leader. Has been active for some years in Johnstown, as writer of songs and piano pieces.



Warren Story Smith—B. Brookline, Mass., July 14, 1885. Comp., pianist, tchr. Was fac. mem., Faelton Pfte Sch.; since 1922 at N. E. Cons. Orch. wks, songs and pia. pcs.



Wilson George Smi
Elyria, O., Aug. 19, 1
Cleveland, O., 1929.
pianist, mus. critic. E
in Cin., O. and in
Wr. many piano piec
studies, also songs.



Ethel Mary Smyth—B. London, April 23, 1858. Distinguished comp. Studied at Leipzig Cons. Created Dame of Br. Empire, 1922. Has written operas, orchl. wrks., songs and violin wks.



Louise Harrison Snodgrass—B. Cincinnati, O. Comp., pianist. Studied at Cin. Cons. and in New York. Accompanist for prom. artists. Has wrtn. songs. Maintains Cincinnati studio.



Francis W. Snow—B. Mass., 1890. Comp., orgnst. Settled in Boston in 1909. Since 1922, orgnst. of Trinity Church. Has given many recitals. His published wks. are mostly for church use.



Carl Sobeski—B. Copenhagen, Denmark. Comp., singer, tchr. Sang in opera in England. For some yrs. active in Boston. His successful songs include the widely known *I Love You*.



Emil Söchting—B. Gröningen, Saxony, Feb. 22, 1858. Comp. Studied at Berlin Inst. for Church Music; then with Ludwig Deppe for whose pia. meth. he became an ardent promoter.



August Johan Södermann—B. Stockholm, July 17, 1832; d. there Feb. 10, 1876. Comp., cond. Pupil of Hauptmann and Richter. Wr. operettas, a mass, and vocal pieces. Mem., Swedish Acad. of M.



Cesare Sodero—B. Naples, Aug. 2, 1886. Comp., cond. Studied at Naples Cons. Was cond., Aborn English Opera Co.; guest cond. with San Carlo Opera Co. Prom. in radio. Orchl. works.



Karl Soehle—B. 1
Germany, March 1,
Since 1897 has liv
Dresden. Formerly a
tchr., he is best know
his literary works on
cians and musical sub



Leo Sohner—B. Karlsruhe, Ger., Oct. 15, 1898. Comp., choir dir. Pupil of Joseph Haas. Active in Munich as comp. and choir dir. Has written masses, motets, string trios and songs.



Nikolai Sokoleff—B. near Kieff, Russia, May 28, 1886. Cond. From 1918-32, cond. of Cleveland Orch., then became cond., New York Orch. In 1935 apptd. dir. of Federal Music Project.



Marie Soldat—B. Graz, Austria, Mar. 25, 1864. Vinst. Pupil of Joachim. Made extensive Eurpn. tours. Formed a quartet in Vienna, which became noted for its interpretations of Brahms.



Arthur Somervell—B. Windermere, Eng., June 5, 1863; d. London, May 2, 1937. Comp., cond. From 1893-1901 prof. at R. C. M.; then insp. of mus. for Board of Education. Many works.



Franca Somigli—B. New Y. Soprano. Has made a reputation in Italy as a leading interpreter of Puccini. Her Amer. début in 1927 at Metro. Opera House, in "Madama Butterfly."



Hans Sommer—B. Brunswick, July 25, 1837; d. there April 16, 1922. Comp. Fdr., and for many yrs. cond., Brunswick Verein für Konzertmusik. Wrote operas and song cycles also literary wks.



Oscar George Theodore Sonneck—B. Jersey City, N. J., Oct. 6, 1873; d. N. Y., Oct. 30, 1928. Prom. musicologist, editor, comp. Chief, Mus. Div., Libr. of Congress; then chief ed., G. Schirmer, Inc.



Henriette Sontag
Koblenz, Jan. 3, 180
Mex. City, June 17,
Famous dram. soprano
1823 created title rôl
von Weber's "Euryan
Sang in New York, 18



Francesco Soriano—B. Rome, 1549; d. there Jan. 1620. Comp. Pupil of Nanini and Palestrina. Was [illegible]



Umberto Sorrentino—B. Florence, Italy, 1889. Tenor. Debut in Florence. Has sung in opera in many musical centers of Europe. Concert appearances with major orchs. in United States.



Marcelle Soutage—B. Lima, Peru. Comp., tchr., critic. Studied Paris Cons. Prom. in French musical circles. Her wks. have been performed by the Salon des Musiciens Français.



John Philip Sousa—B. Wash., D. C., Nov. 6, 1854; d. Reading, Pa., Mar. 6, 1932. Comp., noted band leader. From 1880-92, leader of U. S. Marine Band, then dir. of own band.



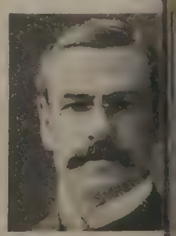
Leo Sowerby—B. Grand Rapids, Mich., May 1, 1895. Comp., orgnst., tchr. Active in Chicago for many yrs. Fac. mem., American Cons. Orchl. and chamber wks., pia. pcs. and songs.



Sigmund Spaeth—B. Phila., Pa., Apr. 10, 1885. Critic, author, lecturer, editor. Has been mus. editor, various journals. Numerous radio appearances. Author of books on musical subjects.



Albert Spalding—B. Chic., Aug. 15, 1888. Violinist, comp. Début, Paris, 1905. U. S. début with N. Y. Symph. Or., 1908. Has made many tours of Europe and U. S. Arrs. and orig. wks.



Walter Raymond Spaldi
B. Northampton, Mass.,
22, 1865. Orgnst., mus
ologist. Instructor of
at Harvard, 1895; b
assoc. prof. in 1912.
of books on harmony and



Lenora [illegible]



George L. Spaulding—B. Newburgh, N. Y., Dec. 26, 1861; d. Roselle Park, N. J., June 1, 1921. Comp., pia. tchr. A prolific comp. of melodious pia. pcs., many for young beginners.



Oley Speaks—B. Canal Winchester, O., June 28, 1876. Comp., bar. singer. Soloist in New York chs. Has wrtn. many fine concert songs, incl. *On the Road to Mandalay*, and chl. works.



Richard Specht—B. Vienna, Dec. 7, 1870; d. there Mar. 18, 1932. Mus. wrtr. and critic. Known in Ger. for his biographical wks. on Gustav Mahler, R. Strauss, Brahms and others.

Timothy Mather Spelman—B. Brooklyn, N. Y., 1891. Comp. Studied in N. Y. and Munich. His operatic and orchestral wks. have been presented with great success in Europe and U. S.

Allen Spencer—B. Fair Haven, Vt., Oct. 20, 1870. Pianist, tchr. Many appearances as soloist with orchs. Since 1892, fac. mem., American Cons., Chicago; for many years, dean.

Eleanor Spencer—B. Chic. Eminent pianist. Pupil of W. Mason, Bauer, and Leschetizky. Amer. début, 1913. Soloist, 75th anniv. concert, Gesellschaft der Musikfreunde, Vienna (1935).

James Spencer—B. Ma
N. Y., 1895. Comp., org
Studied New Eng. Cons
1921, apptd. dir. of
dept., Adrian Coll., Adr
Mich. Orig. pia. pcs.
songs; also arrs.

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Inables in Minor Keys.

Q. Will you please answer this question. A music student told me that a minor key always begins and ends on la, *or A as I would think. Is this right or wrong? How do you decide when a minor key of a major key?*—A. M. G.

A. A minor key always begins on *la* if the major tonic is called *do*. In other words if you use the "movable *do*" system, the key note in major is called *do*, and its relative minor (a third lower) is called *la*. Thus with one sharp in the signature we have either G major or E minor, with three sharps, A major or F-sharp minor; and with three flats, E-flat major or C minor. With the "fixed *do*" system the whole thing is quite different, but since you do not ask about this I will not confuse you by explaining it.

Pictures of Musicians.

Q. I need pictures of musical instruments, both ancient and modern; also, pictures of musicians and composers. Can you tell me where I can secure such pictures suitable for mounting. I do not wish to cut them out of my Etude magazines.—L. C.

A. I have two suggestions with regard to your problem. The first is that you might subscribe for a duplicate copy of THE ETUDE in order to take such pictures out of each issue you would like to use for individual purposes. The other suggestion is that you write to the publishers of THE ETUDE and ask them whether they cannot supply you with such pictures as you need.

Are There Triple Flats?

Q. 1. Will you kindly tell me the value of the first notes in the triplets of measures 27 and 28 of the "Black Key" Etude by Chopin?

2. In measures 29, 30, 31 and 32; 45 and 46, are the accidental flats in the bass, to be played as if the piece were in the key of C major, or as it is written, making double and triple flats?—Mrs. R. C. R.

A. 1. The upper stem does not change the value of this first triplet note. It merely indicates that these double-stemmed notes form a melodic progression. Some editions use only *staccato* dots, while some have accent marks.

2. Your second question is a little obscure but I think what you mean to ask is what happens to a staff degree that is already flatted in the signature when a double flat is placed on it somewhere in the course of the composition. The answer is that the note affected is double flatted. There is no such thing as a triple flat.

Violin Manufacture.

Q. Please give me some information on how violins are manufactured, or advise me concerning where I may obtain such material. I often read THE ETUDE MUSIC MAGAZINE, *and think the Question and Answer Department a very interesting and beneficial.*—N. T.

A. The subject is too complicated for an answer in this column, but I am glad to give you the names of two books which I believe you will find helpful. They are: "Violin Making," by Edward Heron-Allen; and "The Violin and How to Make It," by a Master of the Instrument. These books may be secured from the publisher of THE ETUDE.

Accents in Twelve-Eight.

Q. 1. In exercises where two staccato notes are connected with a curved line: Should both notes be played, or are they tied and the first note only played?

2. In an exercise in twelve-eight time, such as in the Etude, No. 7, *by J. B. Cramer, in Mathews' "Grade VII," should the accent fall on first note of each group of three—which could give the effect of triplets—or should they be played evenly, all as one group.*

3. Are triplets always marked with a 3?
—I. S.

A. 1. Play them as though there were an eighth note followed by an eighth rest in each case. This is not a tie but a *semi-staccato* sign.

2. In twelve-eight rhythm the first note in each group of three will be treated as the first note of a triplet, that is, it will be slightly accented. But since twelve-eight is a quadruple measure, the first and third groups will naturally be accented more than the second and fourth.

3. The triplet sign is usually used but occasionally omitted in places where the meaning is quite obvious without it.

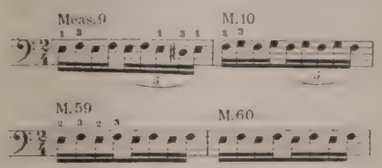
Analysis of Mozart Sonatas

In a recent issue of *The Etude* a subscriber inquired about an analytical edition of the Mozart Sonatas and I replied that I knew of no such edition. I am now informed by Karl Eschman, of Denison University, that there exists an excellent volume entitled "The Sonata, Its Form and Meaning, as Exemplified by Mozart's Pianoforte Sonatas," by F. Helena Marks.

Trills in de Falla

Q. Will you kindly write out the trills, showing the fingering, and so on, in these passages of the Ritual Fire Dance, by de Falla: measures 1 to 24 inclusive; 59 to 66 inclusive; 132; and 136 to 140 inclusive.—J. T. B.

A. The limited space of this column does not permit the writing out of so many measures; however, so many are similar that I think these few will give you the desired information. Measures 1 to 23 inclusive are played like measures 59 and 60. The grace note in measure one is played with the left hand. Measure 132 is played like measure 9.



Measures 136 to 140 are played in even sixteenth notes. The right hand plays measures 136, 137, and 139; while the left hand plays measures 138 and 140.

Will steam hurt a piano?

Q. This spring I am moving into a three room apartment. One room is very large and then there are two small rooms. One small room I would like to use as a store room and the other for a bedroom. The large room I would like to use as kitchen and living room. My question is this: Would it hurt a piano to be in the room where cooking is done? I have been told it would ruin the felt pads on the hammers.—F. F.

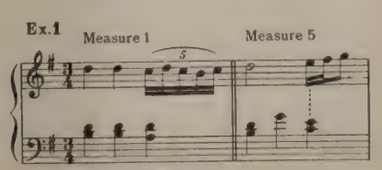
A. A reasonable amount of moisture will not hurt your piano; as a matter of fact, more pianos are harmed because the air is too dry than because it is too moist. The effect of dry air is to crack the sound board and loosen the mechanism, whereas the effect of very moist air would be to rust the strings and perhaps some of the other metal parts. If you were to have steaming kettles of food all day long, or even if your tea kettle were to boil hard throughout the day, this would probably constitute an excess of moisture and might result in rusted strings. But the amount of cooking that is ordinarily done by the two or three people living in a three room apartment would hardly have any such effect; and, since your room is large, I see no reason why you should hesitate to take the apartment that you mention.

Ornaments in Paderewski's Minuet

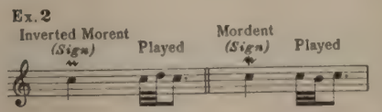
Q. 1. I would like the mordent in Paderewski's Minuet d'Antique *explained. Is it played in triplets for a quarter count, or as grace note triplets? Please illustrate what notes are used and their time.*

2. Is this the inverted mordent?—Mrs. R. S. G.

A. 1. There are no mordents in this composition of Paderewski's. You probably are referring to the slide in measure 6; however, you may mean the turn in measure one. To make sure I am writing both measures as they are usually played:



2. This is how mordents are marked and played:



Notice that the mordent proper has a line through the sign and goes to the note below and back, while the inverted mordent has no line and goes to the note above and back. The confusion in terminology may be avoided by referring to the first of these as the "upward mordent" and the second as "downward mordent."

What Tempo

Q. Please give me the approximate tempo *marks of the following compositions.*—L. B.

1. Valse Caprice, *by Newland; 2.* Prelude and Fugue, No. 3, *by Bach; 3.* Claire de lune, *by Faure; 4. (Vocal)* What's the Time Blackbird, *by Oliver; 5. (Vocal)* By a Lonely Forest Pathway, *by Griffes; 6. (Vocal)* Supplication, *by La Forge.*

1. ♩=92; 2. Prelude, ♩=84; Fugue, ♩=96; 3. ♩=76; 4. ♩=126 to 136; 5. ♩=80; 6. ♩=100.

The metronome mark for No. 3 is for the song by Faure. I do not find any piano composition under that title in the catalogs of the various publishing houses. The *tempos* suggested are all approximate, of course.

"Why I Chose SHERWOOD Training"

As a prospective Sherwood student you will be interested in these reasons why other young people selected Sherwood instruction:

"Talks with leading musicians of my community emphasized the importance of specialized, *professional* training for my chosen field." . . . "I wanted a school whose courses were nationally recognized, whose students and graduates were proving the worth of the school's instruction by achieving success in their work and careers." . . . "Sherwood measured up to every requirement for thorough preparation for a music career."

Sherwood Music School is conveniently located in the cultural heart of Chicago, and its beaches, parks and playgrounds, theaters, art galleries and museums afford unparalleled opportunities for healthful recreation and broadening cultural contacts.

Accredited instruction. Courses lead to Certificates, Diplomas, and Degrees in piano, violin, voice, organ, cello, wind instruments, theory, composition, public school music; conducting; microphone technique, dramatic art, play production, and liberal arts.

Student aid and scholarship opportunities for deserving pupils of limited means. Dormitory. *Fall term begins Sept. 19.*

Send for Catalog



These young people are preparing for successful careers in music

SHERWOOD MUSIC SCHOOL

410 S. Michigan Avenue — Chicago, Illinois

Institutional Member of the National Association of Schools of Music

NORTH PARK COLLEGE

E. Clifford Toren, *Director*

School of Music

47th Year

Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. Summer school begins June 20. Write E. CLIFFORD TOREN, Dir. 3248 Foster Avenue, Chicago, Illinois.

A professional school in a university environment

For Free Bulletins Write to

SCHOOL OF MUSIC

1830 Sherman Avenue
Evanston, Illinois

NORTHWESTERN UNIVERSITY

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President. 34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center. Box E, 306 S. Wabash Ave., Chicago.

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director

DENISON UNIVERSITY CONSERVATORY OF MUSIC

GRANVILLE, OHIO

A Liberal Arts College with Music Majors in A.B., Mus.B. and P.S. Music courses

For catalogues, address

Karl Eschman, Director

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Sixth Bach Festival, June 10 and 11, 1938. Send for catalogue or information to: ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Faculty of Nationally Known Musicians

BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

OBERLIN CONSERVATORY of MUSIC

OFFERS men and women thorough instruction in all branches of music. Mus.B. degree. Forty-six specialist teachers. Graduates prominent in musical world as concert artists, music teachers and supervisors in public and private schools, directors of conservatories, deans of college music departments. Excellent equipment—numerous studios, over 200 practice rooms. Twenty-three modern organs including two large recital instruments. World-famous artists and organizations appear in artist-recital course. Weekly student-recitals in Warner Concert Hall, seating 800. Oberlin College on same campus makes possible excellent combination courses. High school required. *Established* 1865. Catalog. Frank H. Shaw, Director, Box 578, Oberlin, Ohio

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, *Acting Director*

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1937-38 catalog. Opening of first semester September 15.
310 Huntington Avenue, Boston, Massachusetts.

JUNIATA COLLEGE

Offers thorough training for school music teaching and supervising. Music faculty of five, one of them a silver medalist in violin of the Royal Academy of Music, London.

Inquiries Heartily Welcomed

JUNIATA COLLEGE
Huntingdon Pennsylvania

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

JAMES MC CORMACK
Voice
Specializing in interpretation, diction, and the Art of Successful Singing
RADIO ★ STAGE ★ SCREEN
For eighteen years associated with JOHN MC CORMACK
Address: 3 East 124th Street, New York City
'phones: MOhawk 4-2584. HArlem 7-1124.

TRINITY PRINCIPLE PEDAGOGY
The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.
Send for P M B circular.
EFFA ELLIS PERFIELD
103 East 86th St., New York, N. Y.

THE NEW YORK VOICE FORUM
2nd Summer Session—July 31-August 14
Discussions and Demonstrations of Voice Methods, Old Italian, Modern Scientific, Newest Psychological Teachings. Voice Training for Children. Representative Teachers.
Write for Circular
LOUISE WEIGESTER, Director
160 West 73 Street New York City

Alviene MASTER SCHOOL OF THE **Theatre**
(43rd Year) 3 in 1 Course—Stage, Screen, Radio—A solid foundation in the technical essentials of acting in conjunction with professional stock theatre training while learning.
Students appear in full length plays, a week in each. Drama, Dance, Vocal Opera. For Acting, Teaching, Directing, Graduates: Fred Astaire, John Bryan, Una Merkel, Lee Tracy, Louise Latimer.
For Catalog write Sec'y T. Schubert, 66 West 85th St., N. Y.

Mr. and Mrs. Crosby Adams
Montreat, North Carolina, 1938
SUMMER CLASSES
***for* TEACHERS OF PIANO**
Montreat, N. C. June 30-July 5
Montreat, N. C. July 28-August 2

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: **Harold A. Richey, *Dean***

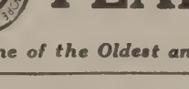
ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.

One Minute Studio Blackboard Talks

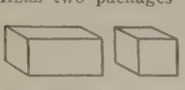
On The Tie

By MARY ALICE GETTELL

We have here two packages

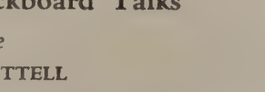


One is two inches long and the other is one inch long. With the use of a ribbon these two packages may be tied together and converted into one package, three inches long.



So in music we may have two notes ♩ ♩, one a half note ♩ worth two counts, and the other a quarter note ♩, worth one count; and these two notes, placed on the same line or in the same space on the staff, may be tied together by a ribbon, a curved line placed above or below them, thus:

Ex. 3



This converts the tones of these two notes into one tone sustained for three counts thus:

♩ = 2 counts
♩ = 1 count
♩ + ♩ = 3 counts

In other words the ribbon or curved line, or the "tie," as it is called in music, placed above or below these notes, means that we play or sing only one tone, but sustain it for three counts.

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

The Guitar

ACCORDING TO RELIABLE STATISTICS, the number of guitars sold in this country in 1937 reached the almost unbelievable total of half a million. This, of course, includes all varieties, classic, plectrum and Hawaiian. By way of contrast, it is interesting to note that Torres, the most celebrated of the Spanish guitar makers, whose productive period occurred during the middle of the nineteenth century, made not more than three hundred instruments during his lifetime. Of these about twenty-five were considered instruments superior to all others and gradually found their way into the hands of guitar virtuosos in different parts of the world, where they are prized very highly by their proud possessors. Miguel Llobet, one of the leading Spanish guitarists, is the owner of one made in 1853. Emile Pujol uses one; and the Torres guitar of Tarrega, after the latter's death, crossed the Atlantic and is now owned by Maria Anido, the celebrated guitarist of Buenos Aires. These guitars are noted for their beautiful tone quality, carrying power and excellent workmanship. The instrument treasured above all others by Torres, was produced in 1856 and was named by him "La Lione." For many years he refused to part with it at any price, but finally it came into the possession of a young woman, a pupil of Tarrega and a member of a family of great wealth. Twenty years later this family experienced severe financial difficulties and the instrument was sold to an amateur guitar enthusiast and collector, Nicolo Gimenez for twenty thousand dollars. It is said that on the day of change of ownership the whole family was dressed in mourning and, with heavy hearts and tears in their eyes, bade farewell to their beloved guitar.

Senor Gimenez took the guitar to Paris, had it insured against fire and theft for the amount quoted, and frequently permitted some of the prominent artists to use it in their concerts. It created quite a sensation amongst the fraternity, and everyone agreed that it was the finest guitar ever constructed.

While there were other guitar makers of high rank in Spain at that time, none of them was considered quite the equal of Torres. The guitars of Lacote enjoyed great popularity in the early years of the nineteenth century; and after Ferdinand Sor made his home in Paris he used the instruments made by this French master. These guitars were somewhat smaller than those of the Spanish makers. The Italian model was also of smaller dimensions, rather slender and shallow, producing a crisp tone of fine quality and good carrying power, but lacking the depth and sonorous quality of the Spanish model.

Some Famous Viennese Makers

DURING THIS PERIOD Vienna was the guitar hub of Europe, and sooner or later most of the players of note were to be found in this beautiful city on the banks of the Danube. Amongst the numerous guitar makers of Vienna, J. G. Stauffer (1800-1850), J. G. Scherzer (1834-1870), and F. Schenk (1809-1850) were the most renowned; the instruments produced by these craftsmen were most popular with the Russian and many of the Italian virtuosos. While the six string guitar was widely used, some of these artists preferred
instrument with three or more added
strings. J. K. Mertz, the celebrated
trian guitar virtuoso and composer, pla
an instrument having four extra
strings. The Terz guitar, a smaller m
tuned a minor third higher than stand
was also quite popular at this time, e
cially for playing duets with another gu
or piano, or in ensemble with st
quartet.

From that time up to the present, it
been the ambition of every serious ma
to improve the instrument, to give
greater carrying power and, withall,
retain its characteristic tone quality.
was after the sensation created in Eu
by the performances of Miguel Llo
followed, a few years later, by that
Andres Segovia, that the European mal
came to accept the principles as laid d
by Torres, with results that have b
quite surprising and satisfying to play
The most successful, perhaps, of the pres
generation of guitar makers is Herm
Hauser. His concert guitar, called
"Segovia Model," is slightly larger t
the old Torres, and has been acclaimed
many of the great artists, includ
Segovia, who used one during his rec
American concert tour. Classic guitars t
also deserve recognition are those made
Vincente Tatay and Luigi Mozzani.

And in America

AMONGST THE AMERICAN manufacturers
gut string guitars, the F. C. Martin C
pany has enjoyed an enviable reputat
since the house was founded in 1833,
the instruments made by this firm h
been most popular with the Ameri
guitar fraternity.

It was the founder of the Gibson C
pany who first conceived the idea of m
ing guitars with carved top and back,
this type is now recognized as the id
instrument for the professional orches
player and has been adopted as a stand
model by all of the leading Ameri
manufacturers. These instruments are
a much heavier construction, in order
withstand the strain of wire strings
are intended to be played with a plectr

The writer hopes that at least a few
our guitar makers will put some of th
ingenuity and inventive genius into
creation of a gut string guitar that w
equal or perhaps excel those made abro
in order to satisfy the desires of ma
players who prefer the classic school
guitar playing.

Now a few words of advice to th
contemplating buying an instrument.

Consult a reliable dealer; and, if p
sible, have someone along who kno
something about guitars, preferably t
teacher from whom you expect to ta
lessons.

Do not buy an instrument because
is cheap, but get the best you can affo
Remember that this guitar may beco
your companion for the rest of your li

A poorly constructed instrument is
handicap to the beginner as well as
the advanced player.

The best of the classic type are ma
of Rosewood, with a thin, sensitive spru
top, strung with three gut and three s
wound strings. See that the treble a
bass strings are evenly balanced as to to
strings should be adjusted fairly close

(*Continued on Page* 488)

MUSIC STUDY EXALTS LIFE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers

— July 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

CHILD'S JOURNEY—RICHTER	$0.35
CHILD'S OWN BOOK—BRAHMS, TSCHAIKOWSKY, MACDOWELL—TAPPER ..... EACH	.10
ALL THREE	.25
FOURTH YEAR AT THE PIANO—WILLIAMS	.50
FRAGMENTS FROM FAMOUS SYMPHONIES—PIANO—BAINES	.30
GROWN-UP BEGINNER'S VIOLIN BOOK—KESNAR	.40
LITTLE PIECES FROM THE CLASSIC MASTERS—VIOLIN AND PIANO—BEER	.35
MANUAL OF FUGUE—OREM	.40
ONE-STRING VIOLIN SOLOS—HARPER—VIOLIN PART	.15
PIANO PART	.20
PLAY WITH PLEASURE—PIANO ALBUM	.40
FWARD CARDS—SECOND SERIES	.35
SIXTEEN MODERN ETUDES—TRUMPET—HUBER	.40
TWENTY-EIGHT MINIATURE ETUDES—PIANO—KETTERER	.30

Welcome, Friend!

● Coming our way this summer? We'll be mighty glad to see you at our home, 1712 Chestnut Street. The "Pennsy" will land you at the Broad Street Station, three blocks away; or the "Reading" at the Reading Terminal about five blocks away, while the "B. and O." Station is only half a dozen blocks up Chestnut Street. If you come by air you will land in Camden, N. J., just over the river, and a taxi will whisk you to the heart of the city. Many come by motor. Just tell any officer, when you reach the city, you want to get to Seventeenth and Chestnut and he will point out the shortest route. (Plenty of parking lots nearby.) But don't pass by without dropping in and letting us have a little chat with you.

With pleasurable anticipation we look forward to the vacation season and the visits of many friends we have made in over fifty years of accurate, speedy, friendly mail-order service.

The Cover for This Month



Regardless of who said it or whether he said it a little differently, there is a lot in the thought that there are "Sermons in Trees." Nature tries to tell man many things, but unheedingly men have gone against the wise provisions of Mother Nature and there are such things as widely devastated lands like those which have resulted from the tragic dust storms in some sections of the United States.

Nature's great protection against soil erosion is in such things as trees, turf, and bushes. A good old-fashion name for a farmer is "husbandman" and in good husbandry the farmer rotated his crops, rested his lands by portions, and provided for the replenishing of his woodlands. What has this to do with THE ETUDE cover for this month? Well, THE ETUDE cover portrays two young people who have music, as one of the beneficent things, placed in their lives by their parents to protect their characters from the erosion which occurs in lives which are bleak and bare of beautiful things.

One of the greatest things a music teacher can do is to plan and carry through ways and means of bringing to the parents of every child in his or her community, the vitally important information that the study of music will give a child life advantages with values far beyond measuring in dollars and cents. Perhaps the display of this ETUDE cover throughout the country will supplement the efforts music teachers are making to bring parents to a serious consideration of music study for their children.

This picture is by Richard T. Dooner, a Philadelphia photographer, nationally known for his portrait and art photographs.

ERRATA: In last month's issue the given name of Paganini was spelled incorrectly, both in its original and in the anglicized form. The proper spelling is "Nicolo" and "Niccolo" respectively.

The Etude Historical Musical Portrait Series

The well known family name of Smith—from Ella May to William George—makes its appearance in this month's instalment of *The Etude Historical Musical Portrait Series.* And if you read carefully, you'll note that a Smith (John Stafford Smith) is credited with writing the original musical setting of our national anthem *The Star Spangled Banner.*

Following the Smiths, there's Nicolai Sokoloff, noted conductor and director of the Federal Music Project; Oscar Sonneck, prominent musicologist, editor and authority on Beethoven; John Philip Sousa, the "March King," composer of *The Stars and Stripes Forever;* Sigmund Spaeth, eminent music critic, author, editor and lecturer; Albert Spaulding, the distinguished violinist; Oley Speaks, celebrated singer and composer; and many other outstanding musicians and musical personalities every music lover should know.

The 44 pictures and brief biographies on page 480 of this issue represent just one instalment in this unique pictorial-biographical series. Multiply this by 66, the number of instalments published to date, and you have some idea of the tremendous size and scope of the collection and its inevitable value for reference and scrap book purposes.

To meet a demand for separate copies of past instalments we have made reprints of each one to date. These we will be glad to supply to any of our readers at the rate of 5 cents each.

Fragments from Famous Symphonies

For Piano

Compiled and Arranged by **William Baines**

Radio listeners, young and old, are becoming more and more familiar with the great symphonies of the masters, through the many fine orchestral programs to be heard every week over the air waves. Due to the zeal of Walter Damrosch, Arturo Toscanini, Leopold Stokowski, and others, the beauty of the symphony has now been brought to the masses. Under such circumstances, it is natural that there has grown up a demand for the themes of the symphonies arranged in simplified form for the young piano student. Such is the material offered in *Fragments from Famous Symphonies.*

The compiler of this book, William Baines, is well known for his many successful teaching pieces for piano and his experience well qualifies him as an arranger of music of this type. In a foreword to the book, Mr. Baines says: "Young pupils who desire the best in music should have a chance to study and become acquainted with the works of the great masters. In these easy arrangements, students will have a new and happy experience, something appealing to their imagination, which will help them build a firm foundation in piano playing."

The music is drawn from the great symphonists Beethoven, Brahms, Mozart, Haydn, Schumann, Schubert, Tschaikowsky, and Dvořák. Among the selections are such popular bits as the *Allegro* from Schubert's B Minor Symphony (Unfinished), the *Andante* movements from Tschaikowsky's 5th and 6th Symphonies, the *Menuetto* from Mozart's Symphony in G Minor, the *Largo* from the "New World" Symphony of Dvořák, and the *Larghetto* from Beethoven's Symphony No. 2. Twelve numbers make up the contents of this unusual book.

Orders may now be placed for single copies of this book at the low advance of publication cash price, 30 cents a copy, postpaid. Copies may be sold only in the U. S. A. and Its Possessions.

Little Pieces from the Classic Masters

For Violin and Piano

By **Leopold J. Beer**

"Classic Novelties" is the title given by one music lover to pieces of the type found in this book. "Classic Novelties," he explained, "are pieces from the great masters of the olden days, neglected or forgotten for years, and now brought forth for this generation to enjoy."

Leopold J. Beer, long prominent in the music life of Vienna, has a predilection for digging out of old libraries manuscripts of long forgotten musical works. Here he presents gems from Purcell, Kuhnau, the Couperins, Rameau, Bach, Handel and Gluck in arrangements that can be played by violinists well along in the first position. Some have alternate fingering for playing in the third position, if desired.

In advance of publication single copies of this unique volume may be ordered at the special cash price, 35 cents, postpaid.

The "Business" of Teaching



"Success Stories," in newspapers and magazines, telling how a sudden "inspiration" caused some individual currently in the public eye to invent some gadget, write a song, or inaugurate a certain profitable business enterprise are quite intriguing to most of us. Yet, with few exceptions, these successful persons will tell you, if they are perfectly candid, that *prior* to the happy inspiration they prepared for its arrival diligently, and frequently not without many personal sacrifices.

The music teacher who annually finds his or her teaching schedule "full to overflowing" has prepared for the success thus achieved by years of study and practice. And, frequently, even such thorough preparation is not sufficient, unless attention is given to the "business" of teaching.

What is meant by the "business" of teaching? Selection, arrangement and decoration of the studio or music room; dignified, yet forceful and convincing announcements, in local newspapers and by direct mailings, of the teacher's qualifications; and, above all, a well arranged plan of teaching procedure, including the inclusion in the curriculum of modern, up-to-date materials.

For many in the teaching profession the summer months offer the most favorable period for examining new works and new compositions. See your music dealer now, or write to the publishers, for material to look over. Ask for helpful free booklets, such as *Guide to New Teachers on Teaching the Piano, Guide to New Teachers on Teaching the Violin, The Music Teacher's Hand Book,* or for thematic catalogs showing portions of new and standard publications. The three booklets mentioned contain carefully selected lists of teaching materials and many valuable suggestions for the above-mentioned "business" of teaching, such as Professional Cards, Announcements, Pupils' Records and Bookkeeping Helps.

Thorough preparation will save hours of precious time at the beginning and during the coming teaching season. There is no time like the present for making a start.

Play with Pleasure

An Album for the Grown-Up Piano Student

There is one type of music publication always in demand—a volume containing a collection of piano pieces which can be kept handy on piano rack, or in the music bench. Accomplished performers have their *Celebrated Compositions by Famous Composers* ($1.00), less-advanced players their *Best Loved Themes from the Great Masters* ($1.00), there are albums of salon pieces, reveries and quiet music for the evening hour or Sabbath Day playing, march albums and the many books of piano pieces for children and young students. All have excellent sales records.

Some time since, we published a *Book of Piano Pieces for Adult Beginners* (75c) which has proven very popular. Realizing that many grown-ups, who were beginners when that book was first issued are now able to play third and even fourth grade music, the compilation and arrangement of the material for this book was decided upon.

The general character of the material will be what may be described as the "better popular type"—good music with marked melodic and rhythmic charm. It will include many selections never hitherto available in such easily

(*Continued on Page* 484)

ADVERTISEMENT

Play with Pleasure (Continued)

playable arrangements; numbers such as *Valse Triste* (Sibelius), *Fair Maid of Sorento* (Italian Folk Song), *Qui Vive* (Ganz), *Salut a Pesth* (Kowalski), *España Waltz* (Waldteufel), *On Wings of Song* (Mendelssohn), and selections from popular operas like *The Mikado* and *Carmen*.

Here, indeed, is a veritable feast for the amateur piano player. And by ordering it now, in advance of publication, one can obtain a copy of the book, when published, by sending to Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa. 40 cents in stamps, currency or money order. Orders can be filled only in the U. S. A. and Its Possessions.

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

By Ella Ketterer



Many modern teachers of the piano prefer the use of short etudes, or study pieces, rather than rigid adherence to the material in graded courses and formal instruction books. Unquestionably, the etudes are more interesting. They have the added advantage of presenting succinctly the necessary technical figure to be mastered, and while this thus can be accomplished with a minimum of practice, such study pieces actually get more time spent upon them by the pupil than would be given to material assigned from an instruction book.

Miss Ketterer is not only a prolific and very successful composer, she is a practical teacher of the piano as well. Every educational feature in her instructive works has been tried out in her own teaching and only those which have proved most successful appear in the books she has published.

The material in this work covers such problems as playing triplets, trills, suspensions, arpeggios, wrist study, broken thirds, various rhythms (including syncopation), repeated notes, etc. Each etude is attractively titled to add to the pupil's interest.

In advance of publication orders may be placed for copies of this book, when issued, at the special cash price, 30 cents, postpaid.

Child's Own Book of Great Musicians

Brahms—Tschaikowsky—MacDowell

By Thomas Tapper



The three subjects chosen for these new booklets in the celebrated Tapper series are composers whose works steadily are gaining in popularity. All are recognized by present-day music lovers as masters whose contributions to the art deserve immortality. Programmed frequently on club, concert and recital programs and in radio presentations their music has become familiar, even to the children.

And what more natural then that musical youngsters should want to know something of these men who produced such beautiful music? Mr. Tapper, who told them so delightfully about Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner, now presents childhood incidents in the lives of these modern masters and tells of the traits that helped to bring about their great success.

Surely, inspirational reading for young music students. And then when one considers that while reading the story the child pastes in designated places throughout the book "cut-out" pictures of the composer and of scenes and incidents in his life, and after reading the story he writes his own version of it, the educational value of this series is readily recognized. The binding of the book in art style, using the cover, with needle and silk cord provided, is an added attraction for the young student.

While these three new booklets are in preparation for publication single copies of each may be ordered at 10 cents, or 25 cents for the set of three, postpaid. The original 13 booklets are priced at 20 cents each and are not included in this special offer.

Reward Cards for Music Students

(Second Series)



Teachers, everywhere, are familiar with the popular series of *Reward Cards* (16) issued by Theodore Presser Co., each covering one of the great music masters—Bach, Beethoven, Brahms, Chopin, Gounod, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Tschaikowsky, Verdi, Wagner and Weber. These cards, the size of a postcard, have on one side a colored photograph and a picture of the birthplace, and on the reverse side of a short biography, a facsimile of a manuscript and an autograph of the composer. The set, which includes a beautiful *Prize Card*, reproduced from steel engravings, has sold for years at 50 cents.

Frequent requests that additional composers be added to the series prompted the compilation of an entire new series, the set to be known as *Reward Cards* (Second Series). The following composers will be included: Bizet, Chaminade, Debussy, Dvořák, Elgar, Gluck, Grieg, MacDowell, Massenet, Moszkowski, Moussorgsky, Rimsky-Korsakow, Rossini, Rubinstein, Saint-Saëns and Sibelius. These will be issued in the same manner as the first series and each set will include the *Prize Card*. In the new set, in some instances a scene of interest will be substituted for the picture of the composer's birthplace.

While this publication is in preparation sets of *Reward Cards* (Second Series) may be ordered at the special price, 35 cents, postpaid. Only one set to a person, please, at this introductory price.

Fourth Year at the Piano

By John M. Williams

The special price offer on this work will continue throughout the current month. Teachers wishing to place orders for introductory copies may do so by sending to Theodore Presser Co. 50 cents in currency, stamps, or money order. The copies will be delivered when the book is published.

Those who have used the John M. Williams instruction books *First Year at the Piano* ($1.00), *Second Year at the Piano* ($1.00) and *Third Year at the Piano* ($1.00) are eagerly awaiting this new book as an interesting continuation of the course. They know that they can expect not only the best in practical exercises but also a fine collection of piano pieces in arrangements that make them delightful recreation material for the student in this grade.

Grown-Up Beginner's Violin Book

By Maurits Kesnar



Music teachers everywhere are finding that many "grown-ups" are showing an interest in music study. Young people just beginning work now have money to get for themselves that which their parents could not afford to give them. Some "grown-ups" including businessmen, wives, and mothers, on the other hand, now are finding it possible for the first time in their lives to use time and money for carrying out a long cherished desire to play an instrument.

Other "grown-up" beginners are those who have studied one branch of music and now want to add playing ability upon another instrument to their accomplishments. Heretofore violin teachers meeting "grown-up" beginners, such as any of these, have been faced with the difficulty of finding suitable material, since most beginner's books are for young beginners.

A well known violinist and successful violin pedagog, Maurits Kesnar, has made a great contribution to violin education material in creating this *Grown-up Beginner's Violin Book*. Here is material that will interest beginners whose minds are above those things which appeal to children. Besides excellent exercises which will help provide the technical ability that should be gained in the first year of study, this book includes a number of easy arrangements of some famous melodies and of some gems from folk song sources.

A single copy of this work may be secured now at the low advance of publication price of 40 cents, post paid. The sale of this work is limited to U. S. A. and its Possessions.

A Child's Journey

Rote Songs for Primary School Activities

By Ada Richter



Teachers still have an opportunity this month to reserve for themselves first-off-the-press copies of this work at the special pre-publication price. Many regular readers, who in similar manner made the acquaintance of this author's immensely successful publications, *My First Song Book* (75c) and *Ada Richter's Kindergarten Class Book* ($1.00), promptly subscribed for this book when the initial announcement of its forthcoming publication was made.

Mrs. Richter in recent years has enjoyed remarkable success with young students, her boys and girls having appeared in recitals and concerts and on junior music club programs, giving every evidence of the fresh, modern ideas their teacher brings to the classroom and studio. Unselfishly Mrs. Richter has shared these innovations with her fellow teachers in her published works and their appreciation has been shown in the adoption of them to such an extent that several editions of both books have been necessary, although they have been on the market only a comparatively short time.

In this new book you will meet sixteen songs covering familiar scenes and things that a child might encounter on a holiday journey. If used for class work, they may be correlated with other primary grade activities. Used as a continuity they will make an excellent little playlet. A simple piano accompaniment is provided but the songs are sufficiently rhythmic to be sung without instrumental accompaniment.

Orders may be placed now for single copies at 35 cents, post-paid. Copies will be delivered when the book is published.

Manual of Fugue

By Preston Ware Orem, *Mus. Doc.*



Whatever the cause may be, the very mention of the word Fugue usually brings the idea of a musical study so advanced as to be almost beyond the reach of students of average ability. One of the probable reasons is that it has generally been presented only in learned language befitting such a dignified study.

It has remained for Dr. Orem to prepare a Fugue manual in such simple language that the subject stands revealed much more clearly than ever was thought possible. Its pages make perfectly plain the various angles of Fugue writing—Canon, Imitation, Double Counterpoint, etc. Those who have made a careful study of harmony, theory, composition, and counterpoint, especially as treated so effectively and entertainingly in Dr. Orem's published books on these subjects, will have had a trustworthy preparation for the study of his Fugue manual.

Dr. Orem, through his faculty of apt explanation and his wealth of clarifying original examples, opens the eyes of the student to new and finer shades of musical beauty and increases our appreciation of music as one of the outstanding fine arts.

This valuable book is now in preparation. Those who wish to take advantage of our special advance of publication cash price of 40 cents, postpaid, for single copies can place their order now, copies to be delivered when ready.

One String Solos

For Violin Beginners

By Kate La Rue Harper

At first thought it might seem impossible for a good melody to be formed of notes confined to the first position on one string; but it has been successfully done in this interesting violin book. The tone of the open string, and those produced by the use of the first, second, and third fingers, are ampl some very interesting little melodies, g substantial preparation for later work re ing all the strings, the use of the fo finger, and the employment of the higher more difficult positions.

In this fast-moving age the element novelty, interest, and anticipation hav be given their true value, and books la them might as well not be published. T fore, everything that will help to interest beginner and make him anxious to be to play the violin has been prepared, in ing fascinating story texts and attrac illustrations.

This work has been written for use ei in private or class teaching. It will be is in two separate volumes, one for the v (for juvenile students), the other for p (for the teacher or accompanying pian The books will be oblong in shape, greater convenience.

Those who wish to avail themselves of special advance of publication cash price order single copies now; 15 cents for violin part, 20 cents for the piano p Copies will be delivered when printed.

Publisher's Printing Order

In the Summer months many who Presidents of various organizations are l making plans for the success of those or izations during the season that will begi the Fall. No matter how good those pl or how enthusiastic may be each Presid there generally must be the admission the loyal support and hard work which be given by a faithful group will be things that carry the plans to a rich fruit

When we personalize music publications see something of the same thing. In orde meet the various types of set-ups found the several different fields of music activ there must be a great host of music publ tions available, but out of that great l there are, for each field of music endea certain publications which bear the m share of things.

An acquaintance can be made with th much-depended-upon publications by revi ing carefully each month the results l given of the most active publications re sented on the printing orders of the p thirty days. You may know these num by other than their titles if you but ask Theodore Presser Co. to send a copy of that you would like to see "On Approv

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	P
19860	Circling Round—*Wright*	1	$
26209	Indian Medicine Man—*Richter*	1½	
30064	A Slumber Song, Op. 68, No. 6—*Mana-Zucca*	2	
26281	June Caprice—*King*	4	
23548	Sea Gardens—*Cooke*	4	

SHEET MUSIC—TWO PIANOS, EIGHT HAN

22653	Waltz, from Faust—*Gounod*	3½	$
7046	Hungary. Rapsodie Mignonne, Op. 410—*Koelling*	4	

PIANO METHOD

A. B. C. of Piano Music—*Hudson*.....$

PIANO STUDIES

Czerny-Liebling Selected Studies. Book I....$

PIANO DUET COLLECTION

Very First Duet Book.....$

SHEET MUSIC—VOCAL SOLOS

30555	The House That Jack Built (*Low*)—*Homer*	$
30121	I Shall Not Pass Again This Way (*Low*) *Effinger*	

SHEET MUSIC—VIOLIN & PIANO

26216	Country Gardens—*Peery*	1½	$

OCTAVO—MIXED VOICES, SACRED

20222	Hallelujah. From The Messiah (*School Edition*)—*Handel-Bliss*	$

OCTAVO—MIXED VOICES, SECULAR

20457	Land-Sighting—*Grieg-Bliss*	$

OCTAVO—WOMEN'S VOICES, SECULAR

21194	A Twilight Cradle Song (*S. S. A.*)—*Bishop*	$
21223	Spanish Gardens (*S. S. A.*)—*Haupt*	
10187	Barcarolle. From Tales of Hoffman (*S. A.*)—*Offenbach-Warhurst*	
20406	Dreaming of My Old Home, Sweet Home (*S. S. A.*)—*O'Hara*	

OCTAVO—SCHOOL CHORUSES

21012	A Garden Party (*S. A.*)—*Benson*	$
35074	Drink to Me Only with Thine Eyes (*S. A. B.*)—*Bliss*	

ORCHESTRA COLLECTION

Sousa Orchestra Folio.....Parts $
Piano

A Musical Bargain

ing the months of June, July and t, we shall offer an introductory sub- on to THE ETUDE at a price of only ts for the three numbers. Every music is given the opportunity, at little cost, ome acquainted with THE ETUDE. This is good only for the three summer s and the supply is limited. Orders e filled as received. When issues are sted, no more subscriptions will be ted. Send your 35 cents in cash, money or United States postage stamps NOW. lian subscribers should include 10 cents onal to cover extra postage.

ine Merchandise for New ubscriptions to The Etude

r no cash outlay whatever, many music s secure attractive and useful rewards by lucing THE ETUDE to their musical ls. Here's how it is done. Any one in- ed in music, whether a professional, eur or an occasional player needs THE E MUSIC MAGAZINE. The subscription is only $2.00 a year, as you know, and y one interested in music is well worth small amount invested. For each sub- tion obtained, we will give you one t credit toward any piece of merchan- selected. The following are a few gifts h may appeal to you:

LECTRIC ALARM CLOCK—Now you ave a dependable Electric Alarm Clock aken you at whatever hour you wish. is a genuine Westclox. Its ivory color nonizes with any other color and it s can be kept clean and new looking. r reward for securing six subscriptions.

ONTINENTAL FRUIT BOWL. Fruit l. centerpiece or ornament are a few of uses you will find for this fine reward. It 9" in diameter, 3½" high and is attrac- ly etched on the inside of the bowl. rded for securing four subscriptions.

NDWICH SERVER. Here is an attrac- ly designed Server that is ornamental as as useful for sandwich or cake service. has a graceful swinging handle and ced-design plate. Permanent chromium sh. Diameter 10". Awarded for securing e subscriptions.

OOK COVER. This unique Book Cover ade of Florentine leather, has hand-laced es and includes a page marker. A grand or prize. Your reward for securing one scription, not your own.

ILVERCRAFT COMPOTE. This attrac- compote is 7" in diameter, has a scalloped e, stands 5½" high and has a bright, omium finish. Awarded for securing one scription, not your own.

ORRESPONDENCE CASE. This handy rrespondence Case has a gold-stamped g-gram linen binding and includes sta- nery, perpetual calendar and a paper fe. Size 6" x 7". Your reward for securing subscription, not your own.

Send postcard for a complete list of gifts ered by THE ETUDE.

raud Agents Are Active Again

Many responsible men and women add ostantially to their incomes through taking scriptions for THE ETUDE. But swindlers o are working, so be careful to assure rself of the responsibility of the canvas- before paying out cash to strangers for gazine subscriptions. Beware of the man, woman, who offers THE ETUDE at a ridicu- sly low price; he or she is only trying to your money. Frequently these swindlers nd up fake receipts, collect what they can the music lover is the loser of whatever ount he pays. Help us to protect you from s. The price of THE ETUDE in the United tes is $2.00 a year. In Canada, $2.25.

Changes of Address

When you change your address, be sure advise us promptly, giving both old and w addresses so that no copies of THE UDE will go astray. If you desire THE UDE to follow you to your summer home, d postcard at once, giving both old and w addresses and tell us for how long a e you wish THE ETUDE mailed to the mporary address. We should be advised at st one month in advance when an address changed.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing"
Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, — California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

PRIVATE TEACHERS (Mid-West)

ROY DAVID BROWN
Pianist and Teacher
assistant and successor to Emil Liebling
612 Fine Arts Building, Chicago, Illinois
Telephone Webster 4937

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Teacher of Voice
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York — Tel.: GRamercy 5-6392

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

RAOUL COUYAS
Dramatic Tenor
Pupil of Com. Alfredo di Martino
Pio di Pietro, Rome
Alessandro Bonci
ONLY SERIOUS PUPILS WILL BE ACCEPTED
Tel. Traf. 7-2189—201 West 77 St.
New York City

MARGARET HENKE
Oratorio and Concert Soprano
Teacher of Singing: Bel-Canto, Phonetics.
Overexerted Voices accepted.
610 Riverside Drive
New York City — AUdubon 3-1910

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.
Pupils accepted during Summer. Credits for degrees granted.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

GEORGE S. MADDEN
Scientific Mental Art of Singing
Singing a mental study not a mechanical one as is taught today.
1425 Broadway — New York City
Pen. 6-2664

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private-lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., — New York
Tel: COLumbus 5-2136

Study Modern Popular Piano Playing with
HENRY SCOTT
Famous Screen and Radio Pianist—Teacher
Courses in Swing—Harmony—Orchestrations.
PROFESSIONAL PREPARATION
Telephone Cathedral 8-8821 or write
130 Morningside Drive — New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September
Apply Now

In order to afford teachers the opportunity to make contact with prospective students, this directory has been established as an inexpensive advertising medium. Detailed information will be supplied on request.



* * * * *

Neither Can the Rest of Us

"I try to keep my mind open, but I cannot understand the meaning of most of the music that is being written today. On my programs are the works of modern composers, Debussy, Rachmaninoff and Schelling—but the average composer of today seems to be seeking color only, and color alone is not music."—Ignace Jan Paderewski.

World of Music

(Continued from Page 422)

DR. JOHN WINTER THOMPSON, after forty-eight years of service on the music faculty of Knox College, of Galesburg, Illinois, retired from his position at the end of the scholastic year in June. Mrs. Jessie Lynde Thompson, his wife, at the same time retired as head of the vocal department.

* * * * *

COMPETITIONS

THE NEW YORK WOMEN'S SYMPHONY ORCHESTRA is offering a Prize of Five Hundred Dollars for an orchestral work of ten to twenty minutes, by an American composer. The competition closes December 31st. Full information as to instrumentation and other details may be had from the New York Women's Symphony Orchestra, 53 West 57th Street, New York City.

AN ENGLISH "GRAND PRIX" has been established by the British Council, which offers an annual stipend of £250 (about $1,250), for which foreign students will compete in order to complete their musical education in one of the Royal Schools of Music in London. The prize entitles the holder to free musical training and maintenance in England during three years. Let American students take notice!

THE MENDELSSOHN CLUB of Philadelphia offers recognition in the form of a Public Dinner in Philadelphia in honor of the successful American or Canadian composer of a mixed chorus in four or eight parts, requiring not more than twenty minutes in performance. Submissions close September 15th; and further particulars may be had from Miss Sophia Blivens, Secretary of the Mendelssohn Club, 530 Walnut Street, Philadelphia.

TWO WOOLLEY SCHOLARSHIPS in instrumental music, for the year beginning October 1, 1938, are offered under the auspices of the United States House of the Cite Universitaire of Paris. Winners will have quarters in the United States House and a stipend of six hundred dollars. Candidates must be American citizens, between the ages of nineteen and thirty-two, who are graduates of a college, university or professional school, and who have a good working knowledge of the French language. Particulars from school mentioned.

THE H. W. GRAY COMPANY PRIZE of one hundred dollars is offered under the auspices of the American Guild of Organists, for an anthem of any difficulty or length (with about eight printed pages given the preference). Submissions close January 1, 1939; and further information may be had from The American Guild of Organists, 1270 Sixth Avenue, New York City.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS is offering a Prize of Five Hundred Dollars for a composition to require not less than fifteen minutes nor more than twenty-five minutes in its performance, and to be suitable for interpretation by this ensemble. The competition closes August 31, 1938; and full information may be had from Mr. Ben Stad, founder and director of the organization, 4331 Chestnut Street, Philadelphia, Pennsylvania.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Cincinnati May Festival Association, for a composition for a children's chorus of six hundred voices (to which an adult chorus may be added), with orchestra, or organ, or both. The work will be performed at the May Festival of 1939; entries close August 31, 1938; and full information may be had from the May Festival Association, 142 West Fourth Street, Cincinnati, Ohio.

A PRIZE OF $500 is offered by G. Schirmer, Inc., for an unaccompanied choral composition dedicated to the New York World's Fair. The competition is open only to American composers, and the poem also must be by an American author. Entries close August 31st; and further particulars may be had from G. Schirmer, Inc., 3 East 43rd Street, New York City.



The Junior Etude

Edited by

ELIZABETH A. GEST



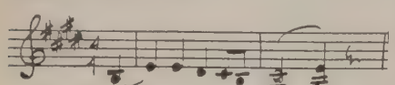
Listening Lessons

By E. A. G.

Watcher's Night Song, by Grieg
(Op. 12, No. 3)

THIS PIECE by Grieg is very well liked and is in the repertoire of a great many Juniors. It is somewhat descriptive, and has lots of contrast. It was inspired by Shakespeare's play, "Macbeth." (Have you ever read that?)

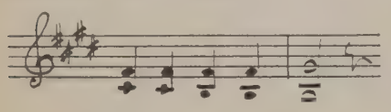
Have you ever played this piece? Or heard it? The next time you have the chance, LISTEN to it!



Although the key is E major, it contains lots of minor chords, as all of Grieg's music does.

The pedal must be carefully used. (Are you an expert with the pedals? Try to pedal well, always.)

Notice how the first phrase is made of two contrasting ideas, the first with variety in rhythmic pattern, and the answering section, more regular.



Then notice how the second phrase repeats this idea higher, but changes the direction enough to get back to E for its landing place, or "home."

In the E minor section, try to make the low E in the left hand stand out like a distant bell, and make the arpeggio effect in the right hand very soft. Be sure to make the third one of these low E's long enough—a half note with a dot. Then make the succeeding triplet of chords bright, as a contrast to the mysterious gong, and look out for careful counting in this measure with the triplet. Lots of people make mistakes here.

LISTEN carefully in this piece for rests. Remember rests are silent, *not* spots of held tones.

LISTEN again to the piece and see where you can improve your playing of it.

Playing Arpeggios

By Augusta Wixted

YES, even arpeggios should be played with expression! Why not be one of the pupils who realize this?

Perhaps it never occurred to you that arpeggios which you may have considered merely as exercises, can and should be played, artistically.

There are several ways of bringing about artistic effects and after a little experimenting, you will discover some for yourself; but one sure way of playing arpeggios effectively is to add a *crescendo* and *diminuendo* to each one—*crescendo* as you go up and *diminuendo* as you go down.

If you were entering your arpeggios in a contest, such playing would be very apt to place you with the winners.

It is usually the little things well done that put the winners above the losers. Why not be a winner?

Who Is a Good Pupil?

By Mary Clemens Furze

ONE EVENING, after the Music Shop was closed, and when the instruments were resting after a hard day of being handled by customers and clerks, they were surprised to see enter a violin that had been sold several months before.

"Come in, come in," urged the grand piano. "How do you like your new home?"

"Oh," sighed the violin wearily, "the home is lovely, but such a girl is supposed to be studying me! I wish I could stay here with all of you again."

"Why, what is the matter?" queried the flute. "When you left here you were so happy over what you thought was your chance to do some good in the world."

"I know. But I was mistaken," said the violin. "Here in the shop we were handled with care and respect. Mr. Simmons and his clerks loved all of us and knew how to take care of us. But I found that all people are not alike. My new owner, for instance, is a little girl who does not take care of me; she drops me down anywhere at all when she is through practicing and never puts me back in my case. She does not care whether she makes music or not when she tries to play. She never listens to what her teacher tells her, so she does not know how to practice. And I did so hope I would get into the home of a good pupil." The violin looked very disappointed and downhearted.

"Who would you say is a good music pupil?" asked the drum.

"A good music pupil," the piano answered, "is a boy or girl who loves music. He listens to good music over the radio and at concerts at every opportunity. He is interested in knowing the difference between good and bad music; and he has for his motto something like 'Music study exalts life.'

"You are right," said the flute, "and he is also interested in who wrote the music he is learning to play, and why. A good pupil likes to read about music."

"Yes," spoke up the trombone. "A good pupil also takes care of his instruments. He loosens the bow hair when he puts away his violin. He keeps the piano keys clean and the piano in tune. He regularly greases the joints and slides of us brass and reed instruments."

"And don't forget," put in the violoncello, "that a good pupil listens to his teacher. He obeys instructions and admires and respects his teacher."

"It is important to remember," added the cornet, "that a good pupil always practices regularly. He knows that failure to practice even one day does him much harm. Also, he practices his scales and exercises slowly and carefully. He knows the difference between practicing and just playing his lesson over."

"And when a good pupil plays," said the upright piano, "he makes his playing interesting. He remembers that notes, fingering and time are not everything. He makes his loud tones loud, his soft tones soft, his *legato* notes *legato*, and so on. He plays with expression."

The violin sighed again. "I wish my new owner knew all you have been saying. It is getting light outside, so I suppose I must be going back to her."

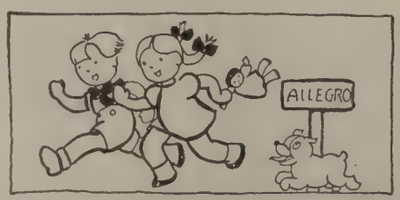
"Cheer up" replied the drum; "she will improve, I'm sure. Just help her to make some beautiful tones and she will soon learn what lovely music means."

"I hope that somehow she will become a good pupil," answered the violin, sadly, as he closed the door of the music shop behind him.

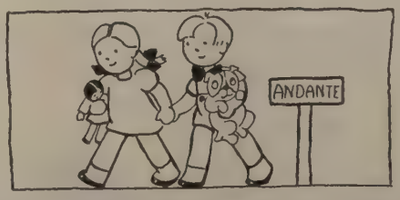
The Tempo Twins

By I. Ripplinger

The tempo signs in music show
That fingers travel fast, or slow.
Four signs you'll see 'most every day,
The Twins will show you what they say.



ALLEGRO makes our fingers RACE;
They scamper fast to keep that pace.



But when we want a WALKING speed,
ANDANTE is the sign we heed.



For ALLEGRETTO, RUN along;
What fun it is; We'll sing a song.

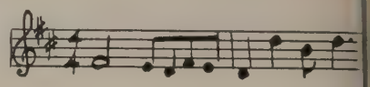


And when we're sad our steps are slow
We DRAG along, ADAGIO.

Rivers in Music
"Way Down Upon The Swanee River"

By Aletha M. Bonner

"WAY down upon the Swanee Riv
Stephen Collins Foster *wrote*. Given f
then, is this river, by a worldwide n
vote.



Rising in the state of Georgia (w
the "old folks are at *home*"); on it mc
with languid rhythm, into Florida to *re*
Short in length, but rich in romance
historic *folio* lists a final chapter en
in the Gulf of *Mexico*.

? ? ? Who Knows ? ? ?

1. What term means to die away?
2. What nationality was Grieg?
3. Was Humperdinck a composer, cond
tor or a violinst?
4. In what opera does an enchanted s
appear?
5. What were Schubert's first names?
6. How many thirty-second notes equa
dotted eighth rest?
7. What is the leading-tone of the mi
scale having four sharps in its signatu
8. What degree of the scale is called
mediant?
9. What composer was born in 1809
died in 1847?
10. Who wrote the "Christmas Oratori

(*Answers on next page*)

Nature and Music

By Gertrude Greenhalgh Walker

BRUCE had just entered Junior H
School and was much interested in
of his new subjects, botany. Whenever
and his Dad went for a ride his fat
would explain all about the different ki
of trees they passed, as well as the shr
and vines. The sturdy oak was Bru
favorite, but he was also deeply interes
in the vines. It seemed so strange that t
had such deep roots and were so limp t
could not stand alone. They must h
something to lean on.

"You will notice little tendrils on
vines," explained his father, "and th
are strong, but the vines have no ba
bone, you might say."

"And do you know," began Bruce,
never realized before how much nature
teach us about music lessons. I'm not go
to be a clinging vine any more."

"What do you mean?" asked his fath

"Well, my last few lessons were not w
prepared. I did not stand alone and lo
up words in my musical dictionary, as M
Brown told me to do; and I did not co
out some tricky places in rhythm beca
I thought I would just wait and let
do it for me."

"Oh, I see, no back bone, as it wer
said his father. "But it is never too l
to mend," he advised.

"And I am going to become a stur
oak instead of a clinging vine with
back bone."

March! March! March!

By Nellie G. Allred

B WAS PRACTICING the second violin part the *Washington Post March*, as his sis- Betty, thumped out the notes with one ger on the piano.

"Bob, you just don't accent the right tes," she exclaimed. "You can't even tell a march, the way you play it!"

"Did somebody say something about a arch?" asked Uncle Carl, as he came to the room and settled himself in his vorite chair to read the evening paper.

"The orchestra is going to play *Washton Post March* for us to march into hapel Friday," Betty explained, "but I on't think Bob will ever learn this second iolin part."

"Well, well! John Philip Sousa's *Washgton Post March!*"

Uncle Carl threw aside his paper, and egan another one of those tales he so iten told the children.

"I'll never forget the first time I heard Sousa March. It was my first day in he Army, and our regiment had to march ifteen miles through the wind and dust. And as long as I was a soldier, a march y Sousa could make me forget my aching eet and weary body, and march, march, march!"

"Where did Sousa live?" asked Bob.

"He was born in Washington, D. C.," continued Uncle Carl. "His mother was a German, and his father a Spaniard. His father played the trombone in the United States Marine Band."

"Was Sousa a musician all his life?" asked Betty.

"Yes. When he was only eight years old, he earned a living by playing the violin in a dancing school. In his teens he taught harmony, and played in orchestras.



John Philip Sousa

When he was about twenty-five, he became the leader of the United States Marine Band, which he directed for twelve years. Then he organized his own band—Sousa's Band—which was famous throughout the world.

"Just as Strauss is the Waltz King, so Sousa is the March King. And now when you play that *Washington Post March*, put some pep into it. Play it so it will make men march! I can't play a fiddle or a piano, but I can whistle and I can march. Listen! This is the way!"

And Uncle Carl marched gallantly back and forth across the room as he whistled the tune of Sousa's *Washington Post March*.

The Scales in Rhyme

By Carrie Ward Lyon

"I REPRESENT the scale of *C*, the very first tone *family*. In the white keys is our *home*, and never to the black ones *roam*."

"I am the scale of G, sharp *F*, the sign I write upon my *cleff*, a notice to each little *friend*, a sharp comes just before the *end*."

"If you will count five up from *G* you'll come upon my key of *D;* two sharps are to my credit *set;* it will sound strange if you *forget*."

"My sharps are three, F—C and *G*, the new black key as you can *see* comes just before the end of *me*."

"Four sharps are mine; their tones *combine* in a harmonious *design;* two near the start, two just *before* the end; one step up in to my *door*."

"Those five, C, G, D, A and *E* were fingered all the same, you *see;* and now we have five sharps for *B*, a scale that takes in each black *key*."

"If no more black keys we can *use*, a white key now we'll have to *choose*, that just before the end shall *come*, and on that note we'll put the thumb."

"C-sharp is left, the easiest *one* of all the scales, and the most *fun!* The fingers fall in twos and *threes* on black keys with greatest *ease;* two white keys must be sharped, that's *all!* and on B-sharp the thumbs must *fall*."

"For flats count down the other way. Five down from C, and F we *play;* its sign is B-flat; learn its *name* so you can play the music *game*.

"A word you will now have to *spell*, the order of the flats to *tell;* the first B-flat, the next one *E-flat*, followed by A-flat and *D-flat*."

"The small word Bead, if you *recall*, will bring to you the flat keys *all* except G-flat with one flat *more* (F-sharp its name when heard *before*.)"

'Tis six o'clock in music *land*, six sharps, six flats beneath the *hand*. Now must our tale of rhyming *end*, lest dragon double-sharp *offend*.

Although he really means to *please* by raising note to two *degrees*, this scaly dragon if you *name* I'm sure that you'll soon learn to *tame*.

Creative Faculty

By Anna Meloni

MOST JUNIORS are capable of a certain amount of original invention. It is enjoyable to do something on one's own initiative and even in the most elementary of creative work a feeling of balance is acquired, the need for the phrase is felt; one is more apt to observe phrasing in the study of all music, if one learns how to invent his own melodies. Have you ever tried it?

Write a melody to your favorite nursery rhyme, and also write words and set music to them. Soon you will learn to criticize your own, and each other's work.

The next step is to harmonize the melody. Such work must be of a very simple character. The progression of the common chords and the dominant seventh chord may be employed. Of course the idea is not to produce composers, but simply to awaken the musical creative faculty, and pupils who have this training have a keener perception of the rhythm and form of music. Try it. You will enjoy it.

Such a program may be outlined in this manner—

1. Write answers to given phrases.
2. Choose a four line stanza and select four pupils in the class to write the four phrases, one to be carried on by the next.
3. Some of the class may be employed in writing melodies while others supply the harmonies.

"A word to the wise is sufficient." The group may now enlarge upon this outline and create their own ideas of procedure. Try it. It will be found most interesting.

BEETHOVEN said: "True art endures forever, and the true artist delights in the works of great minds."

CLUB CORNER

DEAR JUNIOR ETUDE:

Thank you very much for sending me the prize. It was quite appropriate as my greatest interest in life is that of which the pin is a symbol.

So very little is known about the music up here that I take this opportunity to describe it briefly. It begins with the children. All public schools have singing and the pupils are taught to read music. Also a great many have private teachers.

The younger pupils have rhythm bands, the high schools have student orchestras of high standard. And they play large and difficult works. But we do not have all the instruments for a symphony orchestra, as we have no violoncello, no flute, no bassoon, no oboe, nor do we have a great variety of drums. But the effect is good.

In Fredericton, where I live, I am the concert-meister and we are doing great work. The students are very desirous of playing in an orchestra.

Last May our first festival was held and the great success of the event shows its popularity. Then, by radio, we hear the best symphony orchestras and artists. There are few large cities up here to tempt the accomplished musician, but the spirit of the people should make up for this.

From your friend,
SAMUEL MARGOLIAN (Age 15),
300 Northumberland Street,
Fredericton, New Brunswick.

DEAR JUNIOR ETUDE:

I have often seen The Etude at my friends' homes and so I coaxed my mother to get it for me; for it seemed to be encouraging me to study my music. I have taken lessons for three years, but this is the first year that I am really doing well.

Now music seems to be a part of my everyday work, instead of being just a visitor that I didn't feel like seeing. When I now listen to any musician play, it makes me want to practice much more than I do. Also as I think of the many, many people made happy by music it becomes more and more interesting to me.

From your friend,
HENRIETTA TITTES (Age 12), Pennsylvania.

DEAR JUNIOR ETUDE:

My aunt has taken THE ETUDE for eight years and I find it interesting to see what used to be in it and what is in it now.

I notice there used to be a series called "Little Biographies for Club Meetings." I am going to make a scrap book of these biographies which will help me in times to come.

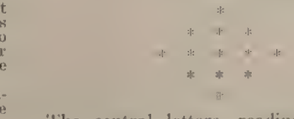
From your friend,
EVELYN REICHART (Age 14), Pennsylvania.



A Junior of Pawtucket, Rhode Island, in costume recital

Diamond Puzzle

By Stella M. Hadden



The central letters, reading down, will be the same as the central letters reading across.

1. A letter of the alphabet
2. A dance step
3. A conductor's wand
4. A tone of the scale
5. A letter of the alphabet

(*Answers on this page*)

As usual the Junior Etude Contest will be omitted during July and August. The results of the April contest will appear in September



Poco A Poco Junior Club, Indianapolis, Indiana

Answer to Diamond Puzzle

B
PAS
BATON
SOL
N

Answers to Who Knows

1. *Morendo calando* or *perdendosi;* 2. Norwegian; 3. Composer; 4. "Lohengrin"; 5. Franz Peter; 6. Six; 7. B-sharp; 8. The third; 9. Mendelssohn; 10. Bach.

Letter Box List

Sara Louvenia Boyd; Robert Zechini; Rita McCreery; Mary Hyatt; Ruth Stewart; Mary Frances Totten; Dorothea Wyllie; Emma Jean Zell; Drusilla Congdon; Jane Creswell; Frances Little; Flora Lloyd; Isabel Poirier; Flora Nethersmith; Marian Andrews; Roberta Thomson; Violette McNary.

LETTERS FROM THE STUDY FRIENDS

Why I Take A Music Magazine

To THE ETUDE

The music teacher who thinks it is not important to subscribe to a first class music magazine, is just as far wrong as the professional writer who considers it so much wasted money to take magazines pertaining to the writing field.

If one is undecided about securing the service of a music teacher, and the choice lies between a couple of teachers nearby, pay a visit to the home of each. Then select the one who is not only a subscriber to the leading magazine of music but who also daily studies it.

A magazine pertaining to music is a far too precious and valuable tool of the trade to be ignored. It freshens, it broadens, it gives new ideas in all phases of the music world. It lifts up, it gives added inspiration, it is wisdom and meat for the teacher who desires to make good, and to improve day by day in knowledge, and who is eagerly alert to give her pupils the very best that is in her.

There may be many other articles of knowledge, helpful yes, in their place, but the most helpful of them all, and the one that will meet more needs of the teacher and her pupils, is the magazine of musical knowledge. It opens doors, gives suggestions, points out mistakes, helps over or out of predicaments. It never fails to have in its pages the best ideas of the better grade teachers and instructors.

If, for any reason, economy has to be practiced by any teacher, let that teacher heed well before she gives in to the mistaken idea of dropping her subscription. It is the height of foolishness to think there will be enough contacts with the musical world, or enough "pull" to bridge over the loss of the price of that subscription.

The magazine, brimful of useful musical knowledge and helps, is what it takes to make a grand success out of a part time and poorly paid teacher. The wise teacher is one who chooses her magazine well and with the same precision and care that she does with her clothing, knowing she gets the best when she pays for the best.

—JULIA BOWEN (Kentucky).

The Fretted Instruments

(*Continued from Page* 482)

the fingerboard.

For orchestra work most professionals choose the guitar with carved top and back, as the tone of this instrument is big, crisp and penetrating. Some players still prefer the instrument with flat top, for its subdued and ingratiating tone quality. On all modern orchestra guitars the body of the instrument joins the neck at the fourteenth fret. Most Hawaiian players use the flat type of guitars of fairly large size, with body joining the neck at the twelfth fret.

Having selected your instrument, get busy with it.

Fifty Years Ago This Month

(*Continued from Page* 434)

"I called to take my lesson, one morning, and found him in depair, because the housemaid, in sweeping and dusting his study, had broken the leg off a tiny toy dog worth about two cents. He sat regarding this treasure with mournful eyes—his eyes, by the way, are beautiful, like forget-me-nots dipped in dew. The situation was pathetically absurd. He tried to make his dog stand, but of course it toppled over constantly. At last he propped it up by means of another dog that had escaped the maid's duster, and exclaimed triumphantly, 'There, he *can* stand in the world by the aid of his companion!' There was not a bit of affectation about the whole affair. He was simply unnappy over the accident, as a child would have been."

* * *

"All little difficulties are surest, quickest and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings."—Kullak.

Music and Dancing in Siam

(*Continued from Page* 440)

when a Siamese orchestra gets worked up. The music, as a whole, is minor, plaintive and even melodious. As in India, Java, Burma or other oriental countries, there is no organized harmony. The music of the East may be said, as a whole, to be monodic, with the beat of the drums furnishing that rhythm that is so essential where harmony is wanting.

The comparative discussion of eastern and western music does not mean much, when one is lost and captivated by the effect on the mind and emotions in seeing the famous Siamese dances and hearing the music back of it. We see a picture complete in itself, reflecting the echoes of racial antiquity, of tradition and conception. It is the voice of Siam speaking and it is a different dialect from our own, that is all. The music may be alien to our ears, but it belongs to the dance that it accompanies; it is a mood pitched in a minor key, with the throb of drums sounding the eternal rhythm of life, that is always the same.

And the little dancers, so like the Apsaras whose sculptured images still stand wistfully on the old walls of Angkor. They are appealing and fascinating, for when we see them we are looking far back into the dim past, and the living ballerinas are carrying on the banner of the old dancing girls of thousands of vanished years.

"The Apsaras, how pretty and smiling they are in their coiffures of goddesses, with, nevertheless, that expression of reserve and mystery which is so little reassuring. Richly adorned with bracelets, necklaces, headbands of precious stones, tall tiaras, either pointed or surmounted with a tuft of plumes, they hold between their delicate fingers sometimes a lotus-flower and sometimes an enigmatic emblem (Pierre Loti's "Siam").

The brooding shadow of mysterious Angkor hangs forever over the dancers of Siam; its influence is inescapable; and the beauty and charm of the Apsaras are eternally kept alive by the little dancing-girls who keep alight the altar fires of the ancient past.

Next Month

THE ETUDE for August 1938, brings these entertaining and inspiring articles.

THE QUEEN OF AMERICAN PIANISTS

Perhaps she should be called Empress Teresa Carreño, this beautiful, majestic musical figure of the last century. Born in Carracas, Venezuela in 1856, she was brought to New York as a child and, shortly before his death, played for President Lincoln at the White House. The story of her colorful life is told in our article by her former pupil, Cordelia Hubbard Nelson.



TERESA CARREÑO

THE ART OF ENSEMBLE PLAYING

Thousands of boys and girls in high schools all over the United States are taking up ensemble playing, which will lead to a new generation of music lovers in America, with their pride in quality rather than quantity. Adolph Busch, world known virtuoso violinist, founder of the famous Busch String Quartet, and international authority upon ensemble playing, will give to readers of THE ETUDE many of the secrets of his renowned achievements.

YOU'VE HEARD HIM EVERY MORNING

Yoichi Hiraoka, one of the greatest xylophonists in the history of the instrument, has for years played nearly every morning, over the NBC system. He has lots of interesting things to tell about his unusual instrument.

THE WORLD'S MOST FAMOUS SONG

THE ETUDE has presented many fascinating articles upon the great songs of history. Now we come to *Home, Sweet Home*, the most famous of all these immortal ballads, the romantic background of which will be presented in an article by E. Clyde Whitlock.

PERSONAL RECOLLECTIONS OF ANTON RUBINSTEIN

The eminent French pianist-teacher, I. Philipp, in an article that all readers of THE ETUDE Music Magazine will want to preserve, gives in our August issue, his very interesting personal memories of the great Russian virtuoso, "Lion of the Piano" of a former generation.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

* * * * *

"Real Music Is Born, Not Made"

Why does a certain sequence of tone charm us and another but slightly different seem "stale, flat and unprofitable"? Both have used the twelve tones of the octave, but one shines with a sacred fire, the other is the dull and inarticulate expression of labored mediocrity. Can this difference be explained? One has vitality, the other is still-born. As Hadow well says: "The composer must be the parent of his musical ideas, not their fabricator." In other words, real music is born, not made. The great composer draws from a hidden fount, and we say he is inspired, that he has breathed in from that which inspheres and interpenetrates our common life. He has tapped unseen springs, has touched the Over-soul. The winds that blow across vast overspaces set the strings of his lyre into vibration. He hears something of the primal music our duller ears fail to catch and transcribes it, not for himself alone, but for all who care to listen, for the world.—William Arms Fisher.

MUSICAL BOOKS REVIEWED

Opera, Front and Back
Watching the Wheels Go 'Roun

By H. HOWARD TAUBMAN

The small boy's curiosity in' taking a w to pieces to see what makes it go, is never in adult life. Opera goers who look at the of the proscenium cannot help wondering w is going on in the mystic land behind. M books and articles have appeared upon subject, notably that of Rose Heylbut Aimé Gerber, entitled "Backstage at Opera." Now we have a new work, "O Front and Back," of voluminous nature, w is designed to present the conditions on sides of the footlights. It is written wi view to answering scores of questions, nothing has escaped the eyes of the au H. Howard Taubman. It tells how performa are prepared, how the golden voices of sin are hunted, how the illusions are contri how the choruses and ballets are trained, tickets are sold. In fact, there is hardly thing that the thousands of students who their hearts set on Broadway at Thirty-n Street might ask, that is not answered in book. In the appendix there are thirty p of excellent rotogravure pictures of cont porary scenes at the Metropolitan.

Pages: 388.
Price: $3.75.
Publisher: Charles Scribner's Sons.

Ministry of Music

By MINA HOLWAY CASWELL

One of the most active men in New musical life for over a half of a century, William Rogers Chapman. He was born Hanover, Massachusetts, of Maine parent on August 4, 1855, and was educated in York City. Among his first teachers were outstanding musicians of Manhattan of t day, Sebastian Bach Mills, William Mason George F. Bristow. Thereafter he studied Germany and in England, and then retur to New York to play at Trinity Church later at Christ Church. He was the third receive a Doctor of Music degree from Col bia University. From his youth to the time his death, he was continually engaged i great variety of musical undertakings, rang from the great music festivals in Maine, which most of the celebrated singers of era appeared, to the concerts of the Rubins Club of New York City, of which he was conductor for so many years. In New York choruses he conducted would have aggrega over one hundred thousand individuals, in Maine over one hundred and fifty thous The four hundred fifty page volume contain very interesting review of prominent mus people with whom Mr. Chapman came in tact, and for that reason it has an histor value peculiar to a book of this type.

Pages: 461.
Price: $4.50.
Publishers: The Southworth-Anthoen Press.

Wagner

By ROBERT L. JACOBS

We have here one of the most interesting "The Master Musicians" series, as edited Eric Blom, that fine British critic of thi musical. The author has told, with a fascin ing skill, the story of the always interest life of the creator of the epic "Das Ring Nibelungen," the passionate drama of "Tris and Isolde," and that inimitable classic musical and literary wit, "Die Meistersing One recognizes at once the ardent but jus critical Wagnerian; the writer with a ge for distributing his interest so that no p becomes dull. At the same time he is "kee analytical, sanely enthusiastic, and capable seeing things independently." A book, value for its store of intelligence, and with a s that lures the reader.

Pages: 242
Price: $2.00
Publishers: Oxford University Press

The N B C Symphony Orches
A Remarkable Organization

The book of the N B C Symphony Orches which was so widely announced over the ra as for sale at one dollar, had between three four thousand mail order purchasers bef the book was published. There is an introd tion by Hendrik Willem van Loon. The history of the orchestra and the biographies the conductors, were written by Mr. Wa Koons. There are excellent charcoal portra by Bettina Steinke, and photographs by W liam Haussler and Sydney Desfor. The nine two crayon drawings, each given an entire p in the book, are, insofar as we know, about finest tribute ever shown to the individ members of a great orchestra. These men of course, all artists, but the membership other great orchestras includes numerous standing *virtuosi*. We have always had feeling that many very fine musicians may h an idea that their individuality is lost i great organization. Certainly a part of the ward for artistic service is artistic recogniti and we are sure that if for no other reas this book will prove a stimulus to the in vidual members of the orchestra who will preciate the recognition of having their p traits and biographies handsomely presen

The President of R C A, Mr. David Sarn has taken a great interest in this orchestra a in its presentation through this book.

Pages: 119 (8x11 inches, 126 illustration
Price: $1.00.
Publisher: National Broadcasting Compa

THE CUNEO PRESS INC U

THE ETUDE MUSIC MAGAZINE

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

$2.00 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada, $2.25 per year. All other countries, $3.00 per year.
Single copy, Price 25 cents.

Remittances

Remittances should be made by money order, bank check, registered letter, or United States postage stamps. Money sent in letters is a risk the sender assumes.

Renewals

No receipt is sent for renewals since the mailing wrapper shows the date to which paid.

Advertisements

Advertisements must reach this office not later than the 15th of the second month preceding month desired. Rates on application.

Advertising Representatives

Western
L. F. McClure
919 N. Michigan Ave.
Chicago, Ill.

Eastern
C. R. Beers,
Room 1212, 30 Rockefeller Plaza
New York City

New England
Mr. Roger Fison
30 Rockefeller Plaza
New York, N. Y.

SPECIAL!
MAGAZINE OFFER

The Etude Music Magazine
(ONE YEAR)

AND *your choice of any*

3 OF THESE PUBLICATIONS All For Only $3.25

(Above price does not include Canadian or Foreign Postage)

Place (X) before 3 magazines desired

☐ Better Homes & Gardens ..... 1 yr.
☐ Household Magazine. 2 yrs.
☐ Fact Digest..... 1 yr.
☐ Pathfinder, (52 issues). 1 yr.
☐ Boys' Life (For all Boys) 1 yr.
☐ Woman's World .... 2 yrs.
☐ Outdoors ..... 1 yr.
☐ Silver Screen..... 1 yr.
☐ American Cookery... 6 mos.
☐ Hunting & Fishing... 1 yr.
☐ Popular Science Monthly ..... 6 mos.
☐ National Sportsman.. 1 yr.
☐ Parents' Magazine... 6 mos.
☐ Young America for Boys and Girls.... 42 copies

Check, Clip and Mail This Block with Payment to:

THE ETUDE MUSIC MAGAZINE
1712 Chestnut St., PHILA., PA.

THE ETUDE MUSIC MAGAZINE
Founded by Theodore Presser, 1883
"Music for Everybody"
Price, 25c a copy $2.00 a year

VOLUME LVI, No. 8 AUGUST, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Pietro Deiro
Dr. Nicholas Douty
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth Gest
George C. Krick
Guy Maier
Guy McCoy
Peter Hugh Reed
William D. Revelli
Henry S. Sawyer

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

World of Music 490
Editorials 491
Personal Recollections of Anton Rubinstein.....*I. Philipp* 493
Fifty Years Ago This Month 494
The Folk Tunes of England .....*W. Baines* 495
Worth While Music in the Movies.....*V. Arvey* 496
Recent Record Releases .....*P. H. Reed* 496
The Queen of American Pianists .....*E. Sterling* 497
The Art of Ensemble Playing .....*A. Busch* 499
Musicians of August Birth .....*W. F. Gates* 500
The Threshold of Music .....*L. Abbott* 501
Combine the Arts.....*N. V. Mellichamp* 502
Radio Flashes .....*P. Girard* 502
The World's Most Famous Song .....*E. C. Whitlock* 503
When Your Child Won't Practice .....*W. P. Grant* 504
Bands and Orchestras .....*W. D. Revelli* 505
A New Challenge to the School Musician .....*W. D. Revelli* 505
Music Extension Study Course .....*J. Thompson* 506
Teachers' Round Table .....*G. Maier* 507
Yes, Teacher, You Are in Business.....*T. Tapper* 508
New York Tour Attracts Music Lovers..... 521
Shopping for Charm.....*T. Van Doorn* 524
America Demands Glamour.....*F. S. Vincent* 537
Singer's Etude 538
How to Face the Audience .....*B. Wainwright* 538
Cure for "Singers' Nodes" .....*H. Henley* 538
The Perennial Encore.....*H. E. Elmore* 539
Organist's Etude 540
The Origin of Hymns .....*E. F. Marks* 540
The Organist as Salesman.....*H. C. Hamilton* 541
Clear Objectives for Choir .....*D. R. Adamson* 541
Organ and Choir Questions Answered .....*H. S. Fry* 542
Accordion Department .....*P. Deiro* 543
Analyzing Accordion Chords .....*P. Deiro* 543
Violinist's Etude .....*R. Braine* 544
The Mother of the Violin.....*E. Kenyon* 544
As to the Care of Stringed Instruments .....*F. Edwards* 544
Three Ghosts of Violin Students .....*C. D. Cassidy* 545
Violin Questions and Answers.....*R. Braine* 546
The Etude Historical Portrait Series 548
Questions and Answers .....*K. W. Gehrkens* 549
Voice Questions and Answers .....*F. W. Wodell* 550
The Elbow Position.....*E. W. Dixon* 553
Junior Etude .....*E. Gest* 554
Letters from Etude Friends 556
Musical Books Reviewed 556
Finger Extension Suggestion.....*H. S. Packer* 556

Music

Fascinating Pieces for the Musical Home

Vivienne .....*S. King* 509
Frogs' Concert, The .....*F. B. DeLeone* 510
Fountain, The .....*C. W. Cadman* 511
Dancing in the Garden .....*B. R. Frick* 512
Cathedral at Twilight, The .....*B. Wagness* 512
Flowerland .....*C. Huerter* 513
Canoe for Two, A .....*G. F. Hamer* 514
Tango Mexicano .....*F. Grey* 515
Saltarello .....*O. Dallier* 516

Master Works

Excerpt from Sonata, Op. 101.....*L. van Beethoven* 518
Scherzino .....*E. Haberbier* 520

Outstanding Vocal and Instrumental Novelties

Silver Moon, The (Vocal) .....*E. Nevin* 525
In Heavenly Love Abiding (Vocal) .....*J. E. Roberts* 526
Invocation (Organ) .....*A. G. Colborn* 528
Awakening (Trumpet & Piano).....*H. Engelmann* 529
Garden of Roses (Four Hands) .....*I. M. Ritter* 530

Progressive Music for Orchestra

Minuet .....*M. Paldi* 532

Delightful Pieces for Junior Etude Readers

Leap Frog .....*L. E. Stairs* 534
By the Brook .....*E. Lane* 534
Peach Blooms .....*S. Forrest* 535
Old Mr. Bass Clef .....*A. L. Scarmolin* 535
Song of the Cello .....*D. Nason* 536
Parade of the Goblins .....*E. J. Robinson* 536

YOUR PUPILS WANT
CENTURY
MUSIC
FOR LESS MONEY
EDITION
CENTURY
COSTS ONLY
15¢ A COPY 15¢
20¢ IN CANADA

TEACHERS:—You can encourage parents to keep up children's music lessons if you don't discourage them with the cost of music. CENTURY EDITION—at only 15c—keeps the cost of pieces at a minimum—yet, doesn't restrict your teaching in any way.

Remember, this standardized price has not been achieved by printing an inferior Edition. If you are at all skeptical regarding this, we would urge you most earnestly, for your own sake and for the benefit of your students, that you secure a copy of Century and compare it with any other existing edition which you may have or may be familiar with, and we are certain that Century will prove positively and conclusively that it has no superior

All the suitable classics and a multitude of Standard modern compositions are available in "CENTURY" at this standardized 15c price, irrespective as to whether the Edition contains two or twenty pages.

Here are a few selected at random from our catalogue:

CENTURY PIANO SOLOS, 15c ea.

(Capital letter indicates key—number the grade.)

132 **Amaryllis** (Air of Louis XIII), E—4....Ghys
746 **Avalanche,** Am—3 ..... Heller
1321 **Barcarolle** (Tales of Hoffm'n), F—3..Offenbach
514 **Beautiful Blue Danube,** D—4..... Strauss
1606 **Betty's Waltz,** C—1 ..... Martin
2750 **Big Bass Fiddle, The,** C—1.....Hopkins
147 **Black Hawk Waltz,** Eb—2.....Walsh
2416 **Blue Butterflies,** Valse Cap., D—4..Leon Dore
516 **Bridal Chorus** (Lohengrin), Bb—3...Wagner
1963 **Bunch of Daisies, A,** Valse, G—1.....Martin
999 **Butterfly, The,** Etude, Em—5..... Lavalle
1704 **Butterfly,** Op. 81, No. 4, D—3..... Merkel
968 **Crimson Blushes,** Caprice, G—4..... Lester
2973 **Dance of Goldenrods,** F—3..... Fitzpatrick
2671 **Dark Eyes,** Dm—3 ..... Grooms
2541 **Deep River** (Transcription), C—3.....Grooms
1385 **Edelweiss Glide,** Waltz, Eb—4...Vanderbeck
2738 **El Choclo** (Tango Argentine), Dm—3..Villoldo
1018 **Elegie** (Melody), Op. 18, Em—4.....Massenet
1614 **Elizabeth Waltz,** C—1 ..... Martin
1225 **Fairy Wedding, Waltz,** C—2..... Turner
1304 **Falling Waters,** Reverie, Eb—4..... Truax
209 **Fifth Nocturne,** Op. 52, Ab—4..... Leybach
1959 **Floral Parade, The,** Valse, C—1.....Martin
217 **Flower Song,** Op. 39, F—3..... Lange
1070 **Flowers and Ferns,** Tone Poem, G—4..Keiser
1100 **General Grant's March,** F—3..... Mack
238 **Gypsy Encampment,** Am—2 ..... Behr
628 **Gypsy Rondo,** G—3 ..... Haydn
2379 **Hanon Virtuoso, Pianist,** Part 1.....Burdick
2203 **Hungarian Dance,** No. 5, A—5.....Brahms
1645 **Hungarian Rhapsody No. 2,** Cm—5.....Rendel
1013 **In Rank and File,** C—3..... Lange
1015 **Kamennoi Ostrow,** F#—5.....Rubinstein
2097 **La Golondrina, The Swallow,** G—3...Serradell
2694 **Let 'Er Go! (March)** F—3..... Wood
1319 **Love and Flowers,** Em—3..... Aldrich
2117 **Love Dreams** (Liebestraum), Ab—6.....Liszt
313 **Melody in F,** F—4..... Rubinstein
1891 **Menuet in G, No. 2,** G—2..... Beethoven
1813 **Minuet** (Don Juan), G—2..... Mozart
1175 **Minute Waltz,** Op. 64, No. 1, Db—3..Chopin
2972 **Moonbeams on the Lake,** C—3....Fitzpatrick
1186 **Moonlight Sonata,** C#m—6 ..... Beethoven
328 **Morning Prayer,** Melodic, F—2....Streabbog
1226 **Mountain Bells,** Schottische, F—2.....Kinkel
352 **Over the Waves,** Waltzes, G—3..... Rosas
361 **Poet and Peasant,** Overture, D—4.....Suppe
1181 **Polonaise** (Military), Op. 40, A—4...Chopin
1028 **Prelude,** Op. 3, No. 2, C#m—5..Rachmaninoff
2428 **Robin's Return, The,** Ab—4..... Fisher
376 **Rondo Capriccioso,** Op. 14, E—5..Mendelssohn
681 **Rustic Dance,** Eb—3 ..... Rowell
2740 **School Pictures,** C—1 ..... Hopkins
1341 **Sonata Pathetique,** Cm—5 ..... Beethoven
981 **Star of Hope,** Reverie, F—3..... Kennedy
2932 **Trip to Niagara, A,** Bb—3..... Cornish
1168 **Trovatore, Il,** Fantasie, Eb—5 ..... Smith
2670 **Two Guitars** (Transcription), Dm—3 Grooms
453 **Waves of the Danube,** Am—3..... Ivanovici
2696 **Wayside Chapel, The,** Op. 42, F—3-4 Wilson
2695 **Whoop 'Er Up!** (March), G—3-4 ..... Wood

VIOLIN AND PIANO DUETS, 15c ea.

Each number has separate parts for Violin & Piano

A—1 to A—3 Very easy to medium
B—1 to B—3 Easy to difficult
C—1 to C—3 Medium to concert solos

2178 **Beautiful Blue Danube,** A—3..... Strauss
1272 **Beat Song,** A—1 ..... Vogt
1144 **Crimson Blushes,** Caprice, B—2 ..... Lester
2667 **Dark Eyes,** B—2 ..... Grooms
1835 **Dream of the Shepherdess,** C—1 ..... Labitzky
1275 **Dream Waltz,** A—1 ..... Vogt
2408 **Hungarian Dance,** No. 5, B—3 ..... Brahms
1457 **La Paloma,** A—3 or B—2 ..... Yradier
1745 **Love and Flowers,** A—3 or B—2 ..... Aldrich
1890 **Menuet in G,** A—3 or B—1..... Beethoven
1460 **Over the Waves,** Waltz, A—3 ..... Rosas
2129 **Poet and Peasant,** Overture, B—3..... Suppe
1151 **Star of Hope,** Reverie, B—1..... Kennedy
500 **Traumerei and Romance,** B—3.....Schumann
2666 **Two Guitars,** B—2 ..... Grooms
1744 **Valse Barcarolle,** A—2 ..... Offenbach

The Century Catalogue contains over 3,000 compositions consisting of PIANO SOLOS—DUOS and TRIOS — VIOLIN and PIANO — DUOS — TRIOS and QUARTETS — SAXOPHONE and PIANO — MANDOLIN and GUITAR and VOCAL.

Ask your dealer for Century music, and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed you FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 8 • AUGUST, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



MRS. EDWARD MACDOWELL

A COMMEMORATIVE EXHIBITION, in memory of the thirtieth anniversary of the death of perhaps our greatest American composer, Edward MacDowell, was opened in May, at the Low Memorial Library of Columbia University, New York City, with which Mr. MacDowell was long associated as head of musical instruction. Dr. Nicholas Murray Butler, president of the University, presided; and Mrs. MacDowell, widow of the composer, was among the speakers.

GROTRIAN HALL, one of the smaller but most historic of the concert halls of London, is reported to be about to be demolished. "This oasis of culture must be swept away," laments our oracle, "before the advance of his (Mr. Selfridge's) impertinently vast emporium"—Mr. Selfridge being a naughty American interloper and promoter of barnumesque department stores.

EDGAR STILLMAN-KELLEY'S "Pilgrim's Progress" had a brilliant performance at Easton, Pennsylvania, when given on April 26th, with John Warren Erb conducting. Following the performance, Dr. and Mrs. Kelley were guests at a reception given in their honor.

A CREATIVE MUSIC FESTIVAL, the first of these county events in the United States, was held on May 19th, by Cassia County, at the Albion State Normal School at Albion, Idaho, under the direction of Mrs. Florence Haight. Chief interest centered in the creative contest of young students from the first to the eighth grade, and in a massed Harmonica Band of over four hundred players.

HANS PAUL BARON VON WOLZOGEN, one of the last of the personal friends of Richard Wagner and a famous interpreter of his works, died on June 2nd, at Bayreuth, at the age of eighty-nine. Baron von Wolzogen was himself a widely known playwright, critic, composer, and writer on Wagner.



GLADYS WELGE

GLADYS WELGE, conductor of the Oak Park (Chicago) Symphony Orchestra, is announced as leader of the Chicago Womans Symphony Orchestra, for the coming season; so that this famous organization of the mid-west will become again an all feminine institution. Miss Welge achieved considerable fame through her success with the Oak Park group, made up of doctors, professional men, housewives, stenographers and salesmen, who entered the activity in a purely amateur spirit of fun and ended in the playing with enthusiasm of such not very elementary works as the "Jupiter Symphony" of Mozart and the *Overture to "Tannhäuser"* by Wagner.

"DER RING DES NIBELUNGEN" of Wagner will be given complete, by the Metropolitan Opera Company of New York, in its forthcoming Philadelphia season. This will be the first time that "Penn's Towne" has heard "The Ring" entire in a single season since the Philadelphia Civic Opera Company accomplished this ambitious feat in 1929-30. Will our esteemed Chicago contemporary, which recently announced that we have not heard the complete "Ring" since 1909, please take notice?

ERIC CUNDELL has been appointed to succeed Sir Landon Ronald, lately resigned, as Principal of the Guildhall School of Music of London. He comes from Trinity College, where he had been a student, professor, examiner and fellow.

THE CONCERTS-COLONNE of Paris devoted its program of April 15th to a Beethoven Festival, with M. Paul Paray conducting. Works presented were the "Symphony Eroica;" two of the great overtures; the *Romance in F* and the tremendous "Concerto," both for violin and orchestra, with M. Jacques Thibaut as soloist. Our mentor records that the audience of the occasion consisted mostly of foreigners, largely British and American.

THE SPARKLING OPERETTA still suits the German taste; as, according to reports, during the season of 1937-1938 the works of Lehar had 2545 performances and those of Strauss had 2273 performances in that music loving country. "The Merry Widow" led with 778 hearings and "Die Fledermaus (The Bat)" seconded with being heard 767 times.

LILY PONS, one of the most brilliant of present day coloratura sopranos, and a favorite of devotees of the silver screen, was married on June 2nd, to Andre Kostelanetz, the widely known orchestral leader.

"THE SUN DANCE," a new romantic American Indian opera, by William F. Hanson, had its world première when presented on April 26th, by the New York Light Opera Guild, at the Broadway Theatre. The composer, who is his own librettist, made himself one of the greatest living authorities on Indian lore, by years of continuous living among the native tribes.

ARTURO TOSCANINI has signed a contract for three more years with the NBC Symphony Orchestra of New York. The orchestra, with Toscanini leading, will make several out of town appearances during the coming season, probably visiting such nearby cities as Philadelphia, Boston and Washington.

MME. EIDÉ NORENA filled a large part of the program of March 5th, of the Concerts-Pasdeloup of Paris, when she gave, among other songs, *On Mighty Pens* from "The Creation" by Haydn, and *Oh, Quand je dors* (*Oh, when I sleep*) by Liszt.

THE ASSOCIATION OF NORWEGIAN COMPOSERS, recently celebrated its twentieth anniversary, at Oslo, with a program which included songs by Arne Eggen; a *Poem* for orchestra, soli and chorus, by Sparre-Olsen; and a new *Symphonic Phantasy* by D. M. Johansen.

"THE BROWNINGS GO TO ITALY," a one act American opera by Eleanor Everest Freer, was presented on May 11th, before the Italy-American Society of Chicago. The event was arranged as complimentary to Mrs. Freer, by Robert Hall McCormick, president of the sponsoring organization, who spoke most graciously of Mrs. Freer's accomplishments.

NATIONAL MUSIC WEEK of 1938 was officially opened with an ambitious program for "The Magic Key Hour" of the National Broadcasting Company. This enterprising organization contributed no less than seventy programs over its national network, in this fifteenth annual celebration of achievements in our musical art.

BOTE AND BOCK, famous music publishers of Berlin, have been celebrating their one hundredth anniversary. This firm has left an invaluable legacy to musical art, by the publication of significant works, including Gounod's "Faust"; Meyerbeer's "L'Africaine"; Smetana's "The Bartered Bride"; d'Albert's "Tiefland"; and most of the Offenbach operettas. It gave first publication of many of the best works of Schumann, Tschaikowsky, Dvořák, Paderewski, Raff, Liszt, Johann and Richard Strauss, Wolf, and many others.

ADOLF MUHLMANN, once eminent operatic baritone, and for many years a leader among voice teachers and musical critics of Chicago, died on April 27, at the age of seventy-two. He was long a leader in Wagnerian rôles, at both Covent Garden and our Metropolitan.

THE WAGNER SOCIETY of Amsterdam, Holland, has given a performance of "L'Heure Espagnole" as a memorial of the late Maurice Ravel.

THE ROYAL COVENT GARDEN season of international opera opened on the evening of May 2nd, with a brilliant production of Mozart's "The Marriage of Figaro," with Erna Berger as *The Queen of the Night*, Richard Tauber as *Tamino*, and with the veteran Sir Thomas Beecham as conductor.

"DE SNOCK," said to be the first completely original Dutch opera, was a brilliant feature of the close of the musical season at Amsterdam. The score is by the young Hollander, Willem Landre, the libretto by Den Hertog; and Queen Wilhelmina added to the luster of the première by her patronage. The story is humorous; the score is reported to be clever and witty; and an excellent performance raised enthusiasm to a white heat.



ERNEST J. KRUETGEN

ERNEST J. KRUETGEN, postmaster of Chicago, the third largest city of the world, was Honorary Chairman of the great North American Sangerfest held in June in that progress metropolis. Mr. Kruetgen has been lc associated with the musical activities Chicago; and this was perhaps the first ti that the postmaster of a large city ever w so prominently identified with a great n sical festival.

SIX STANDARD OPERAS, in Engli and two of the perennial Gilbert and Su van operettas, will be produced during t summer session at Chautauqua Lake. Albe Bimboni will be chief of the vocal staff.

A PIERNÉ FESTIVAL PROGRAM, honor of the noted French composer, h been given at Monte Carlo, with M. Em Cooper conducting. Among the compo tions on the program were a *Poeme Sy phonique* for piano and orchestra, in wh Giuseppe Benvenuti was the soloist; a *L'An Mil* (*The Year One Thousand*) chorus and orchestra.

EDNA THOMAS, our southern sin who has become internationally known as interpreter of the music of the South, cently gave in Amsterdam, Holland, a ve successful recital of plantation songs a Negro spirituals.

THE NATIONAL ORCHESTRAL ASS CIATION, INC., of New York, announ for the season of 1938-1939 a Gabrilowits Memorial Concerto Series of concerts, c voted to the romantic period of compositi and with Rudolph Serkin as soloist.

"LOST" STAGE WORKS by Wagr have been presented in a Festival at Leipz They consisted of a fragment of his you "Die Hochzeit," with "Die Feen," "Das L besverbot," and "Rienzi" offered in son what abbreviated form.



LUIGI CARNEVALE

THE ITALIAN SYMPHONY ORCHESTRA made, on the evening of May 7th, a highly successful début before musical Philadelphia, with Maestro Luigi Carnevale creating a most favorable impression as conductor. The organization has the powerful backing of such eminent figures as Commendatore Edoardo Pervan, Royal Consul General f Italy; Donna Alice Pervan; Hon. Juc Joseph G. Tumolillo, and Commendat Furey Ellis; with Dr. Cavaliere G. Vi Ciccone as President and Mrs. Joseph Tumolillo as Vice-president of its Executi Committee.

(*Continued on Page 553*)



THE GREAT CHICAGOLAND MUSIC FESTIVAL AT SOLDIERS' FIELD, CHICAGO

Mass Music and the Masses

THE buttons on the coat of Patrick Sarsfield Gilmore probably strained to the bursting point when he raised his six foot long baton over a chorus of a thousand, before an audience of fifty thousand at the great Peace Jubilee in Boston in 1872; but what would the musical "Pat" think if he were to find himself at the Chicagoland Music Festival, given each year at the gigantic Soldiers' Field on the shore of Lake Michigan, in Chicago, Illinois, under the auspices of the Chicago Tribune Charities, Inc., before an audience numbering from 80,000 to 100,000 people?

America has certainly "gone wholesale" into music. The sight of such a multitude interested in music, is thrilling. There is always something marvelous, tonally, about a great mass of individual voices singing together. For instance, let us say that an organ has two hundred stops. It would be possible to take the resulting sound and amplify it electrically so that it would be one hundred times as loud; but the rich tonal effect would be very different from that of twenty thousand individual pipes sounded together. However, all musical effects are relative. A chorus of one hundred, in a small auditorium, might be very much more effective than a chorus of one thousand in an extremely large open air space, designed originally for sports such as football games, races, rodeos, and prize fights. Moreover, in order to get the full effect of so many voices singing together, one must be present in person, as it is seemingly impossible to transmit this effect mechanically through metal wires or invisible "wires" of ether.

At the Chicagoland Music Festival, to be held on Saturday, August 20th, eight thousand men, women and children, will take part in the Festival program, representing thirty states of the United States of America and Canada. Mr. Henry Weber, of the Chicago City Opera Company, will conduct the major events. Mr. Philip Maxwell is the Festival Director. There will be a hundred piece symphony orchestra, a chorus of three thousand voices, two thousand bandsmen, a ballet of one thousand dancers, and an audience of one hundred thousand. As a grand and spectacular climax the program will close with the singing of Handel's "Hallelujah" Chorus followed by a brilliant display of fireworks. Mr. Victor Grabel, for years editor of the Band and Orchestra Department of The Etude, was a very active factor for many seasons in bringing this great Festival to its present renown. It is, in all probability, the greatest mass music assembly regularly held in the world.

However much those who ridicule such events as musical circuses may rail, there can be no doubt that they do a great deal to enlist popular interest in music, that in the long run benefits the art and those who practice it. Years ago, at Willow Grove outside of Philadelphia, the great concerts of John Philip Sousa, Frederick Stock, Walter Damrosch and Victor Herbert drew, week after week, audiences of from ten to fifty thousand people. The open air concerts at the Hollywood Bowl, the opera in famed Forest Park of St. Louis, the "Zoo" of Cincinnati, Ravinia Park, Chicago, and other centers, the Stadium Concerts, as well as the Goldman Band Concerts on "The Mall" of Central Park, in New York, and the Robin Hood Dell Concerts in Philadelphia, all have vastly developed the habit of concertgoing and so increased the audiences of the regular concert season. These, in many cases, have been made possible through electrical sound amplification, which, when good, may be very, very good; but which, when bad, may sound worse than the old phonograph on the cracker barrel in the corner store, which scraped out "Soozies Marches."

For years we attended the concerts at Willow Grove, spending the interludes in the "green room" with the various conductors. Time and again we discussed music for the masses with John Philip Sousa and Victor Herbert. Both of these much loved conductors were agreed that the melodic music of the masters was as strong in its human appeal as that of the popular writers.

Commander Sousa contended that one of the most popular pieces was the *March from "Tannhäuser"* by Wagner. His definition of popular music was "It is simply music that is heard a great many times and liked by a great many people." Some of the most popular pieces remained obscure for a long time before assimilation by the public, among them being Sousa's own *Stars and Stripes Forever* and Cadman's *At Dawning*.

The New York World's Fair of 1939 is planned to include a huge music festival under the chairmanship of Dr. Walter Damrosch. Music of all kinds and types will be presented in this monster instrumental and vocal outpouring of the world's most striking metropolis. It is expected that many European organizations will participate.

Behind all of this activity has been the radio. From the start we have pointed out that the radio is ultimately certain to raise the desire of the public to be present in person at musical performances and to see the performers as living beings; and this prediction is now being borne out in an astonishing manner. Mass music events are by no means confined to the United States. The huge concerts at the old Crystal Palace in London were for three quarters of a century conducted upon a very high plane by the leading musicians of Great Britain; and on the continent, France, Scandinavia, Italy, Germany and the U. S. S. R. have joined the procession by giving monster outdoor musical programs. Perhaps, after all, if we can get enough music in the world, we may, in a measure, do away with "fooling around" with firearms.

The "Forgotten" Pupil

SEEK TO THE RIM of the universe and you will find no nobler human trait than that kind of love which reaches out to those to whom Fate has been unexpectedly cruel—those who, in the race with their fellows, are hopelessly handicapped those who seem to be forgotten in the scheme of things. It is this supreme love, which is exemplified in its highest sense in the life of the Carpenter of Nazareth, which has made the religion of Christ sublime in the souls of millions. Forgiveness, tolerance, sympathy, kindness, sacrifice—these are the traits which make men and women truly great. Faith, honor, courage, industry, these are life's indispensables; but the great mosaic of existence is in no sense complete with them alone. Sympathy in itself can be a synonym of hypocrisy. The loving forgiveness and the understanding that reach out for the afflicted, with the hope of bringing real help, without condescension and without preaching; these then are the things which we have in mind when we talk of human love.

A part of the music teacher's duty is to carry the great message of music to all. We have known of numerous teachers who would work slavishly to make an appeal to a Park Avenue audience of dilettanti, but who would pay slight attention to an audience of unfortunates on the East side. We have known teachers whose whole idea of great success was in teaching the children of a millionaire clientèle. The great teachers are those who forget the social surroundings and fortunes of their pupils, in their endeavor to raise aloft their musical ideals for those who deserve them most. One of the most remunerative pupils your editor ever had was a little Jewish newsboy in East New York (a suburb of Brooklyn) who, by his talents and his industry, paid fees in results accomplished that could never be paid in money.

The late Theodore Presser, in the bigness of his heart, coined an expression which those who knew him and loved him have never forgotten. It was:

"Be kindest to the humblest.
They need it most."

This he lived in his own life. He was not fooled by people of loud pretensions, ostentatious wealth or ridiculous socialite ambitions. The humblest and poorest persons, if they possessed character and real ability, meant as much to him and had as ready access to his attention as the most famous and the most prosperous. Moreover, his was the philosophy of St. Augustine, when that religious zealot wrote, "If we tread our vices under our feet, we make of them a ladder by which to rise to higher things." That was the thought of Theodore Presser. Worth and character were the primary keys to his interest. Himself a Presbyterian and the son of Mr. Christian Presser, a religious leader of Pittsburgh, he cared not what a man's religious beliefs were, if he was a real man with something worth while to engage his time. Race, creed, color, nationality, financial or social position meant absolutely nothing to him, if the individual was all right. He was just as intensely interested in the playing of a poor child as he was in the performance of a great virtuoso. While he never mentioned his feeling in such matters, they were always obvious to those who knew him. He was essentially a man of action and not of talk. "Much talk, much foolishness," runs the proverb in the Talmud.

Teachers instinctively give their best to talented pupils—yet we all know that if music is to go on we must not neglect those with lesser talents. Of course they are more difficult to teach; but does not this present a challenge which makes pedagogy more interesting? In this plea for the "forgotten pupil," the pupil who, because of limited means and limited talents, is often given mere perfunctory attention rather than the teacher's best, we would like to assure our readers that we have rarely met a really successful teacher who did not recognize the right of such a pupil to the teacher's best. In fact, we might paraphrase Theodore Presser's axiom,

"Work hardest with the most difficult pupil.
He needs it most."

It was this philosophy which established The Etude policy of including in each issue some music of a type designed to appeal to many whose tastes have not yet been highly developed. Thus, after the advice of St. Augustine, The Etude becomes a ladder and soon the very readers who were attracted to it by pieces that are admittedly trite, and put there for that reason, begin writing to us and asking for music of a more serious (classical) or modern style. Have no fear. Although our aim is to lead in all matters, The Etude will never neglect the "forgotten pupil."

Of course Theodore Presser's famous saying, "Be kindest to the humblest. They need it most," was given forth in a far wider sense in Matthew 25:40, in the significant words:

"Inasmuch as ye have done it unto one of
the least of these, my brethren, ye have
done it unto me."

Here Comes the Band



BUT the band isn't coming, it is sitting down. Well, what of it? The band is coming somewhere; but it will not be playing the music that it seems to be playing, but that of the gentlemen sitting down in the picture. The band marching down the street, which you see on the screen in your cinema theater, will be resplendent in uniforms and will be tooting away for dear life, but you won't hear a note of its music. This is getting funny. The reason you do not hear the music is that the tones of a marching band cannot be as accurately recorded as a stationary band. "Well, why didn't they record it in a studio then instead of out in the street?" That's easy, junior—because the sound of a band out of doors is very different from that in a hall. "But Maestro, is this really out in the street?" "No it is not, it is only a make believe street 'out on the lot' in Hollywood."

But what of the traffic noises in the ordinary street. Naturally "that's something else again." The sound expert goes to his library and takes out a record marked "traffic noises." This is getting altogether too mixed. "Better call it all off." But no, there are millions of cinema-addicts waiting to hear that band, and we must fix it up somehow. This is done by the sound magician who takes the picture of the marching band, synchronizes it with the music of the sitting band and the record of street traffic noises and the result is far more "natural" than it could possibly have been otherwise. The conductor here is Leo Forbstein, head of the music division for Warner Brothers in Hollywood. Incidentally, his annual salary is said to approach that of the President of the United States.

* * * * *

THE ETUDE has been always a utilitarian magazine—a magazine seeking practical artistic results. Our September issue will be particularly rich in "Tell How" material, for both students and teachers.



RUBINSTEIN AT HIS PRIME
From a Russian Photograph

Personal Recollections of Anton Rubinstein

By the Eminent Pianist, Pedagog and Musical Scholar

M. ISIDOR PHILIPP

Translated from the Original French

By FLORENCE LEONARD



Rubinstein on his Way to Fame
From a Parisian caricature by von Ciardi

HERE IS THE MONTH of November, the anniversary month of the birth (November 18 (Old Style) or 30 (New Style), 1829), and of the death (November 8 (O.S.) or 20 (N.S.), 1894), of Anton Rubinstein; and I see him again before me, just as I knew him.

I had asked Saint-Saëns for an introduction to his illustrious friend, and he gladly gave me a letter to him, saying, "I hope you will find him in a good mood—I mean talkative and not silent." At this far away time, fifty years ago, Rubinstein lived in a hotel frequented by artists, the Hotel du Helder (I knew Godowsky when he lived there later). I was announced and, with the help of the letter from Saint-Saëns, was received.

I still can see Rubinstein sitting there and smoking in a large easy chair. I see a striking ensemble—the leonine head, the great forehead, the Beethovenlike hair. His eyes were nearly closed, for already he was complaining that they troubled him seriously. Beside him were two young women, one the lovely Countess Potocka, whom I knew before, and the other a pianist whose name I have forgotten.

"Good!" he said to me. "Saint-Saëns has asked me to hear you. I can give you a quarter of an hour, right away, if you wish."

The two ladies discreetly withdrew, and Rubinstein said to me, "Do not hurry; it is just my way of getting rid of troublesome people. And, first of all, I will ask a favor of you. Will you look at those two rolls of music on the piano, which have just been sent me, and tell me what is in them?"

"There are two copies of the same suite, Master," I explained, "by Sascha de Glazounow."

"Ah," he said, "Glazounow! Remember that name. He will be the greatest of Russian composers. And now, what do you wish to play for me?"

"Something of Rubinstein's, Master, if you will allow me, some 'Etudes,' or the beginning of your 'Fourth Concerto,' which I have just played at the Concerts Colonne and at Angers."

"Why always this concerto, why not the one in G? That one also is very effective." Then, after a silence, "Decidedly not; no Rubinstein. Have you any Schumann? The Fantasie, Op. 17? Very good."

A Generous Approval

WHILE I PLAYED Rubinstein rose, began to walk about the room, to my despair, stopped by the piano, and resumed his walk. When I had finished he gave me a general criticism: "Your beginning is not passionate enough, nor declamatory enough. Always be natural, never be affected. I like your second part; you give it a certain grandeur. Do not force the tone. The ending must have more enthusiasm. I understand the third part as more lyric, more ethereal. But, in general, your playing is far from being an indifferent performance. Come to see me again."

I did not have the good fortune to play to him again. But I happened to be present at an audition which he gave to an artist who had just played the *Finale* of the Chopin "Sonata in B minor:" "Do not hurry the notes. Never rush through anything. You do not give the listener time to follow and understand; the playing must be always clear. It is a pity," he added with a smile, "that I have so little time to work at my piano, I could have showed you how I understand this composition, how I feel that it should be played. Virtuosity is a powerful auxiliary to music, but difficulties must be actually conquered, and to such a degree that the listener is not aware of them."

This extraordinary artist, whose success was stupendous, was a simple person, almost timid; taciturn but affable; and he was never critical of other artists. There is a story that he once remarked of the great virtuosi of his day, "There is Tausig, there is Bülow, there is myself; but Liszt puts us all in his pocket." This comment may be compared with a remark of Hans von Bülow, who was always peevish and surly: "No, no," he said one day to his Berlin manager. "Do not offer that engagement to me; it may be good for a spectacular person like Rubinstein, but not for a Bülow." Indeed the Russian giant was in every respect more spectacular than Bülow, who was small and sickly, and whose playing—when I heard him, at least—was dry and pedantic.



RUBINSTEIN AT THE COURT OF THE CZAR
From an oil painting by Joseph Sohn, reproduced, by permission, from the Steinway and Sons Collection

Two Lions of the Keyboard

RUBINSTEIN HIMSELF, according to Georges Mathias, had all the qualities of Liszt, and even surpassed him in tone, in naturalness, in simplicity. It is impossible to give to those who have not heard him any idea of this inspired interpreter of the great masters. Such a performance went beyond talent and rose to genius. Power, accentuation, rhythm, enchantment, delicacy, passion, an extraordinary variety of nuances, the gift of imagination. Rubinstein had, in truth, and in the highest degree, the genius for interpretation.

Like all geniuses, he was not always at his best. He was sometimes *inferior to himself;* but, if sometimes his playing wavered for a moment, it was only to soar higher into realms of vision where one could scarcely follow. Whoever had the good fortune to hear his Seven Historical Concerts cannot forget them. The remembrance of them will remain among the most beautiful and rarest of my musical joys. After a half century my ear still recalls his way of playing pieces of Philip Emmanuel Bach, the *Fantasie in C minor* of Mozart, the *Variations in F minor* of Haydn, the *Erl-King* of Schubert-Liszt, the "Sonata, Op. 110" of Beethoven. How many of his hearers have I seen moved to tears as he played the *Arioso dolente* of this masterpiece.

The Seven Historical Concerts, which he generously repeated for the artists, were given in St. Petersburg, Moscow, Odessa, Paris, London, Vienna, Berlin, Dresden, Manchester and Liverpool.

"Rubinstein," wrote Saint-Saëns, "could fearlessly face the recollection of Liszt, with his irresistible magnetism and superhuman execution, though otherwise they were very different; Liszt, the eagle; Rubinstein, the lion.

"Those who have seen this paw of tawny velvet laying its powerful caress upon the keys will never forget it. The two great artists had nothing in common except their superiority. Neither of them was ever for a single moment *a pianist*. Even in playing very simply the smallest pieces they remained great, without attempting to do so,

by reason of the incoercible grandeur of their natures. The living incarnation of Art, they created a sort of sacred awe, something beyond ordinary admiration; indeed they performed miracles."

Disappointed Ambitions

RUBINSTEIN, AS WELL AS LISZT, was disappointed in the hope that his success as a composer would equal his success as a virtuoso. The works of Rubinstein have been characterized as the music of a pianist. His magnificent "Ocean Symphony," the music of a pianist. "Feramors," with its fresh, clear score, the music of a pianist? Fashion, with the help of snobbishness has cast aside his delicious Persian melodies, his duos so charming, his chamber music for piano and strings, for piano and wind instruments, and even his compositions for piano, which comprise more than two hundred pieces. Of these, the "Etudes," for instance, and the five *Barcarolles* are full of poetry and feeling. The "Preludes and Fugues," and his *Variations,* also are first rate music. But fashion can not, indeed, destroy what it neglects, and all these compositions, remarkable for their charm of personality, their grace or their warmth of feeling, will be revived.

At the beginning of this talk, I referred to the "Fourth Concerto," of which the first movement is a masterpiece. I spoke also of the third movement, full of spirit and life. But I must not forget the *Russian Fantasie,* nor the "Concerto in E-flat," a magnificent work, passionate and energetic, which can, however, be mastered only by a virtuoso. Busoni played it, I believe, several times.

I recall very clearly Rubinstein's conducting the Pasdeloup Orchestra, and his being acclaimed after the "Ocean Symphony" and the "Ballet Music" from "Feramors." This giant at the conductor's desk filled us with awe. I recall also that Sophie Menter once played the "Concerto in G" at the Pasdeloup Concerts; and that she made an error and had to stop. Then she made a long speech, accusing Pasdeloup and his orchestra of not giving her a proper accompaniment.

A Dynamic Personality

EVEN IN RUSSIA, Rubinstein was much discussed and opposed, just as Tschaikowsky was elsewhere. He was regarded as *a Russian who made music,* and not as a *Russian musician.* Nevertheless he stood at the head of the movement for music in his country. His genius for the piano was alike incontestable and uncontested; and he had an immense influence upon the other artists.

In 1859 he founded the Society for Russian Music, which had so important a part in the development of the national music of Russia. In 1862 he created the Conservatory of St. Petersburg, by associating with himself as professors a group of eminent artists, such as the violinist, Henri Wieniawski; the violoncellist, Davidoff; the composers, Solovieff and Napravnik; the pianists, Dreyschock and Leschetizky. It is well known that he established the Rubinstein prize for piano and composition, which in 1890 was won by Ferrucio Busoni; in 1895, by Josef Lhévinne; and in 1905, by Wilhelm Backhaus.

In spite of all this activity, his compositions were always neglected. A prodigious worker, he wrote score after score, dreaming of a great success in the theater. L'Opéra of Paris had promised to bring out his opera of "Nero"; but this promise was not kept. "The Maccabees," "The Demon," "Feramors," "The Merchant Kabachinoff," "The Casseurs of Siberia," each achieved some success, especially "The Demon" with its admirable rôle for baritone, which was a favorite with Chaliapin, and "The Maccabees." But all these works, although abounding in beauty, were always omitted from the repertoire.

His Oratorios met the same fate—"The Sulamite"; "Paradise Lost"; "Moses"; "Christ"; "The Tower of Babel." "In 'Paradise Lost,'" said Saint-Saëns, "there is a combat of angels and demons in *fugato* style, which has extraordinary vividness and power; and 'The Sulamite' is a masterpiece of grace and poetry."

It was impossible for Rubinstein to ask for anything for his own advantage. He never would have approached a director of a theater to request the revival of one of his works. He never flattered any one; he was never mean. Most of his operas have remained in Russia, unknown; though a few have been performed in Germany.

These disappointments were a cruel grief to the great master, and were, without doubt, the cause of the pessimism which darkened the close of his life. But the dramatic compositions were not the only ones which the conductors discarded. His symphonies also; and the lyric scenes with orchestra—"Hecuba"; "Hagar in the Wilderness"; "The Requiem for Mignon"; and his symphonic poems—"Ivan the Terrible"; "Don Quixote"; and "Antony and Cleopatra"; all were put aside.

He has been reproached for his fecundity, and with lack of patience to work out details. He gave forth his works as they presented themselves to him, fresh from his pen, without revisions, without alterations. It was said that he showed a feverish haste to create, to be always producing. The various judgments passed upon him were so contradictory that they in themselves are amusing. "The Jews," he said (his grandfather was a Jew, and he himself was baptized at the age of twelve months), "regard me as a Christian; and the Christians, as a Jew; the Germans, as a Russian; the Russians, as a German; the composers, as a pianist, the pianists, as a composer. What am I?"

A God in the Dusk

IN 1893, AFTER PAINFUL family difficulties, he retired to Dresden. There he lived modestly in two rooms, seeing only a few chosen friends; playing whist—in which he excelled; but aloof from all other interests.

Rubinstein died in Russia, in sadness, but yet trusting in the future, believing that in time he would be recognized in his rightful place, and that that place would be a lofty one. *"Let it be,"* he said. *"To resign one's self is the great secret. It is not death which harms us, but life."* He had suffered too many disappointments; but he suffered also from the fog of doubt which is born in the mind of the creative artist, as he realizes how fragile is human effort.

Some quotations from his *"Pensées"* shall follow:

"Instrumental music is the most intimate friend of man. One will acknowledge this especially when he is suffering morally. The piano is the instrument which responds, above all others, to this sentiment. Therefore I consider that the study of the piano is a benefit to humanity, and I should like to make it obligatory in the schools, so that each one could enjoy it."

"I have played in public so much that I observed that I played better than I did when I was alone. And I ceased to play in public when I found that I played better for myself than for the public."

He said also, "If I go one day without practicing, I notice it; if I go two days, my friends know it; if three days, the public notices it."

The Cream of Kindness

THE KINDNESS OF RUBINSTEIN was proverbial, but people abused it, just as they do to-day with another great artist: I mean Paderewski. There is a story that on one occasion, at Hamburg, Rubinstein promised the men of the orchestra a splendid supper with caviar, if his opera, "The Maccabees," had a success. But the opera was a failure. Rubinstein went away sadly to his hotel. He was about to undress when there was a knock at his door.

"Who is there?" he inquired.

"I, Monsieur Rubinstein, Meyer. I play the double bass in the orchestra. I have come to the supper."

"But there is no supper. You know very well that my opera did not please."

"It did not please the others, Monsieur Rubinstein, but I liked it very much." And Rubinstein dressed again, to have supper with the old musician.

I remember that when my great friend, Theodore Ritter, died suddenly (the most admirable of the French pianists, he was his despairing wife was left without penny, and she sent me with a friend Rubinstein. We had scarcely spoken be he offered to pay for the funeral and attend the services.

Another instance: Rubinstein was givi a concert in a large city of Austria. A the program was finished he received pocketbook containing a large sum money, the proceeds of the concert. In t crowd he saw a woman, a pianist whom knew. He went to her and inquired ab her situation. "It is wretched," she plied. "I was so ill-paid for my lesso and yet obliged to teach, that I have h to give up playing altogether, which mak me very unhappy." Instantly Rubinst handed her the pocketbook, with its co tents.

Despotic Officialdom

ANOTHER ANECDOTE is, alas, true. Rub stein arrived in Russia, on one occasi without a passport, and was obliged to terview the Chief of Police, Gene Galakhoff. He waited in the antecham one hour, two hours, three hours—standi all the time. He was not the only pers waiting, and no one dared sit down. who came with requests for the gene had to stand.

Finally he was admitted to the office.

"Oh, yes, they have told me about yo gruffed the General. "They have told who you are, but I'm not so sure. So y must go at once and find my Chef Bureau, Tschesnokoff, and play him so thing, so that we can find out if you really a pianist. Tschesnokoff will kno

His manner was scornful, even bru Rubinstein was taken to Tschesnokoff, w had a wretched little piano. The man thr himself down in an easy chair and co manded, "Now play!"

All the bitterness in the heart of great, unfortunate artist, he expressed his furious playing. Tschesnokoff liste patiently. At last he rose and led Rub stein back to the general.

"It is true, Your Excellency, that t man is really a pianist, for he knows h to play the piano."

After three weeks of humiliating de Rubinstein received his passport, wh allowed him to be considered a man!*

A delightful era, that! But is not terrible even to-day in certain countri

*Rubinstein and Henri Wieniawski ma concert tour in America in 1872. Each ceived two hundred thousand francs. itinerary was carefully arranged. Dur eight months they traveled through Ame from the North to New Orleans. Two l dred and fifteen concerts! Sometimes gave two or even three concerts on the s day, in different cities. The receipts and success of the concerts were always h But Rubinstein suffered so much from tour—"factory labor," he called it—(when two years later he was offered ha million for another tour, he refused.

FIFTY YEARS AGO THIS MONTH

WILSON G. SMITH, widely recognized among our mid-Victorian composers, was quoted thus in our columns, from an essay read before the then recent convention of the Ohio Music Teachers' Association:

"The basis of all musical development in a nation is its national folk-song; this, evoked by pastoral simplicity, Arcadian happiness, or perchance by patriotic valor, forms a rich mine from which many of our most distinguished composers have drawn inspiration. Even the mighty Beethoven has incorporated in some of his sonatas themes that have sprung from the hearts of the people, and we all know how copiously Chopin and Grieg have quaffed from this fountain.

"In this vital and fundamental principle we, as Americans, are laboring under a great disadvantage; we have no fund of national melodies to go to for characteristic treatment.

"The process of musical generation as an art and science has been slow in all countries, and the genesis of our national art must of necessity be of similar growth.

"Music with a verbal text is an accessory to the act of portraying emotion or dramatic passion already expressed in language, and consequently the more readily grasped and comprehended; but music without verbal text, appealing only and directly to our emotions or reason, must express the qualities of human heartthrobs, to awaken a responsive echo in our hearts. The highest types of these two distinct phases of musical inspiration, that play upon the entire gamut of our emotions, are to be found in the dramatic master works of Richard Wagner, and the purely instrumental dramas—the symphonies of the immortal Beethoven. Here we have the highest emotional and intellectual achievements of musical inspiration.

"'But what has this to do with my subject?' you again ask.

"Very much, I assure you. The works of these and other masters show what must be attempted and accomplished by American talent and genius before we can call ourselves the possessors of a school of musical composition worthy to rank with the European nations.

"Because we do not yet possess such genius among our talented and ambitious coterie of composers is not to be considered a discouraging condition of our musical development. 'Rome was not built i day,' and there has been but one Beetho and but one Wagner, each the most per embodiment of two distinct phases of development. Each the ultimate expres of idealized inspiration that only centu of honest effort and worthy ambition h been able to develop.

"Who can say that America is destined to have her Wagner and Beetho in the years that are to follow?"

* * *

"A fully trained musician should be to realize the effect of a passage by loo at the printed notes. He should also able to write down what he hears as qu as his hand and pen permit."

—Dr. J. E. Borland

The Folk Tunes of England

By the Internationally Known Composer

WILLIAM BAINES

William Baines, widely recognized as a composer of attractively melodious music, largely for the piano, was born at Bradford, Yorkshire, England, but for years has lived at Roslindale, Massachusetts and been active in the musical life of Boston. He is a son of Charles Baines, known in both England and America as a most successful organist and teacher, and a relative of the very talented young composer, William Baines of London, whose untimely loss to our art was brought about through the World War. An alluring spontaneity is characteristic of all of Mr. Baines' works, including many for choir and chorus.—Editorial Note.



A May Pole Dance in Surrey

IT IS OFTEN SAID that England has not contributed much in the way of folk tunes and never has been comparable to other countries in this respect. Nevertheless, having had occasion to delve into the archives of English music, I was greatly amazed to find much of appeal. England certainly has contributed much which compares most favorably with country dances of other nations. As singing and dancing were two of her natives' chief recreations, and feast and merry making indulged in through all seasons of the year, by rich and poor alike, they were bound to leave a heritage of old tunes that required only rediscovery.

"For sports, for Pagentrie, and Playes,
Thou hast thy Eves and Holy dayes,
Thy Wakes, thy Quintrels, here thou hast,
Thy Maypole too, with garlands gract;
Thy Morris Dance, thy Whitsun Ale,
Thy Shearing Feast, which never Faile,
Thy Harvest Home, thy Wassail Bowle,
That's tost up after Fox-i'-th'-Hole;
Thy Mummers, thy Twelfth Night Kings
And Queens, thy Christmas revellings."
—*From* Brand's Antiquities

Through the efforts of Mr. Cecil Sharp and H. H. MacIlwaine of London, who spent much time in research work, by wandering through the English countryside, visiting out of the way hamlets, interviewing the inhabitants and searching old farm houses—many long hidden tunes were brought to light. A large percent of the items discovered had long gone out of print, others never had been published and were obtainable only through having the residents to sing or whistle them.

About one hundred and eighty were discovered; and, while to the modern ear many are lacking in harmonic beauty and melodic charm, a great many certainly can compare favorable with our present day compositions. *Country Gardens,* of which we hear so much, is one of them; and even this was changed to suit the popular fancy, having, I suspect, its beginning in *The Vicar of Bray,* an old English folk song.

Some Interesting Sources of Origin

NOW, WHEN AND WHERE did these old tunes originate? No one knows; but history informs us that throughout the pagan days of Britain people danced and chanted in religious rites, around sacred shrines, groves and wells, to drive away evil spirits, famine and disease. Also, on the first day of each May they celebrated the coming of spring, and sang and danced around fruit and nut-bearing trees of orchard and woodland—this in honor of their goddess Flora, believing that by so doing she might grant to them a bountiful autumnal yield.

Children also took part in these religious rites. Marching in procession through the village streets, carrying fern leaves, sprays and branches, they sang and danced, holding aloft in their midst an image of this goddess beautifully decorated with spring blossoms. Children of our time, who on the first of May celebrate the day by parading in gaudy ribbons, are unconsciously enacting a relic of pagan days.

Then, as time went on, paganism gave place to Christianity and customs changed. But people were loth to give up singing and dancing altogether; so, instead of the former religious rite and tree worship, the Maypole was instituted; and we may safely say it was about this period when many of the tunes were changed, both in conception and rhythm.

The fiddle and concertina were unknown at this time; but a small wooden pipe, somewhat like a flageolet, was used and was held in the left hand. This instrument had three holes, two above for the first and second fingers and one below for the thumb. From the elbow hung a tabor (small drum), and this was beaten with a stick held in the right hand.

The Popular Morris Tunes

IN AFTER YEARS came the Morris Dance, and apparently the tunes were much in vogue, because so many have been left to us. These were generally written in four-four time and were very gay and colorful in character. Here follows an account of expenses incurred by the king, Henry VII, for music, in which the Morris Dance is mentioned:

	£	S	D
1492—Feb. 4—to the childe who playeth on the records (recorder)	1	0	0
Apr. 6—to Gwyllium for flotes (flutes) with case..	3	10	0
May 8—For making a case for the king's suerde (sword) and a case for James Hide's harp	1	0	8
July 8—To the maydens of Lambeth for a May..	0	10	0
Aug. 1—At Canterbury, to the children, for singing in the gardyn.....	0	3	4
1494—Jan. 2—For playing the Mourice (Morris) Daunce	2	0	0
Nov. 2—To woman that singeth with a fidell.....	0	2	0
1499—June 6—To the May-game at Greenwich	0	4	0
1501—May 21—For a lute for my lady Margaret	2	10	0
Sept. 30—To them that daunced the mer' (Morris) daunce	1	6	8
1502—Feb. 4—To one Lewes, for a morris daunce	1	13	4

To convey to the reader an idea as to how the tunes came to be, a short perusal into the history of Morris dancing will not be out of place. It is supposed that the word Morris (or Morrice) was fashioned from Moreska, this being the name of some person believed to have introduced the dance into England. Other historians claim the dance was introduced by the Moors from Spain, and so it was called Moorish Dance; but of this there is no proof.

An old Lancashire song pertaining to Morris Dancing:

"Morris tune is a very pretty tune,
Lads and lasses plenty,
Every lad shall have a lass
And I'll have four and twenty.

My new shoon they are so good,
I could dance Morris if I would,
And if hat and coat be dressed,
I will dance Morris with the best.

This is it and that is it,
And this is Morris dancing
My poor father broke his leg,
And so it was a chancing.

Bread and cheese and old cow's head,
Roasted in a lantern,
A bit for me and a bit for you,
And a bit for Morris dancer."

Men, only, were allowed to perform the Morris Dance, as it was considered too vigorous for womenfolk. Six dancers constituted a troupe. Each wore a tall hat, rounded with a gay, wide ribband, a white shirt, black corduroy breeches, yellow stockings and wooden-sole shoes called "clogs." In the hand was held a colored handkerchief with a hole cut in one corner for the thumb to go through, and around the calves of the legs were wound leather thongs to which were attached small ball-bells, called Morris Bells, and these kept time to the music. The steps were rather vigorous, being three forward hops, and a throwing out of the foot as if kicking, left and right alternating.

We give now a partial list of folk tunes discovered: *Bean Setting; Laudunm Bunches; Country Gardens; Constant Billy; Trunkles; Rigs o'Marlow; Bluff King Hal; Shepherd's Hey; Hunting the Squirrel; Getting up Stairs; Haste to the Wedding; Rodney; Processional Morris; Jockie to the Fair; Old Woman Tossed Up in a Blanket; Flowers of Edinburgh; Field Town Morris; Princess Royal; Lumps of Plum Pudding; The Fool's Dance; Derbyshire Morris; London Pride; Richmond Hill; Morris Off; Long Morris; Cross Morris; Nancy Dawson; None So Pretty; With a Hundred Pipers; Lively Jig; Sally Luker; A Nutting We Will Go; I'll Go and Enlist for a Sailor; Green Garters; The Gallant Hussar; Leap Frog; Greensleeves.*



WILLIAM BAINES

The Romance of Jigges

JIGGES, SEEMINGLY, were the popular tunes of the day. Written in six-eight time, and of a lively character, their cheerfulness made a strong appeal to all, rich and poor, saint and sinner. Royalty enjoyed the playing of these tunes, and rustics of the countryside employed them at all their merrymakings. The musician boasting the largest repertoire was far famed indeed.

They were not considered wrong at funerals; weddings always had a "jigger" to enhance the joyous occasion; and christenings were never complete without one.

Contests in musicianship were held at village fairs; and every hamlet boasted its champion. Often quarrels with bloodshed took place, so jealous were the followers of their respective favorites. Mostly jigges and reels were performed, as this type of music enabled the contestants to show their ability in speed rather than tonal beauty. The prize generally was a flitch of bacon.

Some Changing Customs

BETWEEN THE YEARS 1603 and 1635 a change came over English life. Puritanism was in the ascendance, and all music of a frivolous nature was banned. All festivities of church and field were frowned upon; and under the stress of straitlaced ideas, folk tunes were forgotten. The ban had its echo here in the America of the old Pilgrim days, when to hum a tune was a Godless act, and called for stern measures from the elders. The ducking-stool, probations, and fines were among the usual punishments; and many a fair maid and daring youth, who had brought with them ideas of a once Merrie England, and were caught humming the gay lilts, were summarily dealt with.

So now we are beginning to realize that England did leave to us a heritage of folk tunes. Our modern orchestras, hard put to find new material, are discovering it in the old, and with a greater variety of instruments, newer scoring and modern treatment in presentation, the Old English folk tunes are taking on a new lease of life, with much greater charm than they had before.

Sir Edward German, in his "Three Dances from Henry the Eighth" and "Nell Gwynn" has given to us modernized versions of old English folk tunes which are quite famous for their old world air and beauty.

Let us close with a list of old monthly festivities, with the music used:

January—Twelfth Night—*Polly Oliver,* a Minuet
February—Candlemas—*Candlemas Eve,* a Carol
March—St. David's Day—*Hunting the Hare,* a Hunter's Dance
April—April Fool's Day—*Sing Care Away,* a Song
May—Robin Hood's Day—*Pop Goes the Weasel,* a Maypole Dance
June—Whitsuntide—*Rustic Reel,* a Country Dance
July—Fair Day—*Country Gardens,* a Morris Dance
August—Harvest Home—*Rustic Jigge,* a Country Jig
September—Holy Rood Day — *Barley Break,* a Country Break
October—Hallowe'en—*Nuts and Apples,* a Hallowe'en Dance
November—Guy Fawkes' Night — *Fire Dance,* a Fire Dance
December—Christmas—*Cushion Dance,* a Yule Dance

Worth While Music in the Movies

By VERNA ARVEY

"AMERICAN MUSIC, American composers, and American interpreters," seems now to be the slogan in Hollywood. True, certain foreign musicians (like Erich Wolfgang Korngold whose latest musical score is that for the film of "Robin Hood") have been imported and have adapted themselves to films so successfully that they have won wide renown. But, on the whole, the American product, whether serious or secular, is to-day most accepted in Hollywood.

For example, there is Robert Russell Bennett, one of America's fine, serious composers; and who does not remember his "Abraham Lincoln Symphony" as performed by the Philadelphia Orchestra under Leopold Stokowski? Mr. Bennett has been engaged by RKO's musical director, "Dave" Dreyer, to write, orchestrate and conduct original music for "The Pioneers," a sequel to "Cimarron." For this music, Mr. Bennett may draw upon American folk songs. He is being given an opportunity to confer with the film's director; so that, in this case at least, music will be a more vital, intelligible part of the completed film. In Mr. Dreyer's opinion, Bennett's background has prepared him for films better than any other serious American composer; for the many years he spent in scoring Broadway shows gave him a knowledge of drama and the swift *tempo* of the modern stage. "The Pioneers" is scheduled for release in the Fall of 1938.

At Paramount Studios, Boris Morros has engaged the noted American composer-conductor, Werner Janssen, to write original music for "Men With Wings." Janssen will be recalled as the composer of the atmospheric music for "The General Died at Dawn," a signal achievement in the annals of screen music. The astute Morros (who, by the way, is a subscriber to THE ETUDE!) has also signed Richard Hageman (American composer of the opera "Caponsacchi") to write an original score for "If I Were King," starring Ronald Colman.

Recently completed at Fox Studios is the epochal "Alexander's Ragtime Band," in which the music of Irving Berlin is used exclusively in a dramatic film showing the complete evolution of American popular music, from ragtime, through romantic waltzes, to jazz and swung. This film, with its music supervised by Alfred Newman (borrowed from another studio, when Fox's regular music staff was discovered to be very busy on other films), made enormous demands on the music department, according to James O'Keefe, manager. It was necessary to be faithful to the idiom of each period, as regards orchestral limitations, vocal inflections, and manners of singing—from the rugged vocal style and jauntiness of the early tunes to the freedom of modern crooners. "Alexander's Ragtime Band" was both prescored and afterscored, and it is regarded by all of the Fox executives as being the finest film ever to emerge from that studio.

* * * * *

Do We Know Our Composer?

"Whatever the terms of the communication may be, we want to know better the man who speaks to us through music; and inevitably we feel that to know what he looked like, what were his tastes in quite trivial matters such as eating and drinking, how he lived and where, brings us a little nearer to an understanding of him. First hand information on these matters gets harder to come by with every year that passes."—H. C. Colles.

RECENT RECORD RELEASES

By PETER HUGH REED

EUGENE ORMANDY, with the Philadelphia Orchestra, contributes one of his most inspired interpretations to the phonograph in his performance of Schumann's "Symphony in C major, Op. 61" (Victor set M-448).

In order of composition, the "Symphony in C major" is in reality its composer's third, since the "Fourth, in D minor," in its first state preceded it. When Schumann wrote this work in 1845, he was in a state of great depression. The first movement is full of the struggle that was going on in the composer, and is the least effective part of the score; but the *adagio* is a great dramatic song. One German writer has said that "in the four movements of this symphony we recognize four stages of a struggle ending in victory." The first movement, he finds, depicts an active wrestling with evil powers; the second—indecision, feverishness; the third—"an outpouring of prayer, resignation, hope, and thankfulness"; the finale—a return of strength and a triumphant return to the battle of life. Remembering the composer had no program in mind when he wrote this symphony, we accept the above analysis as a purely psychological one.

In listening to a symphony of Schumann, it is well to recall the period in which he lived, and the efforts he made to keep his music above the tenacious sentimentality of the times. He was a romantic, a poet of meditation and sentiment, who sought to link the purity of the classicists with the emotional tendencies of his day. The late W. H. Hadow once said of Schumann that "no composer is more companionable," and, for that reason, we always turn to him "with the certainty that somewhere in his work we shall find satisfaction."

Felix Weingartner has contributed many fine Beethoven performances on records, but none more forcibly or admirably realized than his rendition of the "Triple Concerto, for Violin, Violoncello, Piano and Orchestra, Op. 56" (Columbia set 327). Aided by three excellent soloists and the Vienna Philharmonic Orchestra, the conductor succeeds in making us realize that this disputatious work is an unjustly neglected one. Writers on Beethoven are inclined to underestimate the qualities of this score, which contains many notable pages equal to the best to be found in the "Emperor Concerto" and the "Violin Concerto." The ever reliable Tovey says "a close study and a sympathetic hearing" of a work like the "Triple Concerto" "is a valuable experience not obtainable from great things." Without it, he contends, "Beethoven could not have achieved the piano concertos in G and E-flat, nor the 'Violin Concerto'." The "Triple Concerto" was undoubtedly a study for these later and greater works.

In the latest volume of the Sibelius Society (Victor set M-446), we have a new version of the "Fourth Symphony, Op. 63"; an orchestral legend—*The Homecoming of Lemminkäinen* (a squel to the composer's poetic *The Swan of Tuonela*); and several excerpts from his incidental music to Shakespeare's "The Tempest." All are played by the London Philharmonic Orchestra, direction of Sir Thomas Beecham.

Sibelius' right to be called the foremost modern master of the symphony is assuredly demonstrated in his "Fourth Symphony." Here his supreme concentration and his stature as a composer are most saliently set forth. Although the work has been termed formidable, this assertion is not a true one; its closely integrated style and economy of means need only several hearings to establish its meaning in the listener's mind. Beecham's reading of this score is fully revealing and absolutely in ac with the composer's directions, a state which cannot be applied to an earlier cording of the work with which the poser is said to have disapproved. orchestral legend is an exciting score, profound than the symphony, interes solely for its effective scoring. It is b on a program derived from Finnish lore. The music from "The Temp shows the genius of Sibelius in mu characterization. Admirers of Sibelius find this new set of his music a most warding one.

Brahmsians will tell you that they never certain which of the composer's t sonatas for violin and piano are the cherishable. Undoubtedly the most comp and therefore the greatest, is the "T in D minor, Opus 108," with its widely pressive scope and its depth of feeling. *adagio* of "Opus 78" may be the peer of *adagio* of the "Sonata in D minor," but outer movements of the latter sonata unexcelled. Of the several performance this work on records, none equals the la by Joseph Szigeti and Egon Petri (Col bia set 324). One English reviewer has that their performance should make pl ograph history. We concur with that st ment.

In a performance of the "Sonata for lin and piano" by César Franck (Vi set M-449), Jascha Heifetz and Art Rubinstein display superlative musicians without merging themselves in the cha ter and quality of the music underha Exaggerating its drama and hurrying *tempo* (they play it in three-quarters of time in which it is usually heard), t make the work a virtuoso *tour de fo* The reticent and meditative qualities the music are completely lost. One retu therefore to the Thibaud-Cortot vers (Victor set M-81) for a more defini rendition of the score, even though it is as splendidly recorded.

The great Russian basso, Feodor Cha pin, is dead, but his remarkable vocal istry survives in his records. Victor has leased two discs which he made in the two years; the first of which (No. 149 contains his finest renditions of two so which were closely associated with his cert appearances, Moussorgsky's satir *Song of the Flea* and the Russian folks *The Volga Boatman.* The other (No. 14902) contains *Aleko's aria* fr Rachmaninoff's opera of the same name the singer's moving rendition of Mas net's familiar *Elégie.*

Ernst Victor Wolff, the German pia and harpsichordist, has recorded for lumbia (set 326) six harpsichord "F tasias" by Telemann, a famous conte porary of Bach, Handel and Rameau. Th pieces, written in the style of Scarlatti, attractive miniatures, undeserving of neglect to which they have been accor Wolff plays them well and the recording excellent.

Orchestra discs, magnificently played recorded, include a collection of Joha Strauss waltzes: *Wine, Women and So Vienna Blood; Artist's Life; Empe Waltz;* and *Voices of Spring;* perfor by the Boston "Pops" Orchestra, un Arthur Fiedler (Victor set M-445); chestral excerpts from Berlioz's "Dam tion of Faust" (Columbia set X-94), pla by the London Philharmonic under Thomas Beecham; and two of Harl Donald's "Hebraic Poems" for orches based on authentic Aramaic and Heb themes, performed by Eugene Orma and the Philadelphia Orchestra (Vi disc 14903).

The Queen of American Pianists

Some Unpublished Memoirs of Madame Carreño

As told to ELIZABETH STERLING

By CORDELIA HULBURD NELSON
A Former Carreño Pupil



TERESA CARREÑO
At the age when she played for President Lincoln

PROBABLY NO MUSICAL PERSONALITY of the generation just past stands out more brilliantly than that of Teresa Carreño. This dynamic woman possessed many gifts. She was endowed with a remarkable musical talent which gained her a place among the foremost of the world's pianists. She also had an unusual linguistic ability. In addition to her native Spanish, she spoke French, Italian, German, and English, all equally well. Indeed her English was the English of an American. She also confessed to a smattering of Russian—enough "to get by" during her Russian concert tours.

She was born in Caracas, Venezuela, in 1853, of aristocratic parents. In 1864 the family moved to New York, where they lived with very little money and quite equal to the problem of making a living. During the trip, Señor Carreño, with the proverbial lack of business ability of many aristocrats, had confided eighty thousand dollars in cash, which he carried, to a shipboard acquaintance, who betrayed his trust. As a result, upon the childish shoulders of little Teresa dropped thereafter most of the burden of supporting the family. She had displayed marked musical talent at a very early age, and by the time she was eight years old she was already an accomplished pianist, having received a remarkably well grounded training from her mother. She had played the "Studies" of Kramer up to *tempo*, as transposed into various keys, and the "Preludes and Fugues" of Bach, likewise, in any key that might be called for. So it was the public as the *wunderkind* which contributed largely to the family support.

A White-House Episode

WHEN SHE WAS TEN years old, President Lincoln requested that she come to the White House to play for him. But unfortunately the summons did not meet with the young lady's pleasure as she was having a gorgeous time in the hotel playing with a small boy of her own age. So Señor Carreño escorted a reluctant and defiant child to meet the President. To begin with, she seated herself at the piano, which was a Steinway Grand, ran her fingers over the keys, and remarked that no one could play on such a piano—it was so badly out of tune. But a look from her father silenced her on that score.

The President was very gentle and tried to win her confidence and good humor. He told her she must play something quite simple, as he was a man with no musical talent or knowledge. Whereupon the naughty young miss launched into the longest and heaviest *Prelude and Fugue* of Bach that was in her repertoire. When she had finished, the President said he supposed it was very fine, but he could not understand it. He told her that he only knew two tunes, one of which was *Listen to the Mocking Bird*, and asked whether by any chance she could play it. Teresa, by this time thoroughly frightened at the expression on her father's face, assured the President that she could, and plunged into the theme with a series of original variations entirely by ear, stopping only when exhaustion compelled her to. The scene, which took place afterwards between the child and her irate parent at the hotel, was one that Teresa never forgot.

During those first years in New York, Teresa studied with Gottschalk. When she reached her early teens, the Carreño family moved to Paris, where she carried on her studies with Mathias, to whom she later gave the credit for much of her virtuosity. These two teachers, Gottschalk and Mathias, were pupils of Chopin, who considered them the only real pupils or disciples he had. Though Chopin taught a great many students among the aristocracy and society people of Paris, these two alone were with him sufficiently long to absorb thoroughly his ideas and carry out his traditions, not only of piano playing in general, but especially of his own compositions as he felt they should be interpreted.

Sweet Girlhood, Gracious Queen

AT SIXTEEN, TERESA WAS SUMMONED to play before Queen Victoria. The idea of giving a program in the presence of this illustrious sovereign did not worry the young artist in the least; but she was panic stricken at the idea of wearing her first long dress and making the "excruciating curtsy" before the queen according to rigid court rules. She was carefully rehearsed in the procedure: her approach to the throne; just how she must make her deep curtsy; the careful backing away toward the piano (to turn her back on the queen would have been the gravest of errors); another curtsy when she reached the piano; the quick, graceful arrangement of her long train; and the seating of herself at the instrument. The eventful evening arrived. The curtsy was successfully accomplished, and Teresa had backed safely to the piano; but, after making her second curtsy, she was so interested in arranging her train strictly according to instructions that she completely missed the piano stool and, alas! unceremoniously sat on the floor.

Teresa was just angry enough to determine to show the Queen she could play the piano even if she could not be at ease in a court gown; and the program she played amply redeemed her accident. When she had finished, the Queen, in an effort to put the girl at ease, very graciously complimented her on her playing and added that, since she had given her so much pleasure, she in turn would like to make Teresa a gift that would be a lasting pleasure. She asked what she would like—a watch, a brooch, a ring? Imagine the astonishment of the Queen when Teresa promptly replied, "Oh your Majesty, I should much rather have money!" The burden of supporting her parents was weighing heavily on the young girl's shoulders at the time, which probably explains her unexpected reply. A warm friendship developed, however, between Queen Victoria and Teresa Carreño, which endured to the end of Queen Victoria's life. Teresa made numerous appearances at the English Court, and she and Queen Victoria never failed to laugh heartily over the beginning of their acquaintance.



TERESA CARREÑO
In her later years

Those Marital Troubles Begin

AT SEVENTEEN, much against the wishes of her parents, Teresa married the violinist, Emile Sauret. As she later expressed it, she was not at all in love with the man but fully believed that he would carry out his threat of committing suicide if she did not marry him. It was a case of marrying an older, blasé genius, who was too much addicted to drink to be reformed. The result was inevitable. After a hectic year a daughter was born in England; but, when the baby was three days old, Sauret spirited it away and gave it into the care of his two sisters who were living in Germany. As the child legally belonged to the father, Teresa was quite helpless to do anything about it. A divorce followed, and for years Teresa expressed herself as being through with men. She did not see her daughter for thirty-six years. When they finally met by appointment in Germany, the daughter was the wife of a German army officer, Captain Tauscher (brother of Madame Gadski's husband), and had three children of her own. Mother

and daughter became the most devoted companions from that time on.

During the years which immediately followed Mme. Teresa's divorce from Sauret, she achieved marked success as a pianist in Europe, and her fame as a virtuoso rapidly increased. She studied for a time with Anton Rubinstein, who was perfectly amazed at her phenomenal memory. She played the *Hungarian Phantasie* for piano and orchestra, with the Lamoureux Orchestra in Paris, after a single rehearsal on the morning of the performance—and this after not having seen the composition for nine years.

At the age of twenty-three, she met Giovanni Tagliapietra, a talented opera singer who was as handsome and charming as he was temperamental; but her close friends regarded him with disfavor. Now Teresa believed herself really in love. Despite many vicissitudes, the match lasted about sixteen years. Señor Tagliapietra was the leading tenor with the Mapleson Opera Company, which was composed of the outstanding talent of the day. Adelina Patti was one of the members of the company.

The Tagliapietras lived in New York. They might have been prosperous had it not been for the fascinating tenor's propensity for gambling, which kept them in difficulties. One by one all of Teresa's treasures, that had been given her by admirers, including nearly every crowned head in Europe, were pawned by the Lothario husband to meet his gambling debts.

Two children survived—Teresita and Giovanni. Teresita was even more gifted than her mother and equally as beautiful, but she never became the artist that her talent promised that she might be. Giovanni was a very capable violinist. At eighteen he was the first violinist in the Berlin Philharmonic Orchestra under Nikisch. Later he gave up his violin to sing in opera in Italy.

Artist, and Young Genius

During their New York residence the Tagliapietras lived next door to Edward MacDowell's mother, and a deep and lasting friendship was formed. Mrs. MacDowell was full of sympathy for the brilliant young wife who was struggling to keep her family together under the handicap of an irresponsible husband, and, at the same time, carving out her own career as a pianist.

Edward MacDowell was a young boy at the time and had several years of lessons from Madame Carreño. He was a typical American boy, fond of music, detesting practice, and undecided whether he wanted to be a musician or a writer. At one time, when he had tried Teresa's patience to the point of exasperation by bringing week after week a *Scherzo* by Chopin that was neither memorized nor worked up, she threatened to kiss him if he did not get it memorized by evening: "I have never played this *Scherzo*," she continued; "but I shall have it memorized by the time I come to the party at your home to-night. Now, if I have it and you do not, I shall certainly kiss you." When Edward heard her voice that evening, he bolted from the room. But a determined lady pursued him upstairs and down again, and finally carried out her threat in the coalbin in the basement. In later years Teresa Carreño's loyal admiration for MacDowell's compositions undoubtedly helped to establish him as a composer.

The marriage between Teresa and Tagliapietra finally came to an end, and Teresa took her children to Berlin, where, after many years' absence from Europe, she began for the second time to make a place for herself as a pianist. Came an invitation to play with the Philharmonic under the baton of Nikisch. This engagement meant a great deal to a newcomer in the field. When the committee inquired what she would play, she said the "Concerto in A minor" of MacDowell and was indignantly informed that they would have no unknown concerto by an unknown American in their concert. Though realizing what a clash with this committee might mean to her, Teresa replied, "I shall play MacDowell or I shall not play." She carried her point. The morning following the concert, the press loudly acclaimed a brilliant performance of a masterpiece by a young American.

A Genius Recognizes Genius

One evening she played the "Concerto in A minor" of Grieg, with the Gewandhaus Orchestra in Leipsig. At the close of the performance she found a very modest little man in her dressing room who kissed her hands and said, "Madame, my name is Grieg. I never knew I had created so beautiful a thing."

She lived for a while at a family hotel in Berlin that was much frequented by musicians. Here she met Eugen d'Albert, who immediately became infatuated, threatened suicide, and carried on quite like a mad man. As a result Teresa succumbed and they were married. They lived together something over two years. During that time they gave a series of two-piano concerts which was an entirely new thing in that day. Unfortunately Teresa received more applause than her husband, and thereafter life was anything but tranquil in the d'Albert household. Two daughters were born to them, Eugenia and Herta. When the second baby was still an infant, d'Albert eloped with an opera singer from Weimar. Teresa scored a very unusual triumph for a woman in Germany in those days, when she was granted a divorce, the custody of her children, and alimony.

By this time Madame Carreño was firmly established as one of the leading artists of the day. One evening when she had included the so-called "Minute Waltz" of Chopin on a program, she noticed an old gentleman in the first row take out his watch when she came to that number. Fired by an impulse, she played the waltz with all the brilliant swiftness of which her nimble fingers were capable. At its close, the old gentleman snapped his watch shut and said, "By George, she did it; I didn't think she could."

Teresita loved to tell this story on her mother: One of Carreño's war horses was the *Sixth Rhapsody* by Liszt. One night, after she had played it DePachman fell on his knees. He said it was wonderful—it was marvelous! He had heard it played by Liszt himself, but he never had heard any one play it as she did! The following winter Teresita happened to meet the eccentric gentleman in San Francisco. He repeated her name musingly, "Carreño—Carreño? Are you any relation to Teresa Carreño? She is a handsome woman, but it's too bad she thinks she can play the piano."

At last real happiness was to come to Teresa Carreño. Several years after the d'Albert episode, Arturo Tagliapietra appeared on the scene—to the great joy of Teresita and Giovanni who adored this uncle more than any one in the wor cepting their mother. During all the years in New York, this kind, quiet looking gentleman had been like a to his brother's children, and a friend to his brother's wife. All thes he had loved her, never marrying of his great affection for her. Now come to Europe to try his luck. Fo time Teresa refused to consider possibility, but as she later said, and Giovanni made the match, and ally she married this brother of her husband. This marriage lasted until death, and for the first time in her knew what it was really to have co tion and unselfish devotion.

Berlin at that time was probal music center of Europe. A great prominent artists and teachers we ing there, among whom were God Busoni, Jonas, de Motta, Artur Sc Philipp and Xaver Scharwenka, an others. Madame Carreño had acq large following as a teacher—proba cause she was one of the few great who really loved to teach, and wh alytical mind enabled her to tell how she produced every effect. In p her piano playing was based upon tion rather than force—an accepte nowadays, but one which was new time and which caused a great deal troversy.

The Sympathetic but Exact Teacher

When a student went to her for a whatever composition he brought, w a Beethoven sonata or whatever it w to be memorized and worked up very best he knew. It made no diff to Madame whether this preparatory was done with one of her assista alone, just so it was done. Each had to be paid for at the time it was as the student might not be permit return. She always had a waiting fifty or more, and as she did not herself to keep anyone who was not ing to the utmost of his ability, the were in constant fear of being "ch This did not mean every student ha a genius; for occasionally a very b and talented player was dismissed w less talented student who was w hard was allowed to continue.

Every lesson began with Bach. Th an ironclad rule. In addition to the prepared material, the Bach whic been played at the preceding lesso to be transposed fluently into a k mote from the original. Carreño perfect shark in the matter of techn she saw to it that each student had foundation. She gave only serious positions, such as those of Bach, Beet and Brahms, and seldom heard anyth the bravura style of Liszt; althoug was famous for her own brilliant p

Students went to her by specia pointment and not at regular interva she was frequently away on concert After a strenuous period of hard a student might be tempted to rela rest a little the first day or two Madame left the city, but by the day he was hard at work in a spa fear lest Madame return sooner tha pected, summon him for a lesson finding him unprepared, dismiss him. ever, her large following of students oughly adored her. "Mr. Tag," a husband was affectionately called, wa a great favorite, and they turned t on all occasions for anything tha needed. One of the girls laughing marked that if a handkerchief was m from her laundry, she knew "Mr. could be depended on to locate it fo Madame Carreño's beautiful apartme *Kurfürstendamm* was a rendezvous f distinguished artists of Berlin, an

(*Continued on Page* 502)



Pictures, Inc.

JUSTICE FLORENCE E. ALLEN

All homage to Honorable Florence E. Allen, of the United States Circuit Court of Appeals. Justice Allen, the most distinguished woman jurist in the history of the United States, was for some time engaged professionally as a music critic in Berlin and in Cleveland. The Etude feels honored in adding her to the long list of eminent people in all professions who have studied music in their youth, and who have appreciated its advantages as an inspiration and self-discipline in helping them to obtain the highest offices in other callings. This list includes such great names as Lord Balfour, Benito Mussolini, Edouard Herriot, Alfred Einstein, and scores of others at the very top of their vocations.

The Art of Ensemble Playing

By ADOLF BUSCH

Eminent Violinist, Conductor, Composer, and Founder of the Busch Quartet

A Conference Secured Expressly for The Etude Music Magazine

By R. H. WOLLSTEIN

Following a series of violin and piano concerts given in New York by Adolf Busch and Rudolf Serkin, the New York Times *stated that "The performance said the last word in perfection of ensemble," and characterized the rendition of the "Kreutzer Sonata" as "dazzling in its virtuosity and equally remarkable as an exhibition of supreme musicianship. Every slightest indication of nuance and dynamics in the score was meticulously observed, and nothing added which Beethoven had not inserted." In the following conference, Mr. Busch presents to readers of The Etude his views on ensemble playing.*—Editorial Note.

THE READING AND PERFORMING of chamber music is a necessary part of every musician's education. It is especially vital to players of stringed instruments. Pianists, also, would do well to give a certain amount of time and attention to chamber music, even though their own library is comparatively rich in its own right. But the library for solo violin is not one too extensive, and some of the greatest works for the violin are not solo pieces at all. In the case of the violoncello, the situation is even worse. These instrumentalists would be denied access to some of the most sublime music in the world, if they did not seek an opportunity of exploring the rich library of ensemble or chamber works.

Furthermore, it is extremely difficult, if not impossible, to attain genuine musicianship, as a soloist exclusively. Virtuosity, no doubt, may be achieved by applying one's self to his own instrument and nothing more. But well rounded, well grounded musicianship requires more than that. It requires musical building.

An Ideal Plan of Work

IN MY OWN STUDENT DAYS, two hours a week of ensemble work were set down as part of the regular conservatory training. It was as much part of the curriculum as theory and harmony. And after those "required" hours were done, my fellow students and I made music together, purely for the enjoyment of it. We would meet at my home, where my father was always ready to listen to us, and would read through quartets, trios, octets, everything. After supper, then, we went at it again, reading, playing, discussing the music, and arguing about it. The evening was gone before we knew it, and all of us had had the most delightful sort of fun. If our activities were "good for us," so much the better. But the chief thing was that we enjoyed them.

That, I believe, is the most wholesome way of finding an entrance into this very important branch of music making. Regardless of the benefits to be derived from it, let the start be made in a spirit of musical fun. Most conservatories and private studios, I am sure, offer facilities for pursuing this pleasure. But if the opportunities do not exist, then the student must create them for himself. Everyone, who studies music at all, surely must know three friends who also are studying. And there you have a quartet!

Perhaps it is not quite so easy as that, though. The first requisite to good ensemble playing is that the players who work together must be thoroughly congenial. Group music making is perhaps the highest form of personal expression; and one always feels freer and more expressive in the company of people who think and feel like himself; whose tastes and outlooks are bound to his own by a measure, at least, of similarity. One may quarrel effectively with a man whose opinions cross his own at every turn; but it is difficult to express a harmonious understanding of Beethoven with him. And the first requisite of finished ensemble playing is precisely this harmonious unity, towards which each individual player must contribute his share.

The arrangement of the instruments is also important. In the end, though, any question of arrangement falls upon the first and second violinists; the viola and violoncello (especially where there is only one of each) will take care of themselves. The first and second violinists in a quartet must be of absolute equality. Technically and musically, the second violinist is quite as valuable as the first, and does not in any way rank as inferior to him. To "play second fiddle" carries a suggestion of inferiority in every branch of activity except the musical one, in which the expression originates. In my own quartet, I had the rare good fortune to find a second violinist who is a magnificent soloist and in every way capable of playing leading parts except that he is too modest to aspire to them. Thus, he contents himself with a second violin and contributes much to the musical worth and balance of the entire ensemble. Do not be afraid of playing second violin.

A Knotty Problem

IT IS DIFFICULT to try to settle the technical problems of ensemble playing, for the excellent reason that they are never settled. Each time the music is worked over it will be found to possess new points of shading and new dynamics to be explored, points which did not suggest themselves at the earlier readings. In addition to giving the player a splendid acquaintanceship with more good music, ensemble work offers excellent drill in precision, understanding, and patience. If the work is regarded as a game, its chief fun lies in the players being always alert for something new—something which cannot be settled in advance.



ADOLF BUSCH

Ensemble playing and mere virtuosity approach the question of musicianship from entirely different angles. Virtuosity, performance, technic, and the handling of the instrument, all can be learned by more or less external means. One can see and observe; one can profit from the spoken word of wise teachers; one can practice and imitate; and all of these means will certainly help the student to play fleeter scales, to improve his touch, his tone; to attain any of the factors which depend upon external manipulation. But musicianship is gained only by personal study and experience. The musician, as distinguished from the performer, does not strive to perfect a single passage of difficult notation. He strives to perfect a musical conception of the work as a whole, and then to translate those inner thought values into tonal expression.

There is an important difference between playing tones, or making the playing the chief consideration, and using tones simply as a means of expressing musical ideas, or shifting that first consideration to the thought underlying the musical sounds. The second system of music making is by far the more desirable. I do not for a moment suggest that a solo virtuoso cannot attain it. That is not the case. But I do believe that ensemble playing offers better opportunities for deepening the purely musical approach. For one reason, it involves the energies of several people, and therefore necessitates more concrete thought and discussion. You may have "an idea" of what you want to accomplish in your own playing; but you give more substantial form and greater clarity to that idea when you take it out of your own mind and discuss it with three fellow players, each of whom has definite ideas of his own, which he will develop and sharpen in contact with yours.

In my work with my ensemble partner and son-in-law, Rudolf Serkin, frequent examples of this musical discussion have arisen. In the "Sonata in G major, Opus 30, Number 3" of Beethoven, to offer but one example, the composer's indications are *"molto moderato e grazioso."* In my own readings of this movement, I inclined to emphasize the *molto moderato*. Serkin, in his turn, wished the *grazioso* to be emphasized. Both of us had the composer's indications to support our views. Where should the distinction be made? We talked it over, argued about it; each tried it in the other's way, and then we talked some more. Finally, we put the sonata aside for some days and then came back to it afresh. The second time, each had considered the other's wishes to the point of evolving a new, unified conception. I obeyed the *grazioso* indication by taking the *tempo* a shade more quickly, though not entirely quickly; Serkin followed the *molto moderato* indication by taking the *tempo* a shade more slowly, though not entirely slowly. And thus we worked out a reading which suited us both and which, we believe, comes closer to the composer's indications than either of us would have been able to accomplish alone. That

particular kind of experience never could be attained by solo playing alone, where one is of necessity in accord with one's self.

Seeking the Source of the Spring

THE GOAL IN EVERY KIND OF PLAYING is, of course, to carry out the intentions of the composer as minutely as possible, and at the same time to keep the interest level of such a minutely controlled performance both vital and individual. This requires great practice and much experience. It is a simple thing to vary *tempi* and shadings at one's own sweet will; but that is not music. The original meaning of the composer must always come first. He needs no assistance. How is it possible, you may ask, to expect to reproduce exactly what was in the mind of a musician who wrote over two hundred years ago? The obvious answer is that one must carefully observe the printed indications in the score, taking no more liberties with them than with the sequence of the notes themselves. But the next question is, how far are these printed indications absolutely accurate? Here again, much experience and solid musicianship are often required to determine the answer.

In the first place, indications of *tempo* and shading permit of so wide a field of interpretation that the composer himself was often at a loss as to the exactly fitting term. Not long ago I had an opportunity of examining the original manuscripts of certain of Mozart's quartets. It was of the greatest interest to note that in one passage Mozart had indicated a *tempo*, and then had struck the indication out and altered it *three times*. The final indication is, of course, the one we may assume to have been the wish of the composer; but even in such a case a wide knowledge of Mozart's general habits of *tempo* indication and, indeed, of the entire use of terms in that epoch, is essential.

We know, of course, that the terms of musical indication have somewhat altered their meaning since the classic age. In Beethoven's time, for example, the alteration in tonal volume between a *forte* and a *piano* was not very different from the alteration we make to-day between a *piano* and a *pianissimo*. For that reason, one very seldom finds the indication *mezzoforte* in the Beethoven quartets. We know also that Beethoven's *piano* was intended as a *piano cantabile*, unless specifically indicated as *piano sotto voce*. Obviously, it is of prime importance to familiarize one's self with the meanings of these indications *at the time when they were written*. Otherwise, it would be perfectly possible, to-day, to take up a modern edition of a Beethoven quartet, to read the indication *piano*, to play it simply as a *piano* shading of volume according to to-day's use of the term, and still to have the result very different from Beethoven's own use of the term. Thus, it becomes requisite not only to observe the indications, but to make a certain amount of research into the actual meaning behind those terms.

It is always advisable to consult the earliest edition of a work, in order to be sure of finding the indications which the composer desired, instead of those which some later editor might have written into the score. In the case of the great masterpieces, this is a difficult thing to do. Help can be obtained, however, since the great museums and libraries which possess these valuable manuscripts (or first editions) are often willing to make photostatic copies of them for students' use, and at a comparatively small cost.

It is a great pity, I think, that so many of the great works have been edited and reëdited almost beyond recognition. In my own student days it was possible to buy the Brahms works entirely unedited; that is to say, to have them exactly as Brahms himself wrote and approved them. Regardless of the comparative shortness of time since Brahms' death, it is to-day a difficult thing to buy any Brahms work without finding it edited, fingered, phrased, and so on, by some one other than Brahms himself. Personally, I prefer to take my indications from the composer. I do not believe, either, that young and immature students are assisted by this process of reëditing, which may (or may not) make the technical passages easier, but which in the process certainly risks altering the entire dynamic structure of the piece.

And So Is Climbed Parnassus

MOST PROBLEMS OF ENSEMBLE PLAYING are settled only by practice and experience in group playing. Certain hints may be valuable, however. The music should be always first studied away from the instrument. This, of course, applies to solo performance as well as to group work. Playing should not be begun until there has been formed a well founded conception of what the music is intended to say and how this is to be accomplished in the playing. It is a mistake to invert the process, playing the music first and then trying to fit the sounds into a pattern after they have been heard. Musical thought patterns cannot be made to depend upon the sound of the thing. The sounds are simply the means of expressing the thought that existed in the first
before the notes were written. The
it is only logical to study the scor
for its thought and meaning. The nex
is to form a personal mental picture
that meaning is to be conveyed th
sound. Only as the third step do
clothe his mental conception of the
in the living robes of tone. In other
the playing of a piece should not
tempted until it has been studied
definite idea built up about it. M
one's most valuable music study is do
at the instrument but in the mind.

Until one has acquired a certain fa
ity with the demands of ensemble pl
it is suggested that there be wo
quartets. Here there are not too
players to work with comfortably, a
so few but what the tonal requireme
each may remain pretty much the sa
for the familiar solo playing. In trio
special tonal demands may be needi
order to make up for the smaller n
of instruments. For players who ha
yet full control of their technics and
instruments, the simpler works are
able. Ensemble playing never should
lowed to lose itself in a mere worki
of technical difficulties. It is to be as
that each player can acquit himself of
is technically required of him, befo
begins. The joy and beauty of group
ing is quite removed from technical
tice. It lies in approaching the wo
the masters in an inquiring spirit, a
striving to reproduce the significan
their thoughts in the language of
That, to my mind, is the highest fo
music making. At all events, it is a pl
and profitable way of broadening and
ening the course of one's musical educ

Musicians of August Birth

By W. FRANCIS GATES

IF AUGUST is somewhat a little short in its gifts of musical talents of the first magnitude, still it can boast of a generous constellation of those who fall but little short of this distinction.

Of composers it can claim Jacopo Peri, composer of the first opera to reach public performance, and with him are his countrymen, Amilcare Ponchielli and Umberto Giordano; then, Alexander Glazunov (Russian), Eusebius Mandyzcewski (Rumanian), Sir Alexander Mackenzie and Samuel Sebastian Wesley (English), Ambroise Thomas and Cécile Chaminade (French), the last perhaps the most gifted of all feminine melodists.

August born conductors include, Sir Joseph Barnby, Alberto Bimboni, Otto Goldschmidt, Felix Mottl, Emil Oberhoffer, Ettore Panizza and Emil Pauer.

Of singers there are Christine Nilsson, Emma Eames, Ludwig Wüllner and Reinald Werrenrath; and the famous old singing master, Niccolò Porpora.

Of violinists this month offers Maud Powell, American and perhaps of all time the supreme feminine genius of the bow, Georges Enesco, and Albert Spalding.

In a more general group may be mentioned Johann Nepomuk Mälzel, inventor of the metronome; Sir George Grove and Sir Frederick Austin Ouseley, eminent British musical lexicographers; and William Thomas Best, Fernand de la Tombelle, and Pietro Yon, among famed organists.

To America August has contributed such creative talents as Hugh A. Clarke, Clifford Demarest, Luther O. Emerson, Percy Goetschius, Ernest R. Kroeger, Ellsworth C. Phelps, Silas G. Pratt, George F. Root, Charles Stanford Skilton, Wilson G. Smith, Harriet Ware, and George William Warren.

A Natal Chronology

1st—Bruno Huhn (1871), Benedetto Marcello (1686)
2nd—Leopold Schmidt (1860), Julius Schulhoff (1825)
3rd—Frédéric Clay (1840), Luther Orlando Emerson (1820), Fernand de La Tombelle (1854), Alberto Randegger, Jr. (1880)
4th—William Rogers Chapman (1855), Emil Mollenhauer (1855), Silas Gamaliel Pratt (1846)
5th—Wilhelm Krüger (1820), Ambroise Thomas (1811)
6th—Arthur Pougin (1834)
7th—Sir Granville Bantock (1868), Georges Enesco (1881), Allan James Foley (Signor Foli—1835), Reinald Werrenrath (1883)
8th—Cécile Chaminade (1861), Julius Stern (1820), Pietro A. Yon (1886)
9th—Johann Michael Bach (1648), Isidoro De Lara (1858), Reynaldo Hahn (1874)
10th—Samuel Arnold (1740), Alexander Konstantinovitch Glazunov (1865), Ernest Richard Kroeger (1862), Emil Oberhoffer (1867)
11th—Rudolf Maria Breithaupt (1873), J. Rosamond Johnson (1873), Ellsworth C. Phelps (1827)
12th—Sir Joseph Barnby (1838), Clifford Demarest (1874), Joseph Alfred Novello (1810), Sir Frederick Arthur Gore Ouseley (1825), Ettore Panizza (1875)
13th—William Thomas Best (1826), Emma Eames (1867), Sir George Grove (1820), Salomon Jadassohn (1831), Gustav Lange (1830)
14th—Johann Baptist Beck (1881), Armas Järnefelt (1869), Leone Sinigaglia (1868), Samuel Sebastian Wesley (1810)
15th—Hugh Archibald Clarke (1839), Johann Nepomuk Mälzel (1772), Karl Ernst Naumann (1832), Albert Spalding (1888)
16th—Henri-Constant Gabriel Pierné (1863), Charles Sanford Skilton (1868)
17th—Pierre-Léonard-Léopold Benoit (1834), Abram Chasins (1903), George William Warren (1828)
18th—Benjamin-Louis-Paul Godard (1849), Eusebius Mandyzcewski (1857), Leo Slezak (1876), Ellison Van Hoose (1868)
19th—Gemma Bellincioni (1866), Niccolò Antonio Porpora (1686), A
Salieri (1750), Wilson George
(1855), Ludwig Wüllner (185
20th—Christine Nilsson (1843), J
Peri (1561)
21st—Otto Goldschmidt (1829)
22nd—William Hayman Cummings (1
Claude Debussy (1862), Sir Al
der Campbell Mackenzie (1
Maud Powell (1868)
23rd—Lino Mattioli (1853), Moritz
kowski (1854)
24th—Clément-François-Théodore
(1837), Felix Mottl (1856), E
Frantsovitch Nápravnik (1839)
25th—Johann Christoph Bach (1694)
vanni Paolo Maggini (1
Yvonne de Tréville (1881)
26th—Albert, Prince Consort of
Victoria (1819), Umberto Gio
(1867), Aloys Schmitt (1788),
riet Ware (1877)
27th—Ferdinand di Lasso (1609), I
Fanny Pyne (1832)
28th—Gerhard von Breuning (1813),
hard Listemann (1841), W
Cecil MacFarren (1826)
29th—Friederike Marie Cruvelli (1
Emil Paur (1855)
30th—Percy Goetschius (1853), A
(Friedrich) Hesse (1808), G
Frederick Root (1820)
31st—Hermann Helmholtz (1821),
care Ponchielli (1834)

In the September issue of THE ETUDE we shall present another of those fascinating and valuable master lessons by Mark Hambourg, internationally famous pianist and teacher. This time he will discuss and analyze the technic and interpretation of that very popular *Mazurka in F-sharp minor* by Chopin. Any one of these lessons by this master musician is worth many times the price of a year's subscription to THE ETUDE. Many such lessons are in preparation.

The Threshold of Music

The Seven-Storied House of Chords

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the sixth in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter.*

ALL MUSIC (except the ultra-modern) gives us a feeling of tonality,—of hovering around some central tonic c, or, to phrase it differently, of being some definite key. Every key has a major le and a minor scale belonging to it. d every scale has seven notes, the first ng the tonic and the seventh being the e just below the octave higher repetition the tonic.

These seven notes are like the seven stor- of a building. Each story has its own chitecture and personality. Likewise each te of the scale has its own personality, as ll as being the resting place of a triad ich has also a personality of its own. ne triad on the sixth floor, for instance, ay be sometimes major, sometimes minor. t, aside from its major or minor char- teristics, it has a distinct "sixth-floor" rsonality which sets it apart from the ad on the third floor (which, too, is metimes major and sometimes minor). Some of the floors are already familiar us. The fifth is the dominant, which is xt in importance to the tonic; in fact ere is probably an express elevator direct om the first to the fifth floor. The fourth the subdominant, also an old friend.

Here is the complete list of tenants:

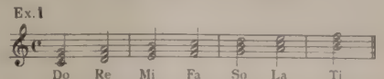
Ti, or Leading Tone...7-9-11 (or 7-2-4)
La, or Submediant ....6-8-10 (or 6-1-3)
So, or Dominant .....5-7-9 (or 5-7-2)
Fa, or Subdominant ...4-6-8 (or 4-6-1)
Mi, or Mediant 3-5-7
Re, or Supertonic 2-4-6
Do, or Tonic 1-3-5

There is no eighth floor. *Eight* being an tave above *one*, it is a duplication of one, d so must be considered the first floor f another seven-storied house of chords gher up. Since this second house is higher, will be well for us to imagine the houses s being built on the side of a steep hill, o that the basement of the second house is n a level with the top floor of the first ouse. Farther up the hill stands yet an- ther house whose basement is on a level ith the top floor of the second house. And on, indefinitely.

Incidentally, there has grown up a lot f prejudice against using the names Do, Re, Mi, Fa, So, La, Ti, Do, for the various teps of the scale. Many of us were taught n our youths to pooh-hooh them. But it is fact that every position in the scale has s own personality—a personality which emains distinct and unalterable through very possible change of key. When you are istening to a piece of music it is much more mportant for you to know that a note is "second floor" than that it is C-sharp. It ardly seems fair to brand these seven per- onalities with mere numbers especially tuffy looking Roman numerals, which is he way most harmony textbooks treat the even stories of the scale. When people talk bout seventh chords on the sixth degree f the scale and six-four chords on the eventh degree, we are bound to be confused y such an overdose of mathematics. So— with due apologies—this book welcomes, nd hopes you will learn to become better equainted with, those seven occupants of he House of Chords: Do, Re, Mi, Fa, So, a and Ti.

Now let us look over the seven triads which correspond to the seven positions of the scale and see what they are like. Here they are, on the scale of C major:

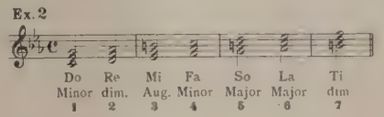
Ex.1



We find that three of the triads (Do, Fa and So) are major, three are minor (Re, Mi and La), one is diminished (Ti), while the augmented triad is not in evidence at all. Try this in any major key, the same chords will be found in the same relative places.

The minor scale, too, has its seven triads. They are built on the notes of the harmonic minor scale. The result is a somewhat different grouping of major, minor, diminished and augmented traids. In C minor, for instance, they are,

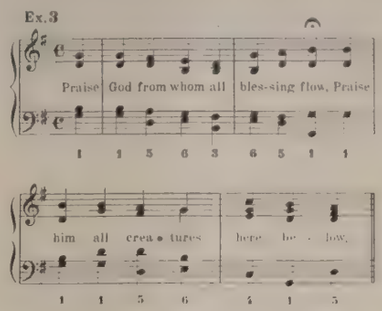
Ex.2



Here there are only two major triads (on So and La) and two minor triads (on Do and Fa). But the diminished triad has risen in importance. There are two of them (Re and Ti). And there is even an augmented triad (Mi).

The simplest harmonies are to be found in this series of seven triads. Hymn tunes, for instance, are mainly composed of simple combinations of the seven triads. For instance, we have *Old Hundredth*, which is, with some reservations, accredited to Louis Bourgeois of 1551.

Ex.3

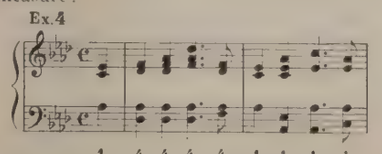


Every chord in these four measures is a major triad, belonging to either the first, third, fourth, fifth or sixth floor of the scale. The numbers marked underneath the chords will help in their identification.

The very simplicity of a piece of music harmonized wholly in triads gives it an air of great dignity and nobility. Tschaikowsky's boisterous *"1812" Overture* opens with a fervently solemn Russian chant intoned by violas and violoncellos. Its harmony consists of just four triads: 1, 4, 5 and 6 (Do, Fa, So and La).

We are already familiar with the triads on So and Fa—the dominant and subdominant triads. The subdominant (4) chord, you remember, is the one usually used to harmonize the "A" of "A-men" at the close of hymns. It also occupies a prominent position in the Hawaiian melody, *Aloha Oe*, written by Queen Liliuokalani. We find it monopolizing the opening measure:

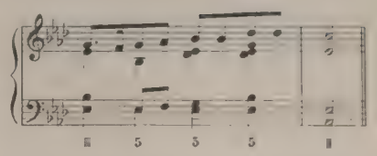
Ex.4





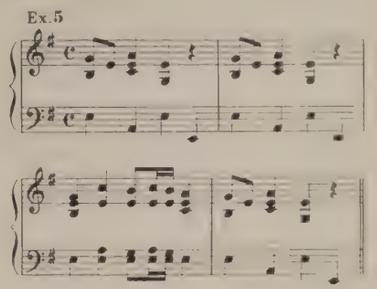
A NEW MUSICAL TECHNIC

This native of the tribe of Paiwan, on the Island of Formosa, now a part of Japan, is shown playing a typical instrument of his race, which is performed by the breath through the nostrils.



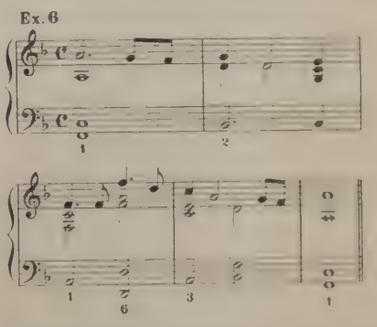
Subdominant chords are equally effective in the minor. The following passage, from *Song of the Volga Boatmen*, a familiar old Russian folk song, contains nothing else but chords on Do and Fa. In this key Do is the E Minor triad, while Fa is the A Minor triad.

Ex.5



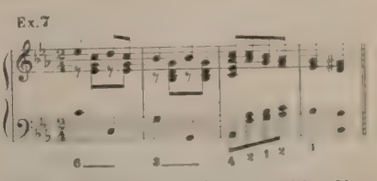
The Negro spiritual, *Deep River*, furnishes us, at the beginning of its second measure, an example of the Re triad (one of the minor triads belonging to the major scale). In the next two measures of this same tune we find the chords on La and Mi (6 and 3).

Ex.6



Hymns and folk songs are, of course, the stronghold of such simple and elemental harmonies. In the field of popular music, Jerome Kern has composed a truly folk-song-like melody with the title of *Once in a Blue Moon*, from "Stepping Stones." So we are not surprised to meet the triads on La and Mi (6 and 3) in the third quarter of the chorus—or burthen, as Mr. Kern prefers to call it.

Ex.7



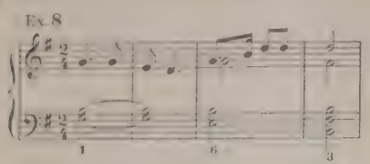
(This quotation from Once in a Blue Moon *is reproduced here with the kind permission of the T. B. Harms Company, owners of its copyright.)*

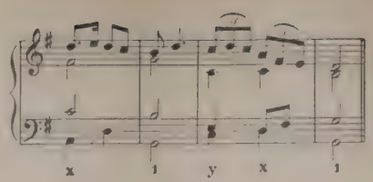
Another melody of folk song character is the second theme in the opening movement of Dvořák's "Symphony, No. 5. 'From

the New World.'" Here also La and Mi make their appearance.

At the points marked x the composer has used seventh chords, about which we will learn later. At y he has given an incomplete chord: it has only two notes, C and

Ex. 8





E. We are left to imagine the rest of the harmony, ourselves; our imagination can supply for a third note either G, making a chord on Fa, or A, making a chord on Re.

The Queen Of American Pianists

(*Continued from Page* 498)

talent of the younger generation was attracted by Teresita and Giovanni.

Geraldine Farrar, who was then the idol of the Royal Opera, was a frequent visitor. One of the students was one day kept waiting nearly an hour for her lesson, while some one was playing concertos with Madame Carreño. She was very much surprised when the studio door opened and out walked Geraldine Farrar. Madame said that if Miss Farrar had not been a singer, she would have been a great pianist.

Fanny Bloomfield-Zeisler admired Madame Carreño a great deal, and they were very good friends. A large photograph of Madame Zeisler hung over Carreño's piano in her studio, bearing the inscription: "To the queen of all pianists and the queen of all women."

A War and an Eclipse

THEN CAME THE TRAGEDY of the World War. Teresa Carreño was the wife of an American citizen who was an Italian by birth. Her oldest daughter was married to an influential German army officer. Eugenia and Herta were also married to young German officers. Giovanni was in Italy. Because of the frequent letters which he received from his mother in Germany, he was arrested as a suspicious character and ordered to leave the country.

Teresita was traveling in Algiers when war was declared, and she was arrested as a German spy and condemned to death. Her execution was postponed from day to day because of the activity of the English Government, as Teresita was married to an Englishman. The American Government also took a hand in the situation, but unfortunately did not seem to have the influence accorded the British foreign service. The girl endured untold horrors for several months in a hot, dirty Algerian prison. Every time she heard a step in the corridor, she expected she was to be led out to be shot. Eventually, however, she was sent on a penal ship to Portugal, where she was released. She got back to Berlin, a wreck of her former self, and never fully recovered from the effects of the horrible experiences through which she had passed.

With her heart torn in so many directions, Carreño's lot during the war was most unhappy. Music, of course, was at a standstill in Europe. At the beginning of the war the German Government confiscated all the money deposited in the banks. But eventually Carreño and her husband were allowed to come to America, providing they would leave all their possessions behind. They were especially warned not to bring out a single piece of paper. So rigidly was this ruling enforced that Carreño was not allowed her calling cards, much less her valuable musical library. When they arrived in New York, the situation was not too good. America was about to enter the war, and concert engagements were few and far between. However, there were many of her former admirers who were glad to welcome their favorite back to America. But anxiety and financial embarrassment had taken their toll. After a brilliant recital at the Waldorf she sailed the following morning for Havana where several concerts were scheduled. She was feeling so ill and was so annoyed at seeing three of everything, that Mr. Tagliapietra at the last minute decided to accompany her to Cuba. When they arrived, her condition was worse instead of better; and, before appearing in public, it became necessary for her to rehearse walking on and off the stage so as to learn which of the three pianos she so clearly saw was the one she should use. A doctor was in attendance during the performance, and at the close of the program, which was received with the wildest acclaim, he told Mr. Tagliapietra that, if he wanted ever to take his wife back to New York, he would better get the boat which sailed the next morning.

Madame Carreño lived for several months, but never left her bed again. The doctor said she literally died of a broken heart; and that if those who had loved her so dearly had just known and had gotten together to make up a few thousand dollars to relieve her immediate financial worries and to give her financial security, she could have lived.

Combine the Arts

By NELL V. MELLICHAMP

A RECENT experiment is worth passing on to other teachers. A rather difficult little pupil happened to express a preference for studying drawing rather than piano. By discussing the subject with a group of children of her age, we found like tastes in art. The outcome was the forming of an art class in our studio. The pupils continued piano, and, by recognizing and assisting them in something in which they were keenly interested, we strengthened their confidence and won a greater degree of cooperation. One child entered a composition in a State Contest. She designed the cover in her art class, and won State honors.

This applies equally to the dance, which is so much the popular thing for children now. A high school girl in our group created a lovely interpretative dance to a Chopin waltz which she had studied at the piano; again combining the arts to advantage and to the detriment of neither.

Radio Flashes

By PAUL GIRARD

THE POPULAR SLOGAN about "time marching on" might be used in connection with the radio; for radio marches on with ever increasing manifestations of progress. One of the latest of these is the new home of KYW, the NBC Red Network station in Philadelphia. Having outgrown its cramped quarters on Chestnut Street, the station moved in the middle of May to its own building, a new six hundred thousand dollar home, on Walnut Street. Here, save for the ground floor store area, the entire structure is devoted to the broadcasting activities of KYW. The new building embodies all of the latest innovations in studio design and construction, including an underground studio, and two floors for television.

The principal innovation of this new radio building is a large basement studio, said to be the only subsurface one ever constructed for broadcasting purposes. Its construction was made especially difficult, we are informed, by the fact that it was necessary to support the superstructure over a large open area. The studio itself is sixty-four feet long, twenty-nine feet wide, seventeen feet high, and has a capacity of two hundred and twenty-five people.

All the large studios are equipped with observation galleries, from which visitors can watch the operations of a broadcast. An interesting part of this new radio center is its air conditioning plant. It manufactures artificial atmosphere for all rooms in the building, making windows nonessential to the health of their occupants.

"Radio marches on," not alone along with time but with the arrival and adoption of each new invention. KYW's new station may be only one of many fitted out with the latest and best modern improvements in this country.

Recently that highly interesting program series, known as "Adventures in Science," heard on Fridays, from 7:30 to 7:45 P.M., EDST over the WABC-Columbia network, presented Dr. McNish, of the Carnegie Institute in Washington, who gave some facts about the effects of sunstorms upon radio communication. Sunstorms are the explosions of gases on the sun, which we see as sunspots. Observations, Dr. McNish contended, have revealed that solar radiation produces three layers of electrically charged particles far out on the fringes of the earth's atmosphere. The first of these layers is about sixty miles from the surface of the earth, and the other three times that distance. These layers, it appears, serve as reflectors to radio waves, bending them back toward the earth. No long distance radio transmission could exist if it were not for these waves. When explosive disturbances take place on the sun; or, in other words, when sunspots are most numerous, everyhing goes wrong and radio is blanketed out. This is because, according to Dr. McNish, the radio roof is bombarded from the sun by unusually heavy bursts of ultraviolet rays.

The modern piano and some of its earlier forms, such as the harpsichord and the clavichord, form the basis for an interesting new program, known as the "Keyboard Concerts," heard on Wednesdays, from 5:00 to 5:30 P.M., EDST, over WABC-Columbia network. This series of programs, which should be of great interest to readers of THE ETUDE, aims to project the full range of keyboard instruments and their literature. It features artists distinguished in particular fields of keyboard music, and also presents their comments upon the music under hand.

Howard Barlow, one of the radio's foremost musicians and conductors, is back on the air again with his "Everybody's M This is the third summer of this which, on Sundays, from 3:00 to 4:00 features a symphonic program to app the majority of radio's listeners. Mr. low inaugurated the series this year a fine program, but with his second l cast he made radio history. This w May 22nd, when, because it was th hundred twenty-fifth anniversary of R Wagner's birth, this conductor gave first radio performance of scenes I a of the Paris version of "Tannhäuser

Mr. Barlow is one of the first personalities to fight for and to obtai ter music on commercial broadcast was responsible for the innovation first series of Philco programs, als the symphonic broadcasts, heard on nights, of the Philadelphia orchestra, as far back as 1930, he prompted a mercial concern to sponsor. Barlo conducted opera programs of all Beethoven cycles, All-Wagner prog as well as the popular "Understa Music" and "Understanding Opera casts." Besides the conducting of st symphonic programs, he has been asso in special broadcasts, with many f instrumentalists and singers.

One of the most sensible and ca conductors in the field, Barlow has lished himself as one of the foremost personalities in America. His attitu wards music and its interpretation is to be the result of a sound knowled American life and music. Aware t radio conductor's problems are dif from any other, he studies these pro assiduously and works with the rec engineer to preserve the vital contrast outlines of the music. Since he mem his scores, he can, in performance, attention to other details. Whenev name of Barlow is seen in connectio a radio program, one may be certai it is a competently managed one.

Among radio's distinctly worth programs for the old and young alik four that the WABC-Columbia ne sponsor under the auspices of the Education Board. The word "educatio a tendency to frighten some folks, whi others it means exploring and investig increasing the boundaries of the min stimulating the imagination, all o contribute to greater happiness. The grams to which we refer are "Adventu Science" (already noted above), hea Fridays; "Americans at Work," heard Thursday; "Living History," heard Wednesday; and a new one called "Of and Books," which is broadcast from to 4:15 P.M., EDST. This last pro is conducted by Professor John T. F rick, professor of Modern Letters a Medill School of Journalism of North ern University.

Early in February, the Firestone engaged the services of the highly tal Alfred Wallenstein as conductor, and considerably increased the size of it chestra. This program, which is heard the NBC-Red Network, on Monda 8:30 P.M., EDST, has come to b garded as one of the best of its ki the air. It features light symphonic and also engages the services of a singer as soloist. The success of this gram is largely due to the work director, Mr. Wallenstein, whose job to arrange each week the program must in every way be interesting t greatest number of people and at the time be well balanced and unhack Mr. Wallenstein is one of radio's mos tinguished personalities.



...n Howard Payne as the first native ...erican Hamlet. *From a Portrait by William Dunlap.*



The Boyhood Home of John Howard Payne, at Easthampton, Long Island



John Howard Payne, at the period of his writing of Home, Sweet Home, *for "Clari, The Maid of Milan."*

The World's Most Famous Song

The Story of "Home, Sweet Home"—The Song Immortal

By E. CLYDE WHITLOCK

E. Clyde Whitlock is the head of the Violin Department at the Fort Worth (Texas) Conservatory, concertmaster of the Fort Worth Symphony Orchestra, music critic on the Fort Worth Star-Telegram, *and a vice-president of the Texas Music Teachers' Association, of which he also has been president.*
—Editor's Note.

THERE COULD BE NO FINER BOND between the United States and Great Britain than the imperishable song, "Home, Sweet Home," the text of which was written by one of the most romantic figures in the early history of our drama, while the music of the song was done by a brilliant and able British composer.

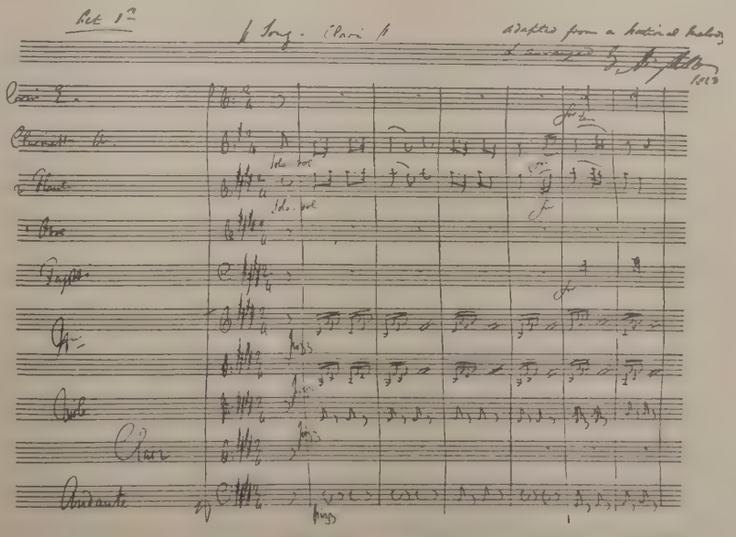
The word, home, is translated in all tongues; but in no tongue, other than English, does it have the same significance and the same connotation. The British home and the American home have a kind of hallowed meaning that is not quite the same in other lands. Even though the Englishman's home is no more than a rose-buried cottage, when he gets inside and sits at his hearth, that cottage turns instantly into an impregnable castle; and the saying, "Every Englishman's home is his castle," is no empty euphemism.

The American cherishes much the same feeling; and it is, therefore, not surprising, even in this day when conditions have condensed living quarters into bandboxes, that those with British blood cannot relinquish the idea that, no matter how tiny his residence, the Briton's home is his domestic stronghold, fortified by age-old traditions, comforts, sympathy, love and understanding. It is for this reason that Americans and Britons cling so tenaciously to the vision of "Home, Sweet Home."

A Roving Genius

JOHN HOWARD PAYNE, the author of *Home, Sweet Home,* was born at Easthampton, a little hamlet on the ocean side of Long Island, June 9, 1791. He evidently had a precocious talent. In his father's school he was a bookworm and a famed debater. At twelve he was sent to the then recently founded Union College at Schenectady, New York; and at fourteen he was editing and publishing *The Thespian Gazette.* At fifteen he published his first play, "Julia," which was given in the same year at the Park Theatre in New York City and survived fourteen performances. Payne next went to Boston and continued his own education electively in the Public Library and by acting as a "super" in the old Federmount Theatre. Three years later, he made his début as an actor and became an immediate success. All contemporary newspaper criticisms speak of him as a glowing youth of very great personal charm, with beauty of face and figure. He received fees which would be large, even in this day. For a performance in Baltimore one ticket brought as high as fifty dollars.

Payne's interpretation of *Romeo* was so remarkable that in 1813 he was engaged for appearances at the Drury Lane Theatre of London, where he appeared also in "Hamlet" and "King Lear." During the following twenty years he remained in England and France, where he wrote and adapted more than sixty plays for the English stage. Edmund Kean played his "Brutus" fifty nights in London, a record run for those days. At one time it was as popular a part in the repertory of such great actors as Booth, MacCullough and Forrest, as was *King Lear.*



THE ORIGINAL MANUSCRIPT OF "HOME, SWEET HOME"

The Original Manuscript of this historic song was bought in 1923, by Mr. Sibley, a month after its centenary—it was first done in 1823. It was purchased at the sale of the library of Mrs. Luther Livingston, at the Anderson Galleries of New York City. The song is a part of the opera "Clari, The Maid of Milan." The opera itself was not a success; and it is famous only because of this song. It was first produced on May 8, 1823, at the Royal Theater, Covent Garden, London. The tune appears in the overture, then is sung in the first act, by the soprano, and is done again at the end, this time by a chorus off stage. The original copy of the manuscript is now in the Museum of the Eastman School of Music at Rochester, New York.

In May, 1823, he prepared the libretto for an opera called "Clari; or the Maid of Milan," with music by Sir Henry Bishop. There are some who contend that the libretto of "Clari" was first produced in Paris and that consequently the Payne version was an adaptation rather than an original work. Payne was then thirty-two years of age and becoming homesick for his native land. This undoubtedly accentuated the nostalgia instilled in the words of his immortal song, *Home, Sweet Home,* written to relieve the similar home longings of the heroine of the opera, which was presented that year at Covent Garden, London, with Ann Maria Free in the leading rôle and singing for its first time the song which was to become "a jewel that sparkles forever on the forefinger of time." The Library of Congress at Washington acquired, in 1932, a manuscript of the verses by Payne, which he had sent to Mrs. Joshua Bates of London with the following comment:

"I comply with your most complimentary request and write the words of 'Home, Sweet Home' in your valuable little book. I have added a few words more, addressed to you. It would be more pleasing to me if I could have had time to contribute something worthier of my friendship for you, but what this trifle wants in poetry, you will do me the justice to believe is made up in truth."

The Bloom of Romance

PAYNE FORMED A CLOSE FRIENDSHIP with Washington Irving, who helped him continually. He also knew Charles Lamb and was deeply in love with Mary Lamb. He was the first American to command serious attention in England, as an actor and as a dramatist.

Payne's infatuation for Mary Lamb never developed into courtship. Lamb wrote to him in Paris in 1822. "The weather is charming. There is a mermaid in London. You may not have an opportunity of inspecting such a pursiade again in ten centuries. My sister joins me in the hope of seeing you."

The pursiade (sic) was, of course, a fake worthy of a Barnum.

In 1831, Payne met Mary Harden, the charming daughter of the American Minister at Paris, Gen. Harden. "Love at first

sight" resulted, and Payne was devoted to her until his death, despite the fact that Mary's father forbade their marriage. When in 1832 Mary returned to her home at Athens, Georgia, Payne followed her. It was Gen. Harden who secured Payne's appointment to the consulship at Tunis. Payne gave the original manuscript of "Home, Sweet Home" to Mary; and, at her request, it was buried with her some years later in the tiny graveyard of an ancient local church.

Payne had a very keen feeling for the American Indians and for a time lived with the Cherokee chief, John Ross, in a southern hut (Georgia?). He warmly espoused the cause of the Cherokees and wrote a number of magazine articles in their behalf.

Three years after his appointment at Tunis, he was recalled, but was again appointed in 1851 and died in the African City on April 9, 1852. His body remained abroad, in the cemetery of St. George, over thirty years, when the well-known art connoisseur, W. W. Corcoran, provided means to have it brought back to America, where it was buried in a national shrine at Oak Hill, Washington.

A Popular Composer

In 1936 the world celebrated the one hundred and fiftieth anniversary of the birth of a composer of pre-Victorian times, Henry Rowley Bishop, who in his day was popular, influential, prolific, capable, and for nearly half a century a leader in London musical affairs. His name at the right hand side of the program sheet, where composers' names customarily are credited, is nowadays associated almost exclusively with one song, *Lo, Hear the Gentle Lark,* as sung by the coloratura, with flute *obbligato*. The song, to a text by Shakespeare, is the badge of an age which is irrevocably closed, the era of scroll saw architecture and umbrageous beards; but it has vitality, and a century after it was written is given constant performance throughout the world with a frequency which could not have been hoped for by its composer.

Few composers could have enjoyed greater popular and official recognition than did Bishop in London, where he had been born in 1786. His first opera, composed at the age of twenty-five, attracted attention; and, all in all, he produced about one hundred and thirty operas or similar works. The list of official posts he held is imposing, including the following: 1810-11, composer and conductor at Covent Garden, London; 1813, alternate conductor of the London Philharmonic, years before it commissioned Beethoven to write the "Ninth Symphony"; 1819, oratorio conductor at Covent Garden; 1825, conductor, Drury Lane Theater; 1830, musical director at Vauxhall; 1839, bachelor of music, Oxford; 1840-41, musical director, Covent Garden; 1841-43, professor of music at Edinburgh; 1842, knighted by the young Queen Victoria; 1840-48, conductor of Ancient Concerts; 1848, succeeded Dr. Crotch as professor of music at Oxford; 1853, Doctor of Music, from Oxford.

An Unsettled Origin

But it is not for all this, nor as the composer of the lark song, that he should hold a place in the affection of the entire English speaking world. How lamentably few persons, even among musicians, know that one of the most loved songs ever written, *Home, Sweet Home,* was a number in Bishop's opera, "Clari, Maid of Milan." The inseparable union of text and tune, is, however, the combined work of two authors. The authorship of the tune appears to be pretty well settled upon Bishop, though there are still books of songs which identify it as a Sicilian melody. Charles Mackay, English poet and journalist, reports a conversation with Bishop in which the composer gave the story of the melody. He was editing a collection of songs of all nations, and discovered that he had no worthy Sicilian melody; so he wrote one himself, ascribing it to Sicily; and it was that tune which he used for Payne's poem.

We must recognize certain incongruities in this story. Mackay's account quotes Bishop as saying that in his "early boyhood" he was engaged upon the collection, for which the so-called *Sicilian Air* was composed "to the verses of an American author, Mr. Howard Payne, then residing in England." Since Bishop was six years older than Payne, and since Payne did not submit his plays until 1823, Bishop could hardly have joined tune and words "in early boyhood."

While it is possible that the tune might have been written many years earlier, and chosen at the proper time for use with Payne's words, there are internal evidences in the melody, as we now know it, which would testify against its earlier use. While the main body of the tune is entirely conventional in form, the refrain is so unusual in meter, both in scansion and musical measure, that it would seem necessarily to have been written expressly for the text. It is possible that Bishop did write the tune in early manhood, for his national collection, but without the peculiar refrain, which may well have been added at the time of his work upon the opera. In the long run it is far more plausible to believe that the tune was composed directly for the Payne text than that it could have been in existence as a whole, as the so-called *Sicilian Air,* and but by accident possessed the exceptional metrical characteristics of the refrain, which would fit the Payne verse.

Extraneous Stanzas

As published, the song consists of four stanzas. But a copy in the handwriting of the author, dated at London, September 19, 1829, and containing two additional stanzas, has been deposited in the Library of Congress by a secretary to the British embassy, Leander McCormick-Goodhart.

The added stanzas read:

"To us, in despite of the absence of years,
How sweet the remembrance of home still appears;
From allurements abroad which but flatter the eye
The unsatisfied heart turns and says with a sigh—

'Home, home, sweet, sweet home!
There's no place like home, there's no
place like home!'

"Your exile is blest with all fate can bestow,
But mine has been chequered with many a woe;
Yet though different our fortunes, our thoughts are the same,
And both, as we dream of Columbia, exclaim—
'Home, home, sweet, sweet home!
There's no place like home, there's no
place like home!'"

The lady, to whom this autograph-album like addition to the song was addressed, was Mrs. Joshua Bates, wife of a London banker, but a native of Massachusetts. The publishers of the song are said to have made ten thousand dollars from it during the first two years, while the author received from them not even a copy of his own song. But if Payne remained without pecuniary reward, he did experience one brief soul stirring moment of recognition. In 1850 Jenny Lind made her last tour of the United States under the management of P. T. Barnum, and in the course of her travels appeared in Washington, D. C. before a brilliant audience, including President Fillmore and the leading government officials, gathered in the hall of the House of Representatives for the concert. The Philadelphia Record, reviewing the concert, carried the paragraph:

"The matchless singer entranced the vast throng with her operatic arias and exquisite ballad melodies, but the great feature of the occasion seemed to be an act of inspiration. The singer suddenly turned her face to that part of the audience where Payne was sitting and sang *Home, Sweet Home* with such pathos and power that a whirlwind of excitement and enthusiasm swept through the vast audience. Daniel Webster himself almost lost his self-control, and one might readily imagine that Payne thrilled with rapture at this unexpected and magnificent rendition of his own immortal lyric."

When Your Child Won't Practice

Practical Suggestions to Parents of Children who are "Practice Problems"

By WILLIAM PARKS GRANT

The problem of getting children to practice music lessons is, of course, an old one. But it sometimes happens that even with thoroughly up to date teachers and so-called "irresistibly interesting" teaching material, the practice problem still exists. After all, children who would rather practice than play are very rare; and, while a good teacher using good materials can stimulate interest, he cannot inject it into the child.

Parents, who are confident that their children are studying under good teachers and are being assigned attractive material, but who still find the practice hour something of a struggle, might ask themselves these questions:

1. Does the child have a practice period reserved free from interruptions? Or is he asked to stop practicing every few minutes to run an errand, to do a household task, to answer the door, or to telephone, and the like? Few people like to undertake work when they do not know how long they can keep at it. It is only fair to the child that he should be guaranteed a certain time of the day in which only the severest emergency might interrupt him.

2. Is he often asked to stop "a minute" so someone can answer the telephone? If so, could arrangements be made so that the practice room will be far enough from the telephone to eliminate such interference? Of course this is not always possible, but sometimes it is.

3. Is he asked to play for guests? Often a rebellious child can be made to play for an hour under the strategy idea that he is entertaining someone. If he does play for guests, do they really listen to him or do they make his music a mere background for an unceasing buzz of conversation? Do not let "That's just lovely, dear; do play some more" hypocrisies from chattering guests deceive you; if they talk, they are not listening to the music.

4. Does your child get an opportunity to hear good performers on his instrument? If he does not, after a little progress he will soon think he knows enough about his instrument, and will have no incentive for further study. In smaller communities, where concerts by artists never occur, this is quite a problem; but it may be solved by a judicious use of the phonograph and radio.

5. Speaking of the radio, it can be also overdone. In some homes the radio is turned on the first thing in the morning and turned off the last thing at night. Meanwhile market reports, weather reports, and all kinds of music blare forth by the hour. If a child hears music all day long, he will become surfeited by it and will not want to make music of his own. The musical appetite must be sharpened by moderation in its gratification. To scold a child for not practicing, when the radio already has been grinding out music for hours on end, is as unreasonable as scolding a child for not eating a good, full supper after he has been "piecing between meals" all day long.

6. Is the practice hour chosen so as to be at the time of day the child most wants to practice? Or is he called off the baseball diamond with "Johnny, you come in here and practice your music lesson"? If so, it will be a rare Johnny who will come willingly and who will practice joyfully.

7. Are the child's lessons too far apart? The writer recalls the case of a beginning piano pupil whose assignments were naturally very short, but who was given a lesson only once in two weeks. Only a few days after one lesson she would know her assignment—all that could be taught during her lesson—perfectly and by heart. Small wonder she did not want to practice an hour a day for the remaining ten days or so. Young students should have two lessons a week; if possible, more.

8. Do not insist that your child should do his entire day's quota of practice in a single sitting. Psychologists say that most children get more benefit from an hour's practice if it is split into three twenty-minute or four fifteen-minute periods, than if it is done all at one sixty-minute peri

9. Is the child's playing limited to less material only? If he wants to sight-re other music, and it is not trash, let h do so; it is a healthy sign, but regard t as "time out" from the practice time quo Also, if he has an inclination to "dru or experiment with his instrument, do n interfere unless he is obviously only wa ing time. Many good musicians, young a old, love to "drum around" and "monke with the piano, or other instruments. Su experimentation is very definitely valuab Debussy's discovery of a new style of co position based on unusual chords is sa to date back to his boyhood experimen at the piano. Schumann and Chopin al loved to do this.

These suggestions are not intended a cure-all. In many difficult situations th are not at all the cause. But even if yo child practices without a whimper, t rights and privileges suggested here belo to him.

* * *

"Music, rightly taught, is the best mi trainer on the list. We should have me of the practical subjects, like music a drawing, and less grammar and arithmeti

Dr. Charles Eliot



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER

CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



A New Challenge to the School Musician

THE PROBLEMS THAT FACE US in our public school music educational system are many and varied, nd as in any other field of activity, advancement is made when obstacles are surmounted and problems solved. The school and and orchestra program of to-day is he result of a long struggle for recognion, and a measure of success has been chieved in establishing it as a potent force n the lives of our young people.

Yet the field lies open and challenging. Experience has taught us that perfection is himerical—a goal to be striven for and not eached. We are justly proud of the healthy tatus of instrumental music in the educaion of American youth, but we are not ontent to rest on past success.

To my mind, one of our next steps orward must be in the direction of a true valuation of the worth of our different nits of organization, and an understanding of the care and attention each one deserves. Basically, we believe, there are four definite nits of organization involved in our school program:

Unit I—*The individual* (using any single instrument).

Unit II—*The section,* or class (separate groups of instruments such as violin, clarinet, horn, and so on).

Unit III—*The division,* or family of instruments (such as the woodwinds, strings, and percussion).

Unit IV—*The full Band or Orchestra.*

Soloists and ensembles are adjuncts to these basic units, and these have been discussed previously at length in this Department.

It is obvious that these units are progressive, for the fourth cannot exist without the third, nor the third without the second; the first unit is the essential constituent of all.

The functions and levels of achievement of these units, however, are at variance. Throughout our school instrumental system there are tremendous differences in the importance attached by our music educators to each unit. For some the full band is a beginning point as a unit of major importance, and the other units are regarded as natural parts of the whole. Others view the fourth unit as a final development of the first three.

The problem, then, with which we are concerned, resolves itself into the matter of determining the relative importance and attention which should be accorded each unit. In the process of instruction how much time must be given to each unit? For all practical purposes which unit should be the focus of attention? Which is ultimately of greatest value to our entire educational program?

With these questions in mind, we may perhaps examine each of these units, discovering the advantages and disadvantages of too great or too little attention to any one unit. We must consider the elements of time and materials available to the educator, the methods of instruction involved, and the demands of the instrumental music program. It may be the means by which we can take a progressive step toward higher levels of musical attainment.

Unit No. I

IT IS APPARENT that any individual beginning the study of an instrument will progress most rapidly and satisfactorily if given individual attention and the opportunity for private consultation on the difficulties encountered in the study of the instrument. In the final analysis it is the individual whose capabilities determine the worth of the full unit, and as a component it follows that a better foundation in fundamentals for him brings a securer and better musical organization.

Those fundamentals so necessary to the complete control of the instrument can be more thoroughly mastered with greater guidance and closer supervision on the part of the instructor. Under such a condition, the student's attitude towards his task is more serious, and correction of faults can be accomplished more efficiently. The conservatories of Europe and America have proven that this type of instruction is absolutely essential to the final mastery of any instrument.

On the other hand, it goes without saying that in most of our public schools an intensive course of individual instruction is virtually an impossibility. The expense involved for teachers makes it prohibitive for the average community. Students are enrolling in our public school music classes in such "wholesale" quantities, that individual instruction would entail an expenditure of teacher time and money which most school systems could not afford.

Another disadvantage coincident with a greater emphasis on individual instruction is the lack of real interest displayed by the average young music student under such a method. It would appear that in this great country of keen competitive forces, the young American requires competition as a tonic for the motivation of his interest in music. This is certainly proven by the progress and development of school organizations under the stimulus of various contests and festivals.

It is to be understood, of course, that individuals differ from one another and musical individuality is not to be regimented. But in general the foregoing premises are applicable.

Unit No. II

IN ANALYZING the second unit we find instruction methods are advantageously similar to those in the case of the first unit. There is the possibility of correcting specific faults of each individual in spite of the fact that less time can be alloted to each. Fairness and expediency require a division of time and effort so that every student of the section may receive sufficient instructional aid. Although less time and attention are given to the individual, there is a saving of expenditure of time and money.

Man is a social creature, and as such he is highly adaptable to community or group effort. In group music instruction the young student learns this desirable characteristic in his earliest lessons; and this is an advantage which might be lost in an overemphasis on the individual, where the student is apt to follow his own path undisturbed and at his own *tempo.*

Sectional training of this kind promotes a desire for ensemble experience to a greater degree, also, than individual training. Such an instructional method, however, is not intended for those few talented children whose careers are to be those of the concert stages, but for those who are enrolled in our music program with a view to their own social and aesthetic advancement.

This second unit shows up to disadvantage, however, where such groups are so large that sufficient attention cannot be given to the separate students. As a result the class will continue to have as members some players who are deficient at the end of a term in the normal requirements of musicianship. In addition the working out of the music schedule is more difficult for this unit, and problems are great where there is a limited music staff.

Unit No. III

BY TEACHING INSTRUMENTAL WORK in family groups, which include the four main divisions of strings, woodwinds, brass, and percussion, one might at first conclude that with greater attention to this unit there is effected a considerable saving of time and expense. But closer scrutiny shows that this is not so true when the limited progress of the individual is brought to light. Such a program of training has really been false economy, for those students who have not been corrected of bad habits may be afflicted with major faults from which they cannot recover.

Schedule problems with this larger group are more marked than with the second unit, and this method of instruction of divisions fails from a teaching standpoint. For one thing, there is a scarcity of available material suitable to such instruction. We have no textbooks for academic subjects which attempt to include in one book all the sciences, or even closely related subjects. In like manner no method has been written which covers satisfactorily the many problems involved in the teaching of family groups of instruments *at one time.* Some excellent material has been provided on many of these problems such as range, individual characteristics of the various instruments, and many other problems, but none are so wide in scope that they enable the handling of this third unit in the process of instruction.

Unit No. IV

A PLAN WHEREBY the entire band or orchestra is to receive attention and instruction at one session appears on the books as the least expensive. It entails less trouble for students and teacher, and it is naturally more attractive and popular for the student. It is a sugarcoated pill to the beginner, and helps him over the period of "growing pains" on his instrument. The glory of playing in a complete group causes the organization to grow quickly. There is unbounded enthusiasm. Schedule conflicts are lessened.

These factors seem to permit the assumption that this fourth unit is most desirable as the focal point of instruction. But actually it is very likely the least desirable. It must of necessity lack every vestige of thoroughness of instruction on the individual instruments, and there is a sacrifice of

(*Continued on Page* 547)

THE ETUDE is warrantably proud of its new Band and Orchestra Department under the direction of William D. Revelli. No educator of America is in greater demand for band and orchestra clinics held in educational institutions in all parts of the country. His own Symphonic Band at the University of Michigan is widely recognized as one of the finest bands of its type anywhere in the United States. It is noted for the purity and smoothness of its tone as well as for the brilliancy of its wood wind choir.

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Mu appearing in the Music Section of this Issue

VIVIENNE
By STANFORD KING

As indicated by the title, the characteristics of this piece are animation, pulsating life, and energy.

The *tempo* is *allegretto;* the rhythm, while well marked, should be allowed a certain amount of graceful elasticity.

Preservation of the melody line, phrasing, and correct use of the pedal, these are equally important. Pedal marks and phrasing lines are clearly indicated, while the melody is obviously in the upper, or soprano, voice of the right hand.

The restless activity of the first two sections is in contrast to the more sustained melody of the *Trio,* which lies for the most part in the alto voice and is played by the right hand.

Throughout the piece particular attention should be given to the sudden accent, *staccato* and *sostenuto* marks appearing in the melody.

Another point is the observance of many changes in pace, all however, clearly indicated in the text.

THE FROG'S CONCERT
By FRANCESCO B. DE LEONE

This humorous piece should be played somewhat in the style of a burlesque. It opens with the melody in the bass and is played *senza pedale,* without pedal. By observing the phrasing lines and applying a sharp release, the croaking of the frogs is given a musical imitation.

Be sure to roll the right hand accompanying chords rather briskly with sharp release. Try to imagine if you can, a frog banjo strumming an accompaniment to the throaty notes of the melody.

In the second section, beginning with measure 17, make a noticeable distinction in the volume of tone where the melody in eighth notes passes from one hand to the other. This section might suggest alternating phrases between the lady frogs and gentlemen frogs of the chorus.

The Cuckoo joins the program with an obbligato at measure 41. Note the echo effect in measure 43.

An interesting novelty and easy to play.

THE FOUNTAIN
By CHARLES WAKEFIELD CADMAN

This number, in the form of an etude, is a piano setting of the verse by Nelle Richmond Eberhart.

It opens with a four measure introduction which leads playfully into the first theme. The *staccatos* represent the "shining drops it flings," while the *legato* passages indicate "Ripples, dimples, bends and sways". This music calls for agile fingers and it might prove helpful to learn the right hand part first in *legato,* changing to *staccato* after the passages are well set in the hand.

Set a good six-eight swinging pace at the very beginning and preserve it throughout.

The second section is played much more boldly, the *fortissimo* measures alternating with those marked *mezzopiano.*

In performing this music, use your imagination and make it as descriptive as possible.

DANCING IN THE GARDEN
By BERTHA R. FRICK

Except for the *tempo* this number is to be played in the style of a gavotte. The *alla breve* sign of course, means two counts to the measure, one to each half note.

As in the gavotte, contrast between *staccato* and *legato* is of vital importance. Be sure to observe the many two note slurs all of which have a direct bearing on the rhythm.

Keep it rather on the dainty side, not allowing the fortes to be too robust. The *tempo,* once set, should be kept quite strict. Make it as colorful as possible without becoming too intense. As in most dance forms, simplicity is the real charm.

Pedal should be used sparingly.

THE CATHEDRAL AT TWILIGHT
By BERNARD WAGNESS

In playing this number capture as closely as possible the atmosphere suggested by its title.

With the hands held close to the keys apply forearm pressure combined with the use of the pedal as indicated to secure the utmost resonance with the minimum amount of percussion.

Treat the entire piece in the style of a nocturne and try to balance the tonal value of the chords so that the upper or melody tones are given a bit more prominence than the other notes of the chord.

At measure 17 the *tempo* becomes a bit more animated, *piu moto,* and this remains in effect until the *allargando* in measure 22.

This number will afford good practice in the use of the so-called syncopated pedal.

FLOWERLAND
By CHARLES HUERTER

The ever melodious Mr. Huerter presents this month a musical picture calling for adroit finger control in the right hand, especially where the theme appears in double notes. Both *legato* and *staccato* come in for equal attention and the passages must be given light and graceful treatment. It will be helpful to learn this piece first with rather firm and deep touch, followed by light and shallow touch after the groups are comfortably set under the hands.

Much freedom in the use of *rubato* is not only allowable but desirable. Mostly the changes in *tempo* are indicated, but in addition the performer may "bend" the *tempo* according to taste—within reason of course.

The second section, beginning with measure 21, indicates a certain degree of animation, both in *tempo* and tone. The key (C major, dominant of F) is also brighter in character than that of the first section.

At the *Dal Segno* mark return to the first mood and stop at *Fine* in measure 20.

A CANOE FOR TWO
By GEORGE E. HAMER

Quite apropos for the month of August is the title of Mr. Hamer's piece.

It paddles its way along in waltz time and should glide from one phrase to the other with the smoothness of a canoe over placid waters.

Extended use of the pedal is indicated to preserve resonance, thus emphasizing the gliding effect.

After the first theme begins, measure 9, note the accents appearing on the second beat in the left hand. These accents are important to the rhythm. Coming as they do on a weak beat, they have a decided effect on the general "swing" of the piece.

For the rest, follow the marks of expression. There is nothing complex in the interpretation.

TANGO MEXICANO
By FRANK GREY

A very popular rhythm is the tango, both in standard and popular music.

It is Mexican in origin and imitates curiously enough, the movements of Negro dancers. Rhythmically it is similar to the habanera which in itself is a Cuban version of an African dance. The *tempo* of the tango however is just about half as fast as that of the habanera.

In the second section, beginning with measure 23, give marked emphasis to the left hand part while preserving a syncopated accompaniment in the right hand. The *Trio* section which follows should be treated rather lazily with a slight dragging (not overdone) of the rhythm. Pick up the *tempo* again as the first theme reënters—*D.C. al Fine.*

The pedal is not marked and must be used at the discretion of the performer. Generally it is to be applied on the first eighth and released on the third eighth of the measure.

SALTARELLO
By CHARLES DALLIER

The saltarello is a popular Roman dance, similar in many respects to the tarantella.

It can be danced by one or two persons. When danced in pairs, it is generally by a man and woman, the latter of whom holds up her apron throughout the dance.

It maintains a quick and hopping step with much leaping into the air and, like the tarantella, gradually increases in *tempo* as the dancers move round in a semicircle, constantly changing position and exercising the arms as vigorously as the legs.

The *tempo* is *presto* and it is suggested that the piece be learned first in six-eight, later counting two to the measure—one count to each dotted quarter.

The second section is in the minor key and contains many two note slurs, observance of which is very important.

The piece is very pianistic as is to be expected when it is learned that Charles Dallier is a *nom de plume* of Constantin von Sternberg, a distinguished Russian pianist and teacher who was located for many years in Philadelphia.

EXCERPT from SONATA, Op. 101
By L. VAN BEETHOVEN

Beethoven is credited with having developed the sonata form to its highest and most refined state. His earlier works reflect the influence of Haydn, his predecessor. The compositions written during the so-called "middle period" of his life show a treatment distinctly his own, while those of the later years have become models of perfection for all time.

The example here given is from the early part of the third period.

Space in these columns is much too limited to attempt anything like a lesson in Beethoven traditions, characteristics, style, and so on. The work should be studied under the guidance of a teacher and it assumes a previous study on the part of the performer of earlier Beethoven.

SCHERZINO
By E. HABERBIER

The word *scherzo* is from the Italian and signifies "jest" or "joke."

It was first used in a musical sense to indicate style; that is, *scherzando* meaning playfully.

Later, when each movement of a composition had to have a distinct title, it was used in conjunction with some other word such as, *Allegretto scherzando* or *Presto scherzando.*

Still later the scherzo developed a form of its own and this is best exemplified, perhaps, by Beethoven in his symphonies.

Scherzino is the diminutive of *scher* therefore this piece becomes *A Li scherzo.*

Let its treatment be as playful as sible. Indeed it would be hard to do ot wise since its Chopinesque figures f "play themselves" as they sportively up and down the keyboard.

An interesting finger nail sketch of Ha bier will be found preceding the musi self in this issue of THE ETUDE.

LEAP FROG
By LOUISE E. STAIRS

As might be guessed from the title, piece affords practice in cross hand pla —the left hand leaping over the ri Sharp contrast should be made betw *staccato and legato.*

In difficulty it is about grade one a half.

BY THE BROOK
By EVELYN LANE

In this number the right hand sh play its melody with the best poss singing tone while the left hand simul the ceaseless murmur of the brook in *leg* eighths.

Follow the marks of expression indi ing *crescendo, diminuendo, ritardando,* so on. For the rest the piece more or plays itself.

PEACH BLOOMS
By SIDNEY FORREST

Melody playing, finger *legato* and brc chord accompaniment are all developec this short piece by Sidney Forrest.

It is in the key of F major and is pla *Andantino con moto* — which is to somewhat slowly but with motion.

It is best if played without pedal, quiring the fingers to do all the sustain

OLD MR. BASS CLEF
By A. LOUIS SCARMOLIN

We give you one chance to guess clef used for this number!

According to the text (*con fuoco*), *Mr. Bass Clef* is in a terrible temper a opens on the tonic and dominant. In answering four measures he shouts e louder as the hands appear in unison, octave apart.

Obviously this number is intended pupils who need additional practice in re ing bass notes.

SONG OF THE CELLO
By DAVID NASON

A good number for developing left h melody playing.

The left hand part, naturally, should made to imitate as closely as possible tones of a violoncello.

The right hand accompaniment cons almost entirely of two note slurs, wh should be played with the drop roll atta

PARADE OF THE GOBLINS
By EVE JUDITH ROBINSON

Assign this number now to be f mastered for the Hallowe'en program s two months hence. Modern teachers h long realized the value of arranging *sonal* programs; that is, selecting titles fit the occasion. Hallowe'en titles mak particular appeal to junior students much interest can be added by a costu recital on a stage dressed up with a pumpkins, Jack O' Lanterns, and so on.

Since this number is a parade, it sh be played counting two to the measur one count to each dotted-quarter.



THE TEACHERS' ROUND TABLE



Conducted Monthly by

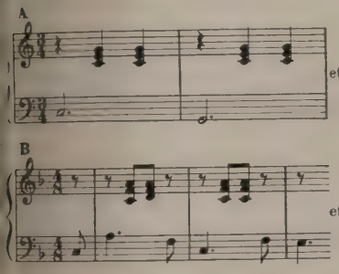
GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Melody in the Left Hand

I have a pupil who has difficulty in bringing out a left hand melody of a piece, while the right hand should be playing softly. When there is a piece in which the right hand is to bring out the melody, she also has the same trouble. She complains that she cannot "bring out" one hand and keep the other soft at the same time. A good example is *Rose Petals*, by Lawson. To my notion, the left hand melody should be outstanding and the chords in the right hand should be kept in the background. But she seems to play both hands alike. Is there anything you can suggest to help us?
—A.B., Pennsylvania.

If Lawson's *Rose Petals* is the first bass melody piece you gave your pupil, there is very reason why she cannot subdue the ght hand; for this composition is too ficult, since the melody and accompany- chords are often played at the same e. Better first pieces for the purpose are lie's *The Big Bass Singer,* or Ketterer's *Evening Story* (this latter, slightly re difficult). In both of these, as you see the following excerpts, the melody and companiment are never played together. is a simple matter to teach the pupil to y the left hand richly *legato* and the ht hand very lightly *staccato.*



Ex. A is from *The Big Bass Singer,* by olfe; Ex. B is from *An Evening Story,* Ketterer. It is only a step from these other slightly more complicated left hand elody pieces, such as—Mallard, *The Dancg School;* Scovill, *The 'Cellist;* Lehman, *he Skating Boy;* Lemont, *The Graceful ady;* Endres, *In a Sailboat,* and *The Gay ld Frog,* not forgetting our old, but ever elcome friend, *The Happy Farmer,* by chumann.

Studies Wanted

Please advise some studies to teach; and also some instrumental numbers for a student who has completed the following work: Mathews' "Graded Course, Ten Grades"; Hanon, "Three Books"; Czerny, "School of Velocity, four books"; Czerny, "Octave Studies"; Clementi "Gradus Ad Parnassum"; *Last Hope,* by Gottschalk; *Sextette* arranged for left hand; *Polka De Concert,* by Bartlett; *Polonaise in A,* by Chopin; *Fantaisie Impromptu,* by Chopin; *Flight of the Bumblebee,* by Rimsky-Korsakoff; *Prelude in C-sharp minor,* by Rachmaninoff; *Streamlet,* by Packer; *Spinning Song,* by Mendelssohn; *Elfin Dance,* by Jensen; *"Moonlight Sonata,"* by Beethoven; *By the Waters of Minnetonka,* by Lieurance.

Which composers have I slighted? I would also like to know some American composers for her to study.
—T. C. D., Wyoming.

Which composers have you neglected? Only Bach, Handel, Mozart, Haydn, Schubert, Schumann, Brahms, Liszt and MacDowell—not to speak of Beethoven, Chopin and Mendelssohn, only one of each of whose works she has studied! The greatest treasure house in the world is open to her. Go to it, choose anything and many things by these composers, and your student's spirit will be immensely enriched. Throw out all "pure" etudes for a while; let the harder Chopin preludes and studies (Op. 10 and Op. 25) take their place. Later, return to Czerny, this time Volume III of the Liebling selections; use only a few concentrated studies (Nos. 1, 4, 6, 11, 20, 25), these to be memorized and practiced at intervals *for many* years to come.

Suggestions for American pieces: Heaps, *Along the Navajo Trail;* J. P. Scott, *At the Donnybrook Fair;* J. H. Rogers, *Feu Follet;* Cooke, *Black Swans at Fontainebleau;* Mowrey, *The Soft Shoe Dancer;* Barth, *On the Horizon;* Terry, *Tarantella;* Whelpley, *Minuet, Op. 3, No. 2;* Boyle, *A Curious Procession;* Gardner-Amadis, *From the Cane Brake;* Josef Hofmann, *Nocturne;* Powell, *The Banjo Picker;* King, *Valse Coquette;* Ewing, *March of the Sea Gods.*

Study Material

I am a graduate pianist of a European conservatory; have taught piano for eight years. For two years I have not practiced much but can now devote two and one half hours daily for piano practice. 1. What would you suggest I study? 2. What are some good piano solos that I could play for groups who are not musical? 3. How should I divide my practice?—M. P. C., New York.

1. "Selected Studies from Czerny-Liebling, Vol. III"; Philipp, "Complete School of Technic."

2. MacDowell, *Concert Etude;* Guion, *Harmonica Player;* Charlotte Davis, *Valse in A-flat;* Lane, *Crapshooters Dance;* Dett, *Juba Dance;* Schuett, *A la Bien Aimée;* and *Etude Mignonne;* Lecuona, *Malaguena;* Harriet Ware, *Song of the Sea;* Saperton, *Zephyr.*

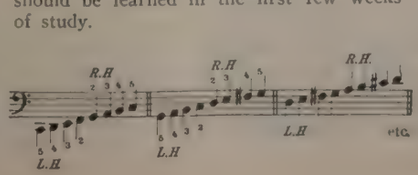
The names of several other light, effective pieces by American composers come to mind, but their titles are so silly that I blush to put them on paper. Why will composers insist upon giving their pieces these sappy labels? If the music is good, an undignified title is a downright hindrance to its sale; if it is poor stuff, no kind of a title can help it. So, composers, take warning, from now on, all pieces like "Dainty Dewdrops," "Simpering Sunflowers," "Crawling Caterpillars," and "Whispering Wishy-Washies," are barred from mention on this page.

3. Technic—forty-five minutes; two new pieces (thorough memorizing) each, thirty minutes; new pieces (reading) thirty minutes; review pieces, fifteen minutes.

When to Begin Scales

Some teachers do not begin scales until the latter part of second grade work. 1. Do you think it advisable to teach scales for transposition and key signatures early, or should they be disregarded for a while? 2. Also what instruction book would be good to start a ten year old pupil, who has never had music before?—Mrs. G. O. P., Oklahoma.

1. Major scales like these, in "tetrachords" and in the complete key circle should be learned in the first few weeks of study.



Before the end of the first year, slow major scales should be well started, three octaves up and down, hands separately.

2. John Williams, "First Year at the Piano"; or Isadore Freed, "First Year Essentials"; or Bernice Frost, "At the Piano."

Where Shall I Start?

Could you give me an idea as to the best section of this country where a young teacher could begin and grow with a community?

I have heard that the West offers some possibilities. Do you know anything about this?—R. A. H., Missouri.

Do you realize how much of a wallop any direct answer to your question holds for me? If I say, "Go West, young man," an army of music teachers in that part of the land will arise to slay me. In righteous wrath they will cry aloud, "Off with his head! The teaching profession here is glutted. There is no more room. Out with him!" And this goes for all sections of the country. So, you see, to save my tough old hide, I must answer you obliquely, reaffirming (however tritely) that opportunity, your humble servant, is at your beck and call; eagerly waiting at your doorstep to command, now and anywhere. Sometimes he is a bit coy; but, cleverly approached, he can be apprehended and coaxed into serving even a timid soul.

Of his would be masters, however, he demands certain qualities—competence, sincerity, unselfishness, resourcefulness, imagination, enthusiasm, boundless vitality. If you lack any of these, like as not he will promptly hie himself to another's doorstep.

Several years work supervising the middle western division of the Federal Music Project convinces me that prospects for success in the music teaching profession have never been so bright as now, especially in the more thinly populated or so-called "backward" sections of the country. Federal teachers are doing excellent spade work; and the thorough surveys made by the Project in several states have given us a clearer picture of the music needs of our land than we have ever had before. Startling facts on the pathetic plight of music education in rural districts have been brought to light; everywhere the call of opportunity is sounding.

Listen to a meager few of the items which have been culled from the surveys: In a comparatively small section of Ohio there are two hundred and thirty-seven rural schools with fifteen thousand children who do not have any music instruction whatsoever; in Michigan, where instrumental training is available in only one hundred and twenty-eight communities out of seven hundred and fifty, 13,526 pupils *would like* to study some instrument if facilities were available; that is, if there were teachers. In the enlightened state of Wisconsin five hundred and thirty-two out of six hundred and thirty-four communities have no private teachers at all; and, the most depressing fact of all, two-thirds of our nation's four million rural children are without musical activity of any kind.

Now, look at the brighter side: In the rural districts of Oklahoma alone, hundreds of music clubs and organizations have been started in the last two years, through the activities of the Federal Music Project. Here, as elsewhere, the training and stimulation initiated by many of the teachers are bearing a bumper crop of results; some teachers have been found so indispensable to the community that they have been taken over by towns or school systems, or are now, "on their own," teaching large groups of students privately or in classes. Everywhere there is need for properly equipped musicians who possess the pioneer spirit and who are willing to tackle a lot more than mere piano teaching. They must be able to organize choruses, orchestras and bands, and to teach all sorts of instrumental classes—depending entirely on the trends and talents of the community. Federal music teachers often cover a circuit of half a dozen towns.

After all, how much more interesting such a diversified field is than just plain private instrumental teaching. But it also takes much more resourcefulness and preparation. I wonder how many teachers will hear the call. As in the days of Paul, the apostle, the rural regions are crying out: "Come over into Macedonia and help us. We need and want music. Will you bring it to us?"

Neighbor's Corrections

A pupil asked me if there is any harm if a neighbor corrects her faults: wrong notes, value, or rhythm. I always encourage such corrections. Others argue against it. May I ask your opinion?—C. G., California.

If her neighbor is competent and interested, and her criticism instructive and intelligent, then by all means let her help. But, may I ask, where, oh, where is such a paragon of neighborly virtue to be found?

Defective Rhythm

I have a pupil fifteen years of age who has very good technic and a pleasing touch and enjoys her music greatly, but seems to have absolutely no natural sense of rhythm. When she came to me after three years with another teacher, she could play with apparent facility such things as the Bach *Solfeggietto.* I was pleasingly surprised at her playing. However, on questioning her, I found it was all froth, with no foundation, no real knowledge of the value of notes, of what key she was playing in, no realization that rests must be considered quite as much as the notes. I found that her playing was all by imitation, victrola records having been used to acquaint her with the sound of whatever she was studying.

Can you suggest any way to develop a sense of rhythm? Do you think it is simply a case of years of wrong teaching—or can it be that she will really never feel a rhythm without its being shown her?—M. M. W., Maine.

For helps in developing your pupil's rhythmic sense see this page in the July, 1937 issue.

Fifteen is not too late to improve her rhythm. Is it possible for her to join a tap dancing class? Even ballroom dancing will help her—and in fact any exercises or games which demand coördination from the large, basic muscles of the body. Also, by using the arm "conducting" movements which I have often recommended, her progress will, I am sure, surprise you—provided, of course, that she really *concentrates* on overcoming her defects. Does she listen carefully to rhythmic patterns, is she alert and attentive to all the rhythmic changes which she sees on the page, and which you point out to her? The attention factor is often the root of such a difficulty. You are following the right course in your insistence on improvement in general musicianship, for the possession of this quality makes a more sharply pointed mind quite indispensable.

Yes, Teacher, You Are in Business

A Frank Discussion of the Teacher's Approach to a Clientele

By DR. THOMAS TAPPER

I.

THERE IS A GLAMOUR about music, a hypnotic power within it, which seems to thrust many of its devotees into a realm of existence separate from that of the world round about. Particularly is it a realm apart from distinct commercial activity; from that of people in business who may be skillful in efficient operation, in the systematic handling of its processes, in money earning, and in fortune building.

The spirituality in music is so often set forth as a reason for classifying it apart from business, that it seems not amiss to call the meeting to order to look into the matter. If we can do that in a practical way, everybody concerned may benefit in terms of increasing prosperity. Even the most sentimental will stand for that.

Incidental to the inquiry and as an earnest of the fact that music may be regarded as a business without smudging its purity, let it be recorded here that no finer traders, for cash in advance and as much of it as the traffic will bear, are to be found on this revolving earth than many artists of deserved reputation in music who, knowing the value of what they can do, stand out for the best possible contracts. And they are absolutely right in so doing. Manifestly, the humblest teacher should, in the measure of her ability, learn their technic. It will be an everlasting advantage to her. But she must realize also what these famous people do to keep the contract in operation. There is a technic of that, too, which one must learn to perform without fumbling it. It is this: *These famous people not only give the public value, but they work with persistence to keep themselves and their skill up to their best attainable standard.* They hold to that standard faithfully. They keep it up to pitch just as a violinist keeps his instrument tuned with scientific precision. That is the technic which, in spirit, every teacher must set up and maintain. It is worthy of a just reward and, when intelligently applied, it invariably gets it.

The object of this article is, then, to consider the few fundamentals that follow. And the purpose of this consideration is to discover, if we may, how to handle our service giving power to the public so that we shall stand in the advantageous position of the man who was described by the Psalmist in these words: "And whatsoever he doeth shall prosper."

Here, then, are the approaches to the subject, four in number. Note their simplicity:

1. Any form of music occupation, whether it be teaching, singing, organ playing, radio performance, or what-not, is a business, or it is nothing.

2. This business, to be worth anything to society, must be handled in a manner as accurate, efficient and profitable as any other commercial activity.

3. While there is much in music that calls to and arouses the emotional, one should not be unaware of the fact that there is quite as much or more in it that appeals to the rational.

4. The person who, skilled in music to a degree that makes his service valuable to society and who does not get a living out of what he knows, is for some reason failing to make the most of his merchandise. His reason for failing may be legitimate. What we want to discuss, however, is whether his technic for making the most of what he has and can do is equal to the demands of necessity.

First, note this: If Robinson Crusoe had waited, on the sand where the wreck cast him up, for a sympathetic native to bring him a banana and a pomegranate for breakfast, his whitening bones would have been the only heritage he could have left. But he hustled around. On an island he had never seen before, he got busy and made a good living out of its resources for twenty-eight years. And he did it all by himself, by the simple process of *capitalizing what he found about him.* This, too, is a valuable technic only too little understood and practiced—the wonderful capacity to see, appraise, and use what is at hand.

Why, then, should a capable musician be idle in a populous community and do less? This is certainly worth looking into. Perhaps the technic of business may be made to serve the technic of music and both be made to serve the social life of which they are a part.

To begin with, we must remember that, though business handles tangible things, it is, after all, primarily concerned with the intangibles. Just note in advertising, printed or spoken, as well as in the announced policy of business procedure, the constant reiteration of these words:

1. Values.
2. Modernity (the newest).
3. Money back if you say so.
4. Exceptional service.
5. Courtesy.
6. Customer-Satisfaction.
7. Always a Pleasure to Serve You.
8. Come in Again.

Of course there is another type of business—the inefficient and disorderly. Here out of date stock is offered by way of poor service. There are always two kinds of everything—one finds his ideal in the class to which he leans most strongly. And, of course, he takes the consequences.

Will the reader be patient if we turn for a very brief moment to the automobile business? The digression will be worth our while. What interests the gentry of this commercial activity most? To-day's business, of course. But, alongside of that, note the enthusiasm its devotees have for next year's model. Now in the matter of next year's model, have you ever thought of this, that while we all delight to drive a car fitted out with the latest innovations, *we,* lord of it all, sitting proudly at the wheel, rarely, if ever, think of setting up a new model of ourselves? We go about equipped with the same old mental gadgets that we possessed on our twenty-first birthday, or prior thereto. They rub hard, one against another. They creak and squeak. But what care we? The car is a new model, if we are not.

So far, then:

1. Business, at its best, deals primarily in qualities invisible and intangible, but, nevertheless, real, satisfying and in demand.

2. Its great asset lies in giving better and better service.

3. Its merchandise is an ever-improving, useful, human adjunct of some kind.

4. It states plainly to the public the service it can render. It plays fair, guarantees satisfaction, and seeks persistently, or, "day by day, in every way," to pack more and more value into what it sells.



DR. THOMAS TAPPER

Despite what agitators, malcontents, a trouble specialists shout from the soap bo this is precisely what modern business trying to do. The music publishing house the department stores, the wideawake me chants in general, all are justly to b classed as creators and purveyors of valu

Reader, it should be our ambition teachers and artists to stand in this cla

II.

Let us consider a concrete case. Then w shall be permitted to see the technic which we speak in action.

A young man, a musician of good attai ment, left high and dry by a business cat trophe, determined to start over again in town some two hundred miles away. In this town he was a total stranger. Havin found a dwelling place for his family, moved them and enough furniture, inclu ing the piano, to set up a new home ba Then he considered his assets and liabi ties. On the asset side he placed the lo and companionship of his wife and chi dren; plus cash amounting to a few hu dred dollars; plus health and a type courage that never admitted defeat. As li bility he set down the cost of providi daily for himself and his family, plus e penses incidental to getting started profe sionally in a new community; and plus, course, the ever to be relied upon "u expected."

The situation was difficult; but, fort nately, it appealed to his sense of adventu And so he began, as Robinson Crusoe d to capitalize what lay at hand. First sought the president of a local bank, to r quest the privilege of depositing his mone But, more particularly, what he want from that gentleman was information. A between what the banker told him and wh he learned in conversation with the he of the local Chamber of Commerce, he co cluded that he should get to work with t following facts; and *reader, do you kn these facts about your town?*

1. The total of population within twenty-five miles of the center of town.

2. A list of local industries.

3. What local papers, daily and weekly?

4. The number of families in the population.

5. The number of children of scho age.

6. What business clubs (Chamber of Commerce, Rotary, Kiwanis)?

7. What music clubs and organizations (bands, orchestras, glee clubs study clubs, and the like)?

8. How many music teachers? How much friendly coöperation among them?

9. What forms of local entertainment are provided by local talent?

10. What types and quality of church music?

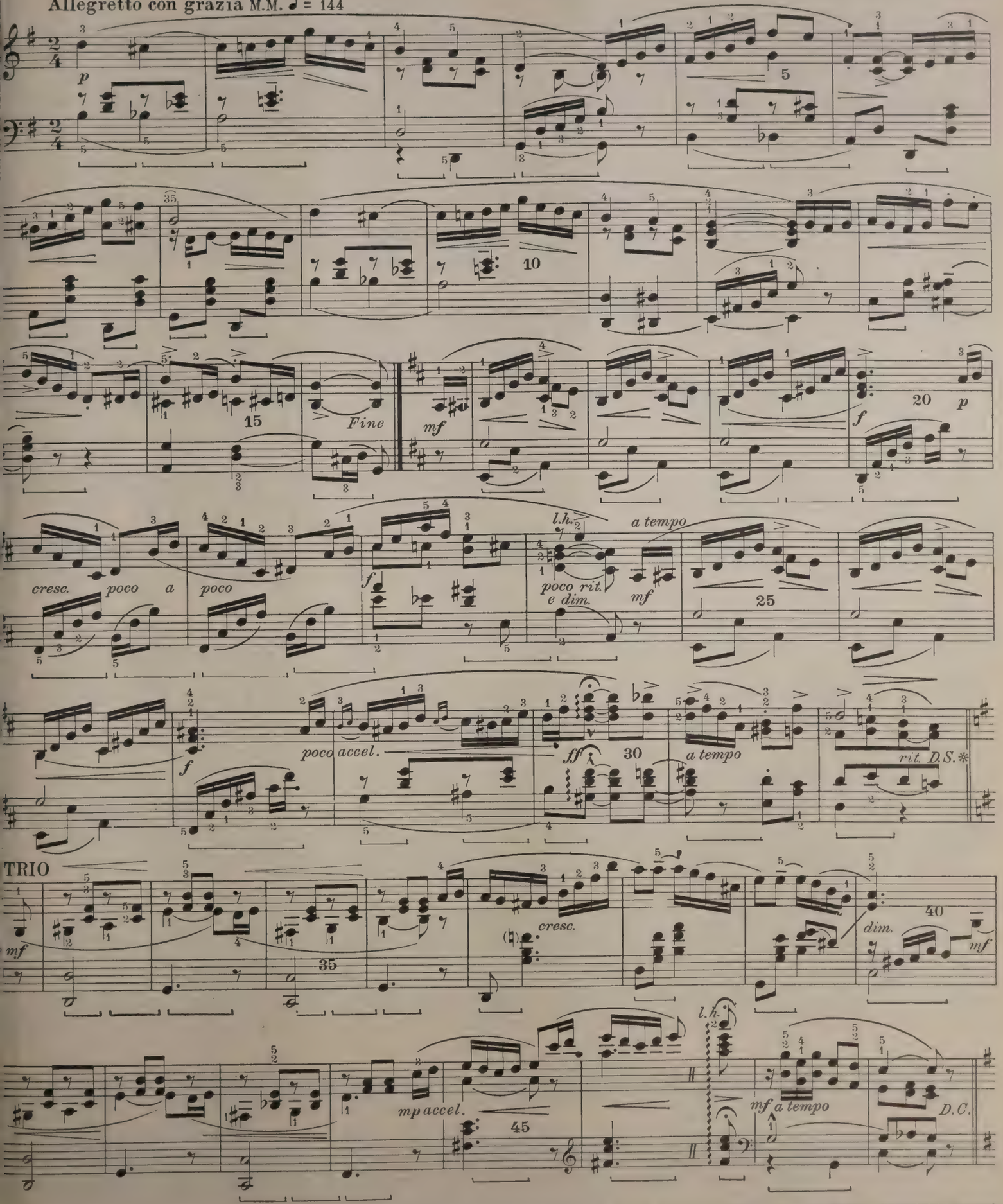
With these ten factors before him hero set about to make a blue print logical operations. For he saw that by means of one or more of these ten fa tors could he identify himself with t community and be of service to it. So worked out an efficiency program bas item by item, on the suggestion of banker and the Chamber of Commerce cial. He had, then, in hand the follow schedule of operations:

(*Continued on Page* 546)

VIVIENNE

4.

STANFORD KING



ight 1938 by Theodore Presser Co.

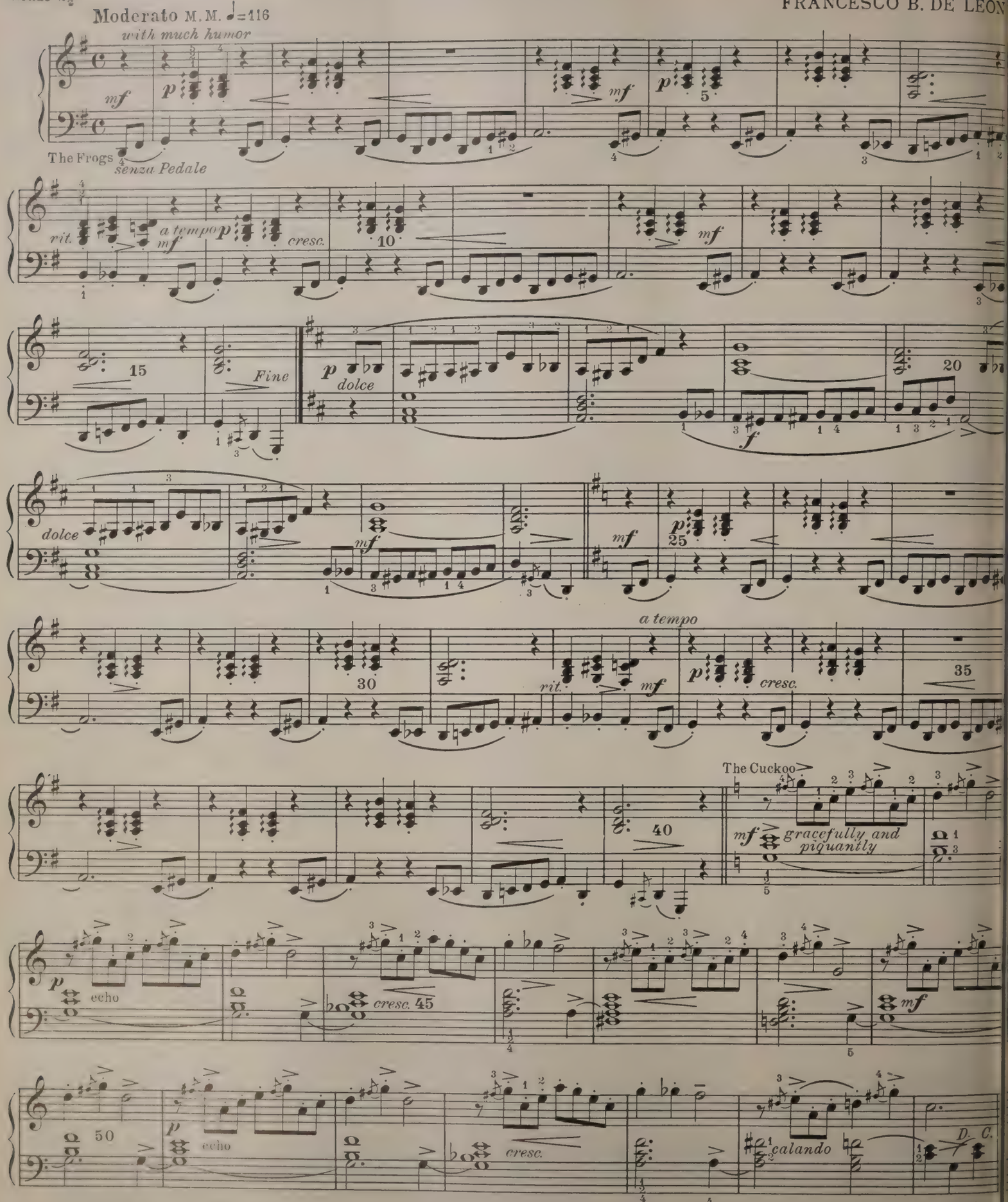
✻ From here go back to the beginning and play to *Fine;* then play *Trio*

British Copyright secured

THE FROGS' CONCERT

Grade 2½

FRANCESCO B. DE LEON



Copyright 1938 by Theodore Presser Co.

British Copyright secu

THE FOUNTAIN

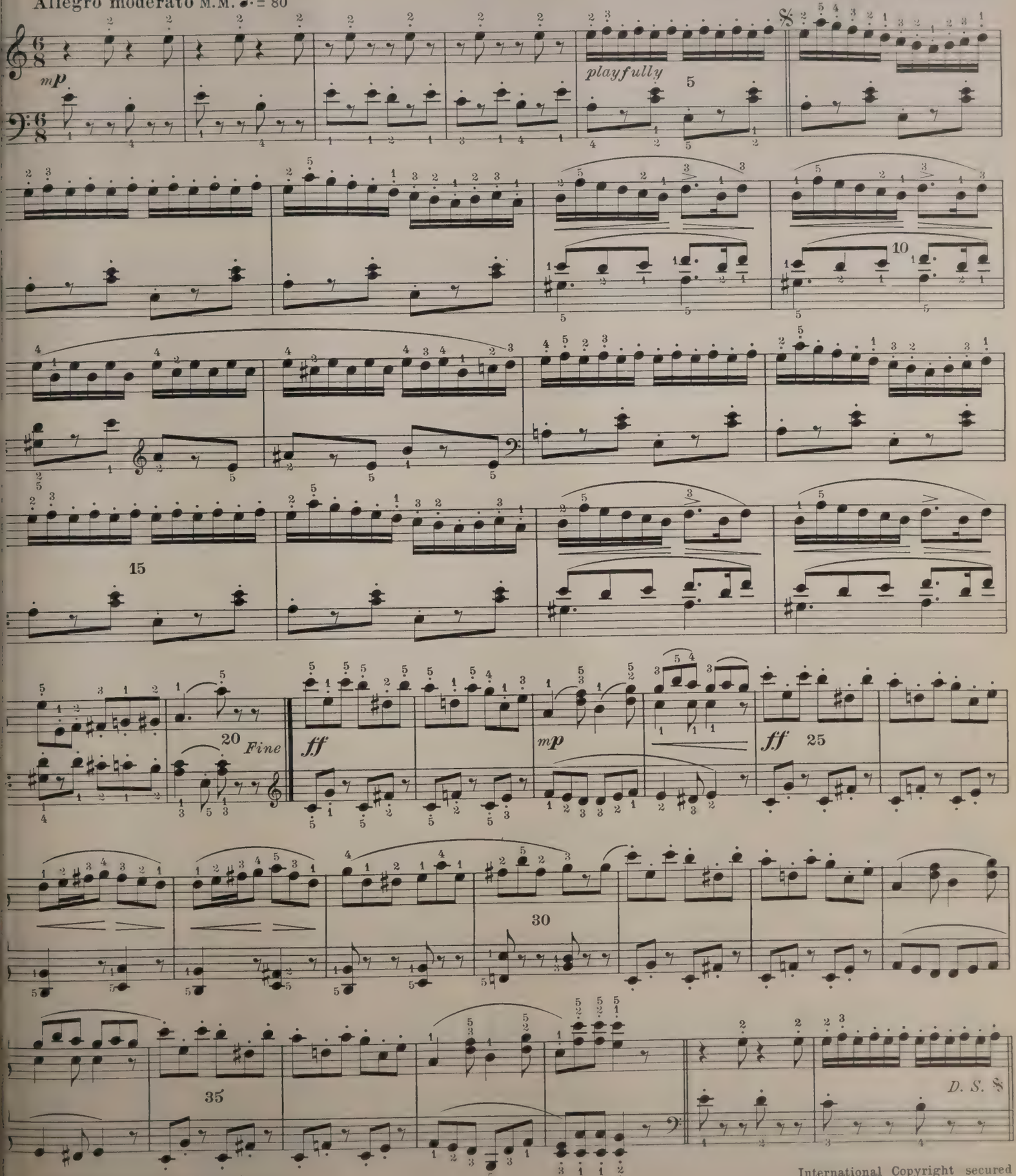
STUDY

List to the song of the fountain!
High, its shining drops it flings,
Ripples, dimples, bends, and sways.
Catches rainbows in its sprays,
Flashes sunward as it sings.
List to the song of the fountain!

Nelle Richmond Eberhart

CHARLES WAKEFIELD CADMAN, Op. 35, No. 4

Allegro moderato M.M. ♩. = 80



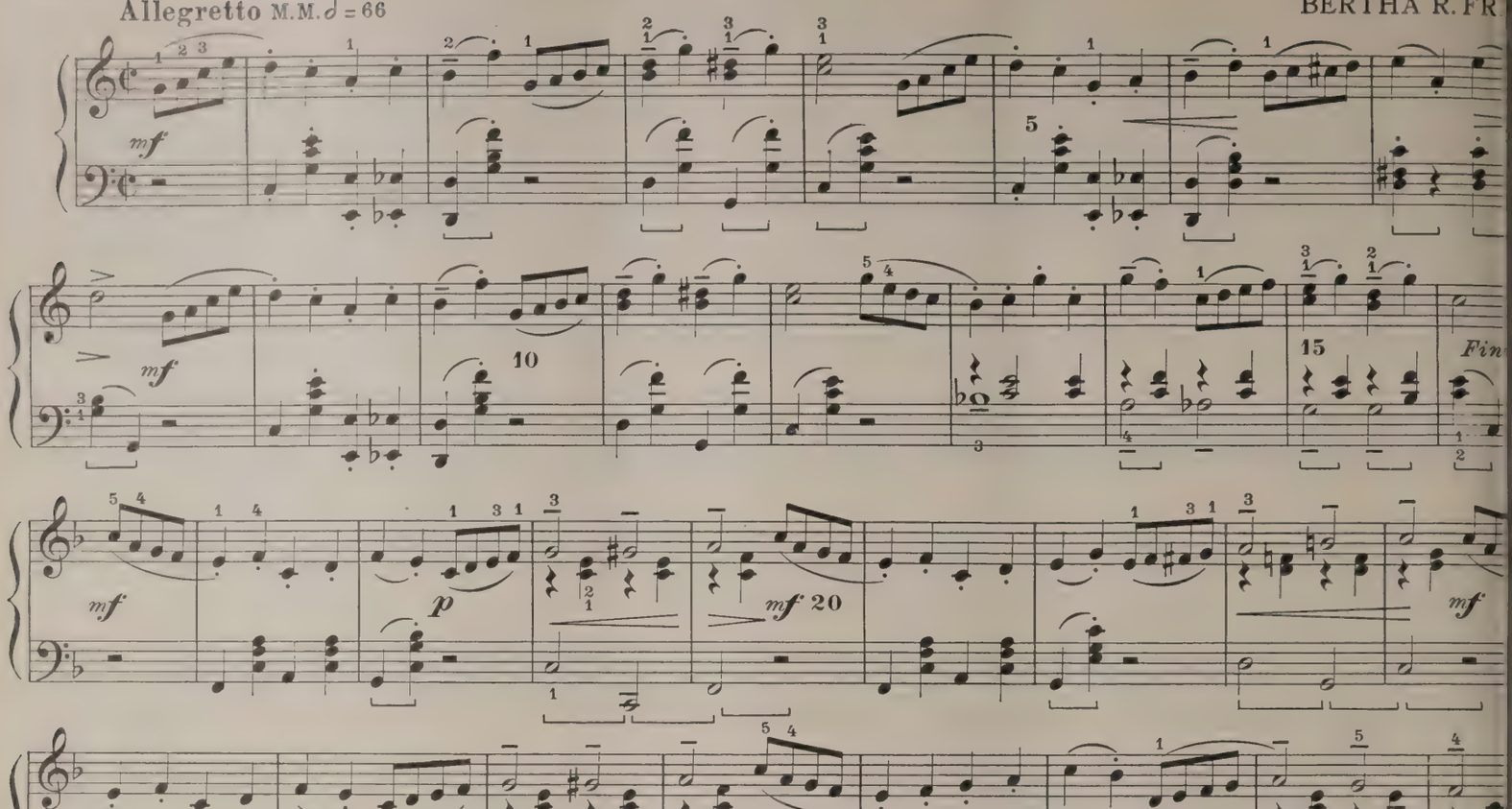
yright MCMVIII by Oliver Ditson Company
International Copyright secured

DANCING IN THE GARDEN

Grade 3.

Allegretto M.M. ♩ = 66

BERTHA R. FR



Copyright 1938 by Theodore Presser Co.

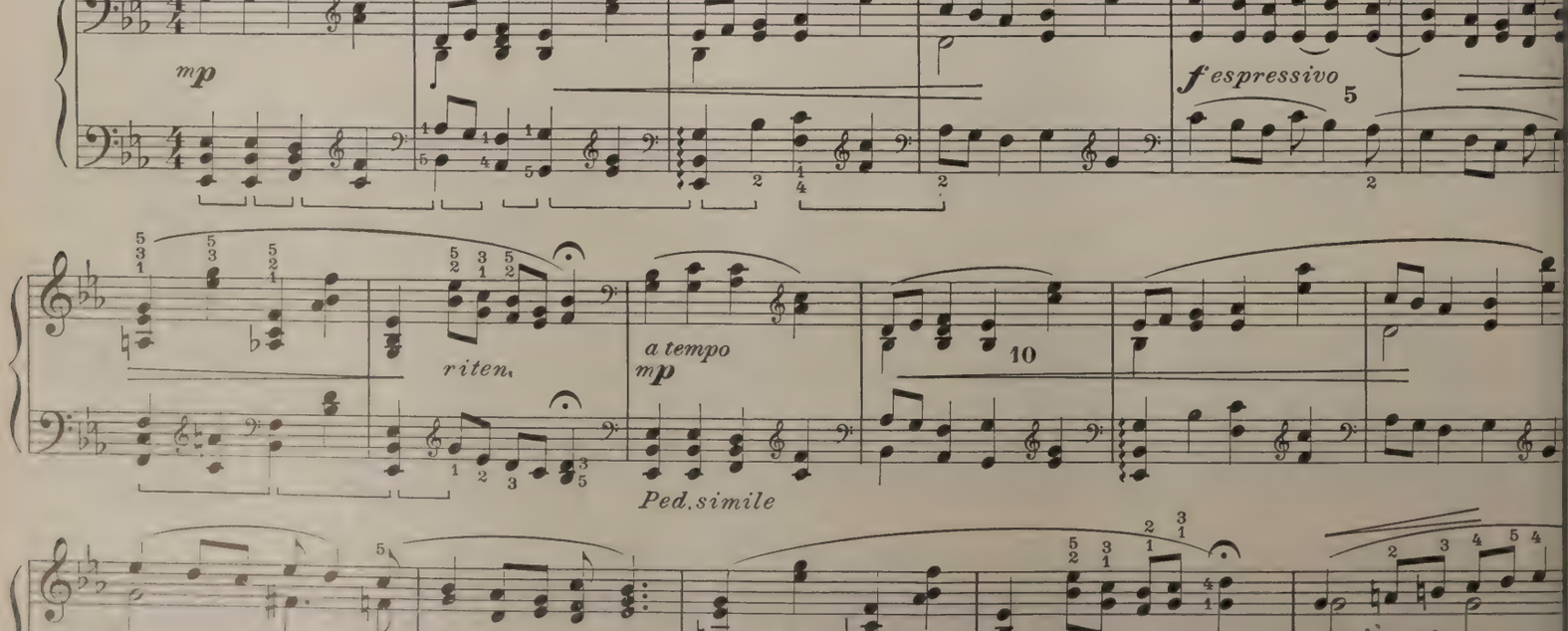
British Copyright sec

THE CATHEDRAL AT TWILIGHT

Grade 3½.

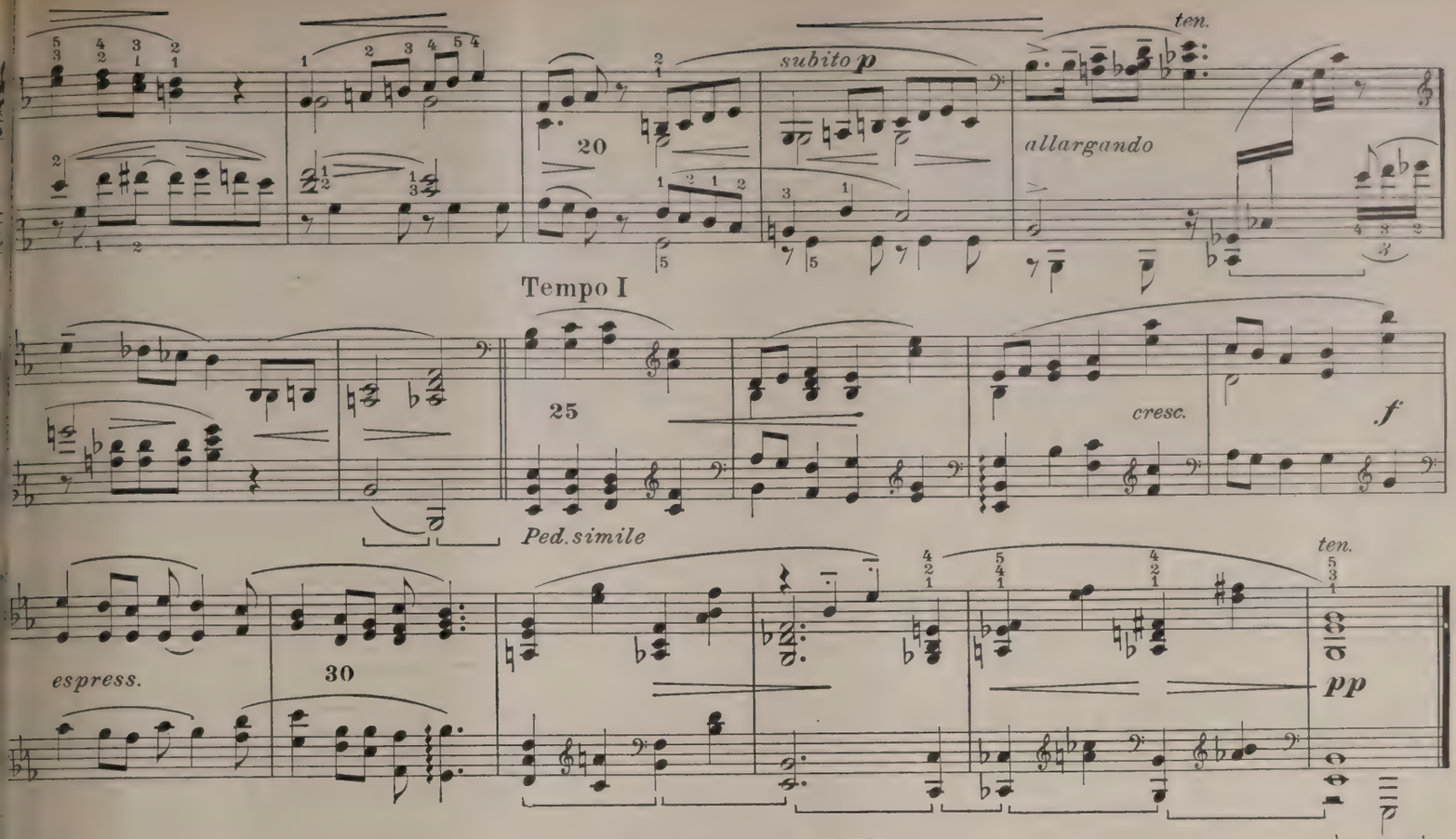
Andante sostenuto M.M. ♩ = 72

BERNARD WAGNE



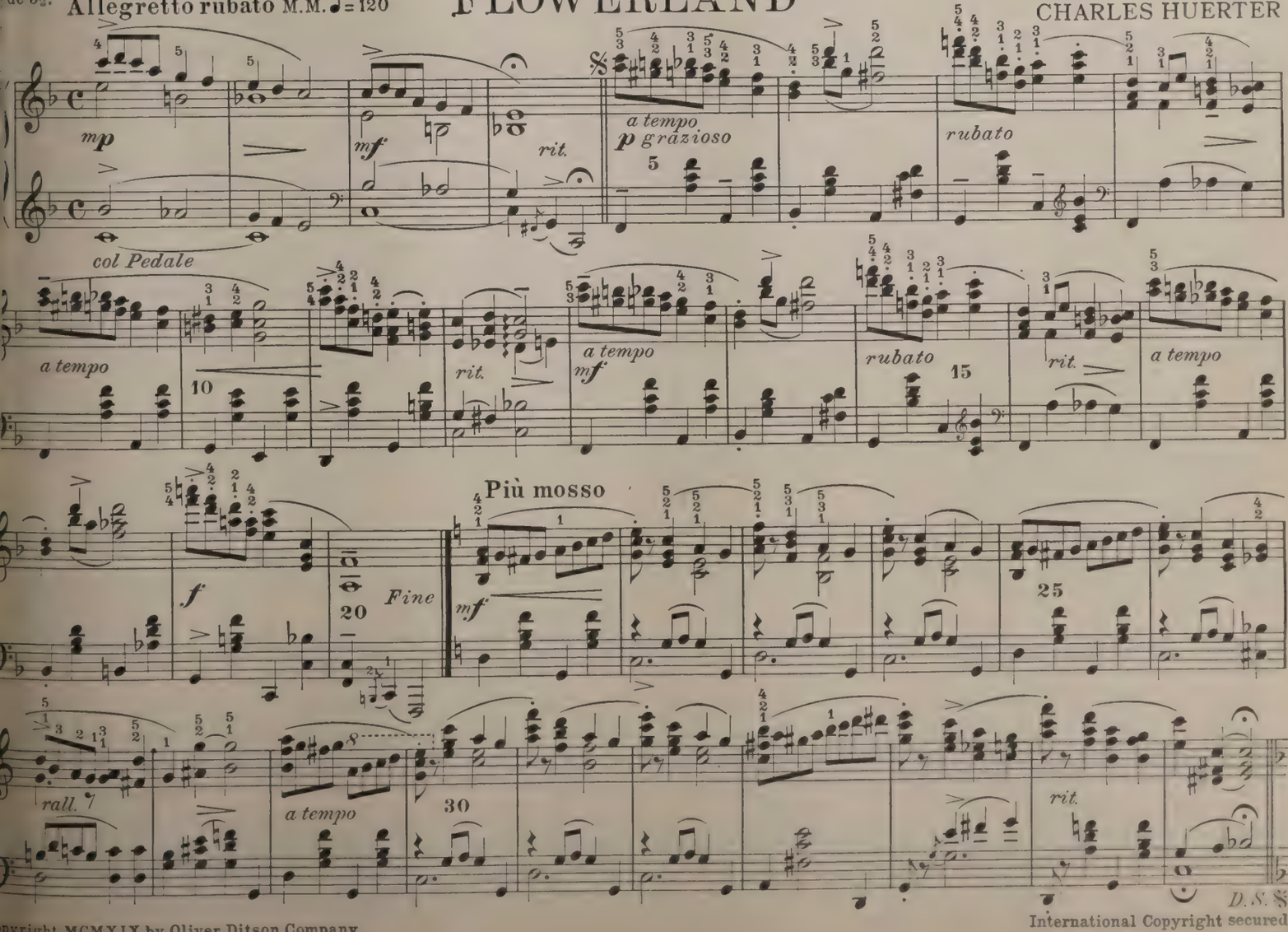
Copyright MCMXXXIII by Oliver Ditson Company, Inc.

International Copyright sec



FLOWERLAND

CHARLES HUERTER



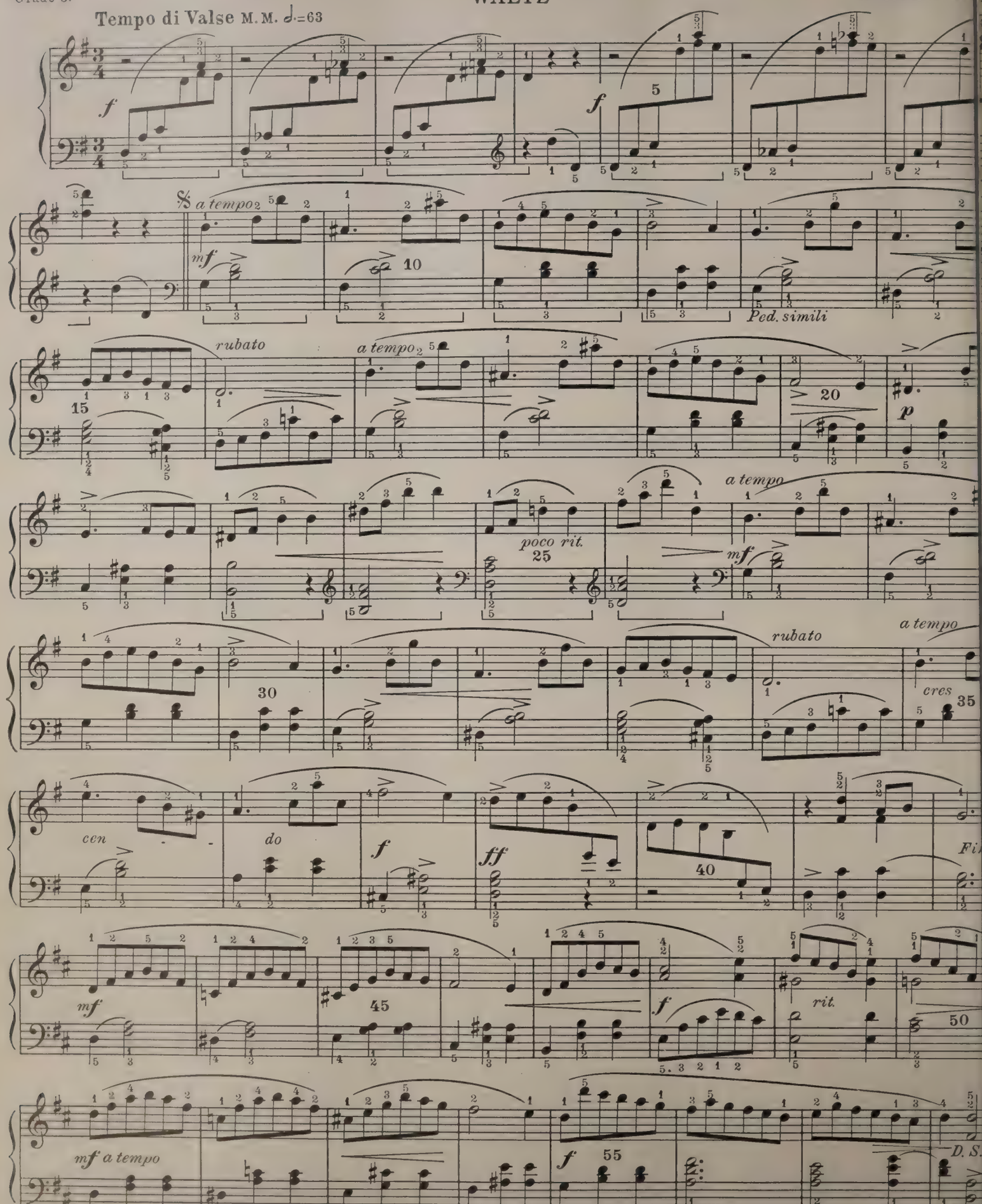
Copyright MCMXIX by Oliver Ditson Company
International Copyright secured

A CANOE FOR TWO

WALTZ

Grade 3.

GEORGE F. H

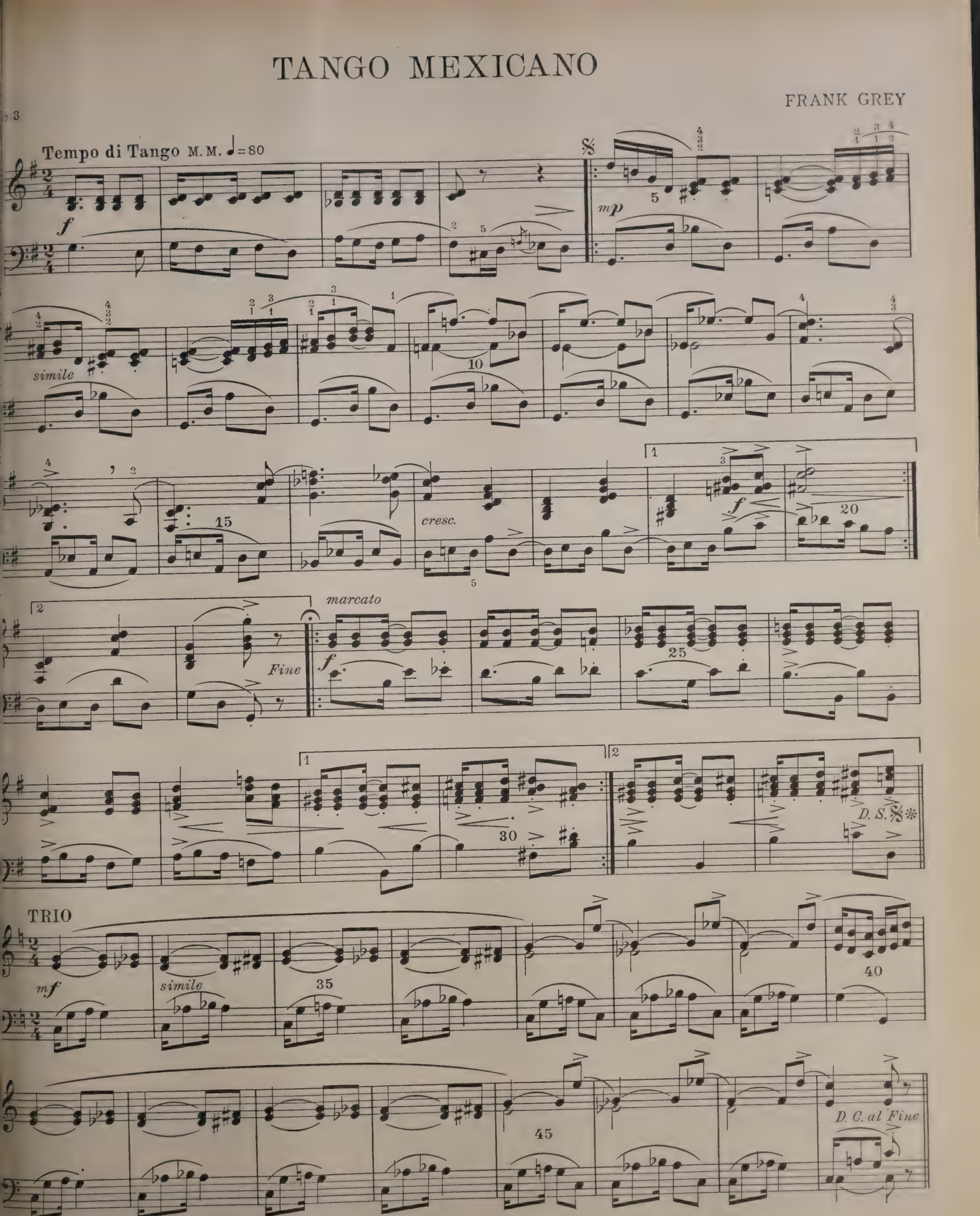


Copyright MCMXXVIII by Oliver Ditson Company

International Copyright

TANGO MEXICANO

FRANK GREY



From here go back to sign and play to *Fine;* thenplay *Trio.*

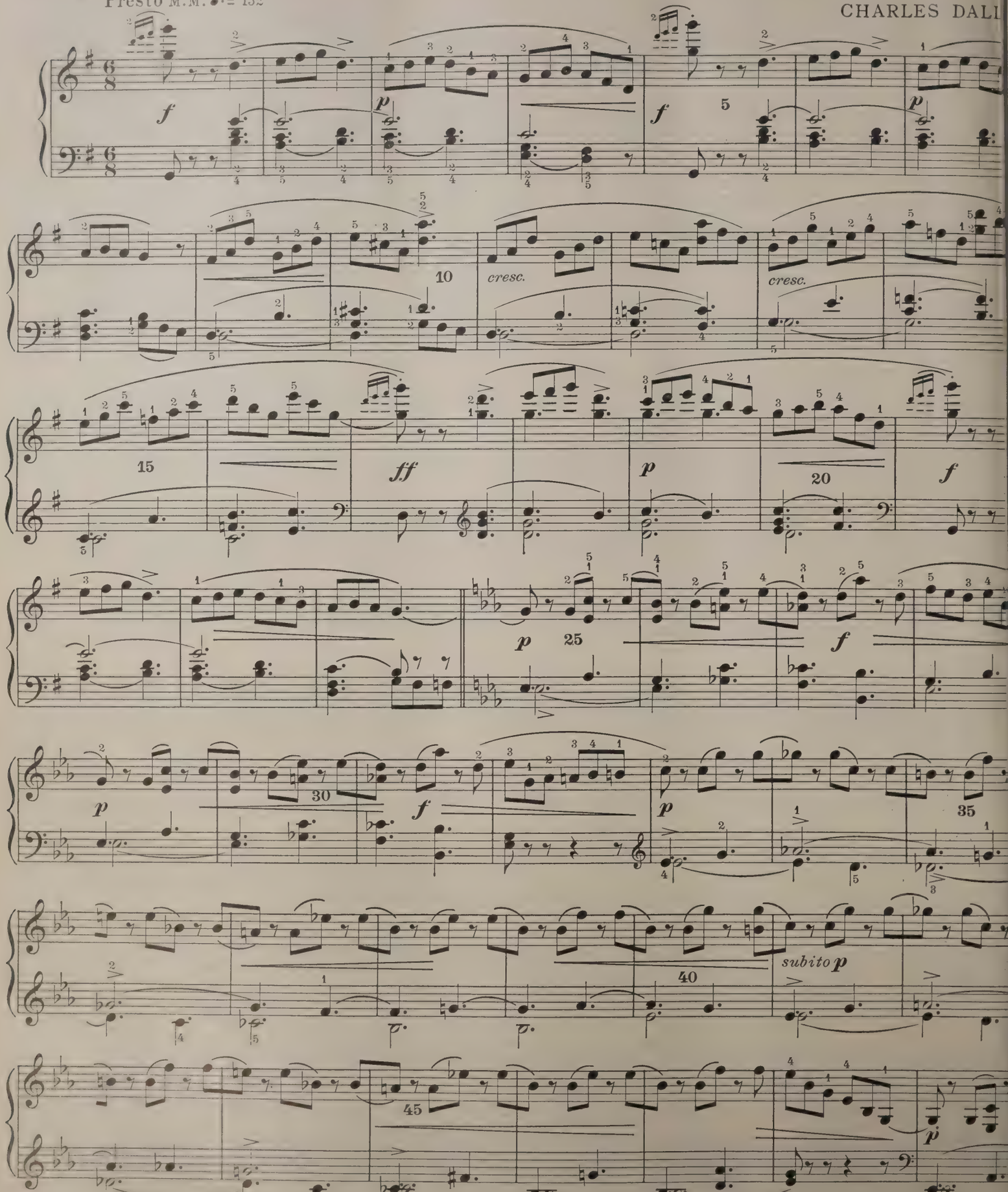
opyright MCMXXXVII by Oliver Ditson Company
International Copyright secured

SALTARELLO

What is the difference between a saltarello and a tarantella? It is largely a matter of name, except that the word "saltarello" is developed f dance in which leaping in the air is a notable part. Charles Dallier is a *nom de plume* of the brilliant Russian pianist and teacher, Constanti Sternberg, long resident in America. Grade 4.

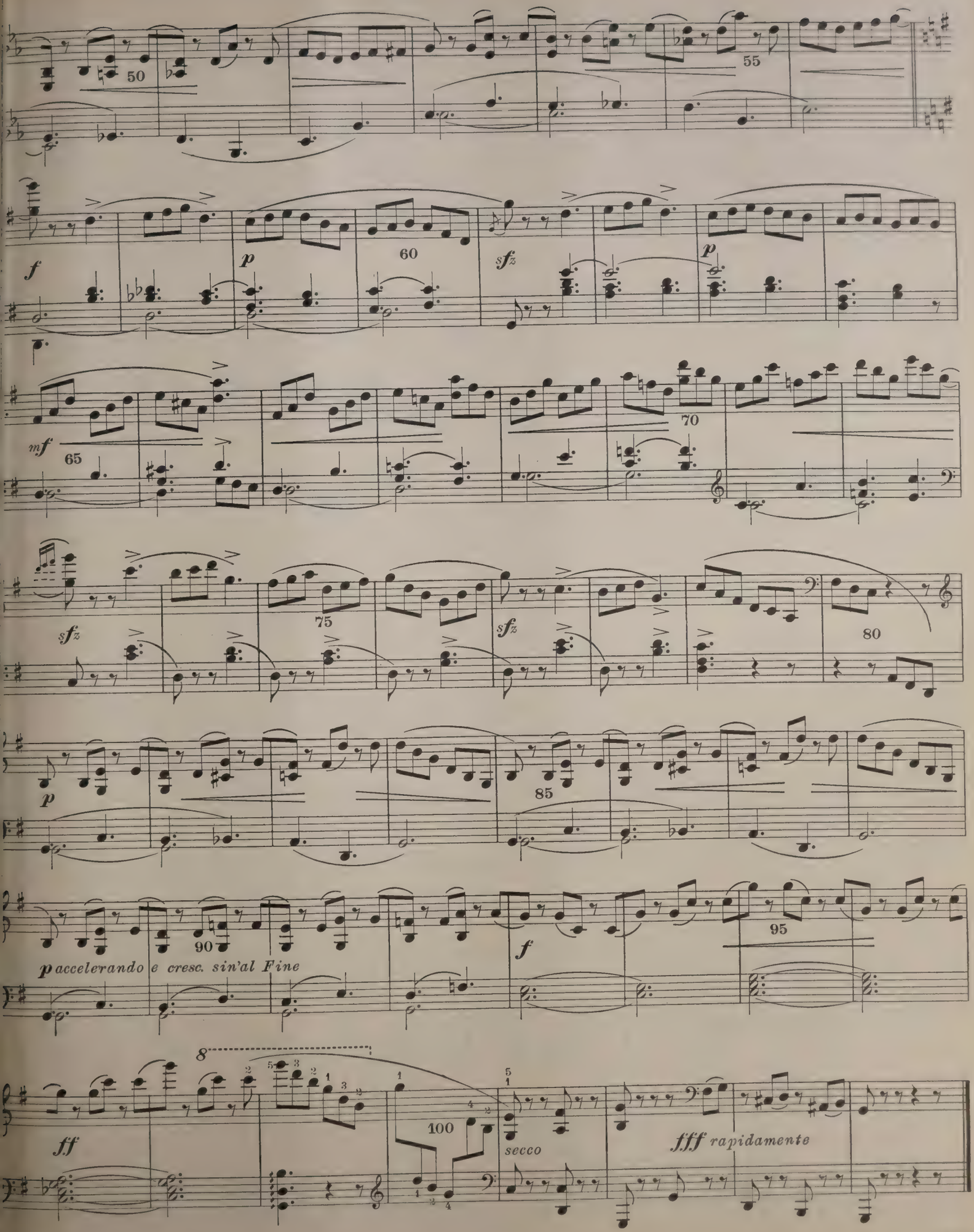
Presto M.M. ♩. = 152

CHARLES DALL



Copyright MCMXXV by Oliver Ditson Company

International Copyright se


50
55
f
p
60
sfz
p
mf
65
70
sfz
75
sfz
80
p
85
90
p accelerando e cresc. sin'al Fine
f
95
8
ff
100
secco
fff rapidamente

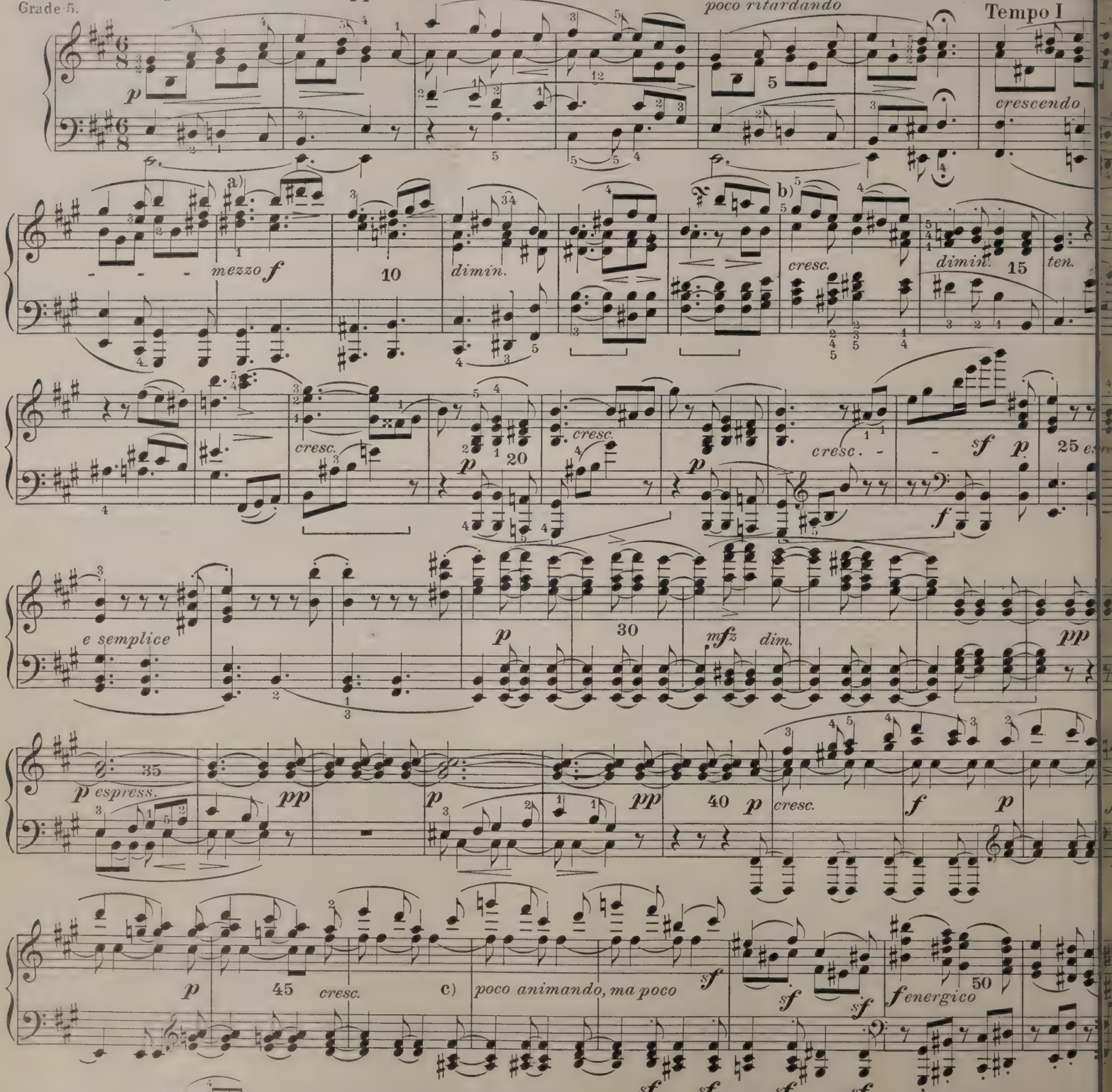
EXCERPT from SONATA, OP. 101

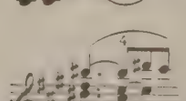
The magnificent genius of Beethoven, like that of other composers, progressed in periods. Critics assign to Beethoven three stages of devel
The "Sonata, Opus 101," for Hammerklavier (that is, "the piano"), was one of the first in the great third period, which included the "Missa Solenn
the "Ninth Symphony." The work was first performed in Vienna, February 18, 1816, and is therefore one hundred and twenty-two years old. It h
a great favorite with concert audiences for years.

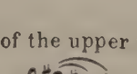
Allegretto ma non troppo M.M. ♩.= 69 – 76

L. VAN BEETH

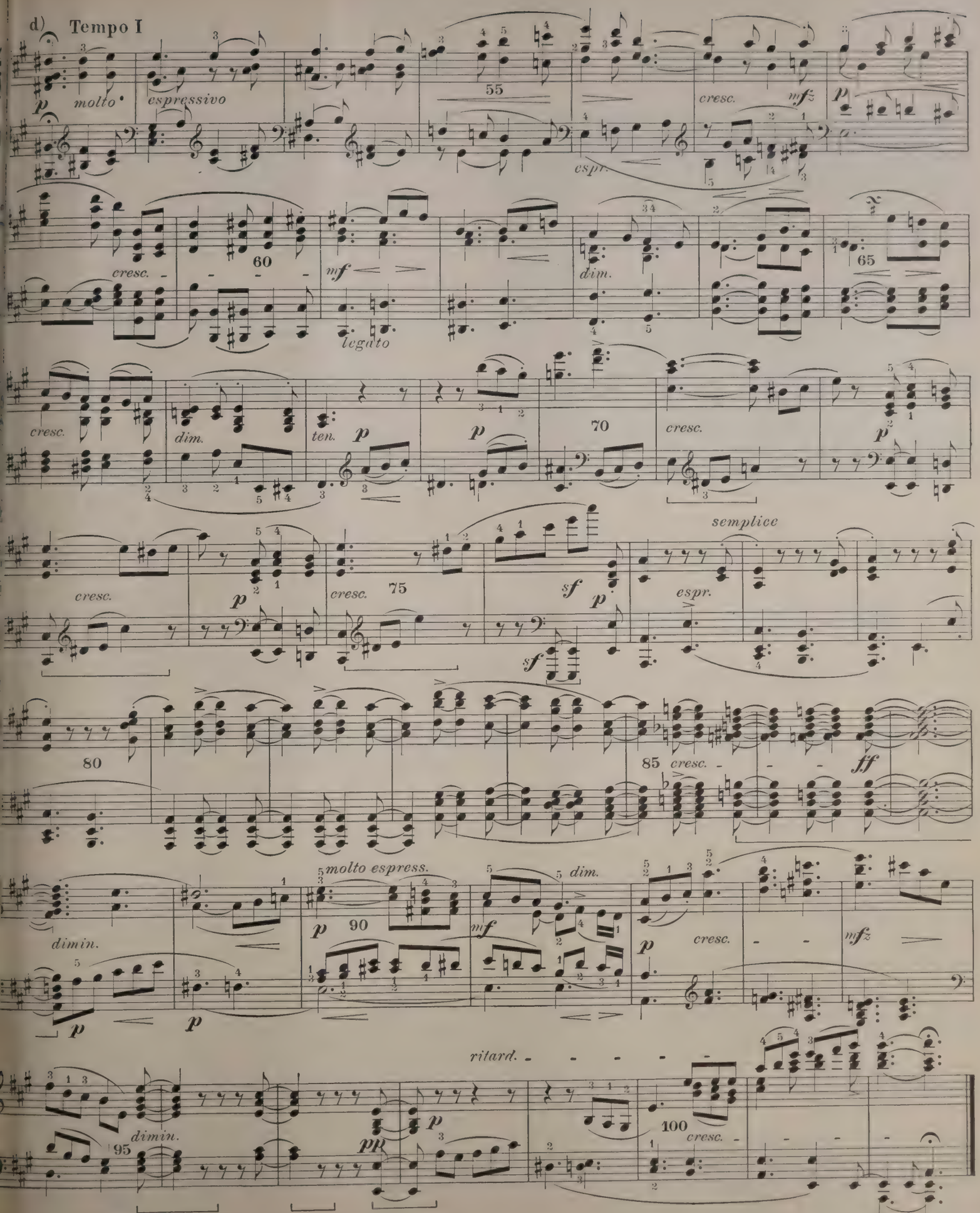
Grade 5.



a) Play thus:  on account of the legato of the upper voice, only one of the accompanying parts need be held and the 5th is the
suitable.

b) The double slur may be misunderstood, so we explain  Play G♯ and F♯ in usual legato and F♯ and E less connectedly. Another w
representing this effect is  but the former way is quite as intelligible being taken from orchestral markings and is therefore well
to violinists.

c) The tempo may be slightly increased here, as suggested by the contracting of the theme, especially if the player has dreamily retard
previous passage.



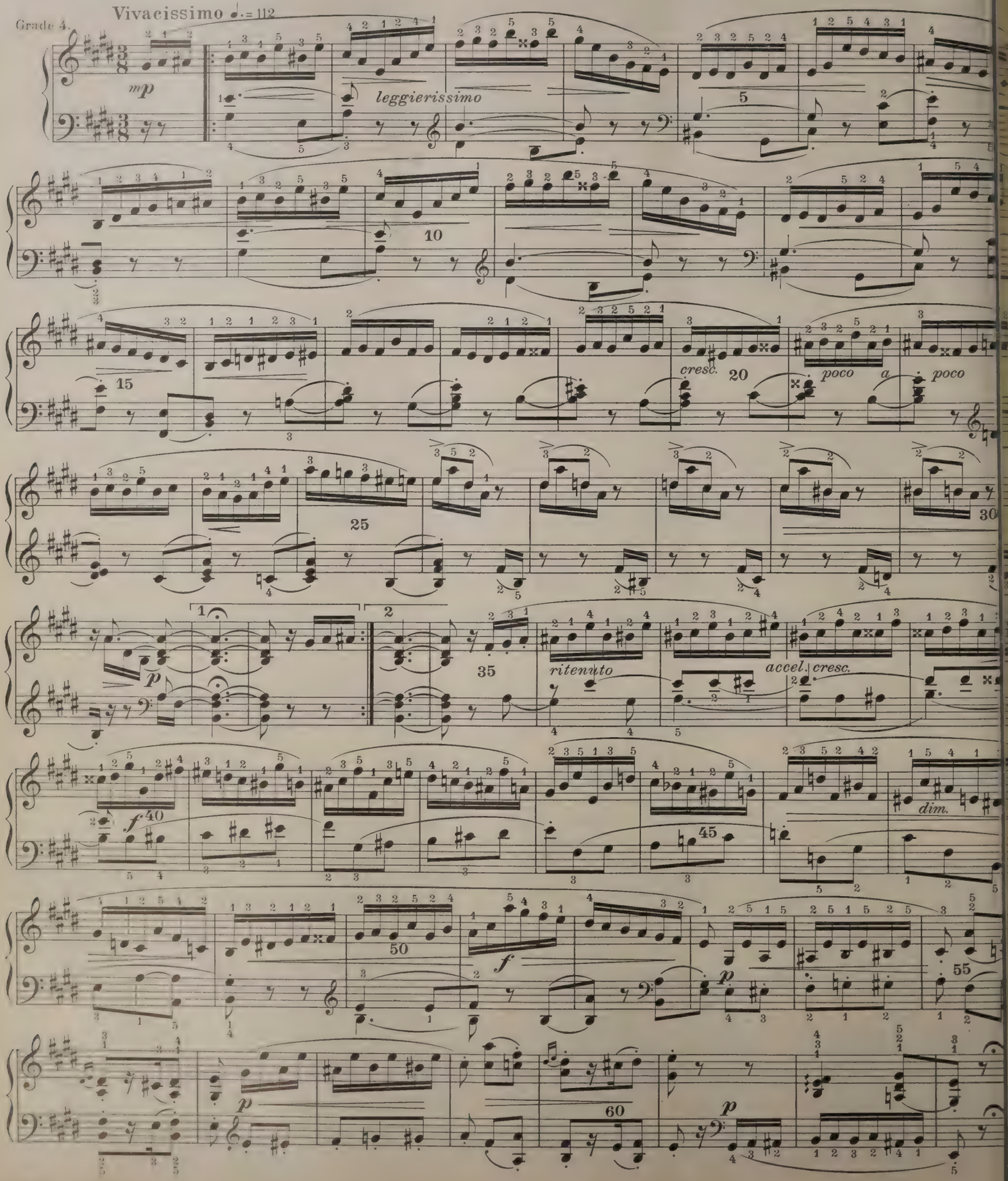
This pause may be held the length of a measure and a half or two measures. The rule governing the rhythmic movement and pulsation of the measures the same piece must be rigidly adhered to. After the pause there should be no doubt in the mind of the listener as to which is the question and answer

SCHERZINO

POETIC STUDY

E. HABERBIER, Op. 53,

Ernst Haberbier, whose charming and graceful lyric works for the piano have been widely used, was born in Königsberg, East Prussia, Oct 1813. A large part of his life was spent in St. Petersburg (Leningrad), Russia, where he became Court Pianist in 1847. His European tours we sationally successful. His most notable innovation, however, was the style of dividing melodic passages between two hands, a technical widely employed in this day. He finally settled in Bergen, Norway, as a piano teacher, where he died March 12, 1869.



EW YORK TOUR ATTRACTS MUSIC LOVERS

Visitors Coming From Every Part of The Country

O MOST PEOPLE a summer vacation means a trip somewhere. Some people go to the ocean, some to the mountains, some on cruises. But the fact hat most people, sooner or later, spend at least one vacation in New York makes that metropolis the greatest summer resort in the world. Transient ors pour into New York at the rate of 432,000 a day and find no dearth of gs to do. Every night $11,000,000 is spent on entertainment in New York h gives you some idea of what is in store for the guests of the city.

ew York is one of the greatest centers of the world and during the summer up to what its visitors expect of it. Popular operas, concerts and ballets are red at the Jones Beach and Randall's Island Stadia. The Federal Symphony hestra presents four concerts a week featuring distinguished conductors and ists. The theatres of Broadway have an active summer season. The Radio Music Hall's 6,000 seats are continually filled. Vast crowds attend the ning band concerts in Central Park.

n addition to these musical events the 1938 summer season will include the rnational Music Festival, details of which were announced in the pages of DE last month. A complete program of the tour which is shown below ludes, as you will see, all of the worthwhile musical events in New York as l as visits to many points of interest in the city.

rom every part of the United States, Canada and even as far as Cuba people making arrangements for the trip to New York in August. The program nounced last month brought a veritable flood of letters from ETUDE readers. So many people are coming that it has been possible to reduce the rates slightly d the revised prices are shown on this page. For those who have not yet ranged to come there is still time to fill out the coupon below. Even at this e date arrangements can be made for last minute arrivals.



Radio City Music Hall Glee Club

PROGRAM

Seven Days and Six Nights in New York

August 1938		
nday 21st	Aft	International Music Festival—Ukrainian Day.
	Eve	Symphony Orchestra concert and soloist. Welcome by Dr. James Francis Cooke, Editor of THE ETUDE, who will also comment on the program.
onday 22nd	Morn	Motor coach tour of upper Manhattan, via Fifth Avenue, to Rockefeller Center, Cathedrals of St. Patrick and St. John the Divine, Central Park, Columbia University, Metropolitan Museum of Art, George Washington Bridge; via Riverside Drive to tomb of General U. S. Grant and Times Square.
	Aft	International Music Festival—Pan-American Day.
	Eve	Guided tour behind the scenes at N.B.C. studios.
uesday 23rd	Morn	Open for shopping.
	Aft	Motor coach tour of Long Island, including visits to the site of 1939 World's Fair, where many buildings are nearing completion, and to Jones Beach for ocean bathing. Suits and dressing rooms are not included.
	Eve	Musical show on a marine stage, near the bay shore.
Wednesday 24th	Morn	Guided tour of Rockefeller Center—Radio City, including a visit to Observation Roof on top of R.C.A. Building.
	Aft	Matinee theatre performance—drama.
	Eve	International Music Festival—Jugoslavian Day.
Thursday 25th	Morn	Open for shopping.
	Aft	Stage show and motion picture at Radio City Music Hall.
	Eve	Musical show with ballet—Randall's Island Stadium.
Friday 26th	Morn	International Music Festival—Czechoslovakian Day.
	Aft	Motor coach tour of lower Manhattan, including Washington Square, the Bowery, Chinatown, City Hall, lower Broadway, visit to the Aquarium, the East Side foreign quarters and the Empire State Building.
	Eve	Symphony orchestra and grand opera chorus with soloists.
Saturday 27th	Morn	Exhibition of ancient musical instruments, with lecture by Dr. Curt Sachs of New York University, Department of Music.
	Noon	Lunch at the Rainbow Room, on the 65th floor of the R.C.A. Building.
	Aft	Exhibition of ancient music manuscripts.
	Eve	Symphonic band concert, conducted by Giuseppe Creatore.

Program subject to change without notice.
Meals included only where specified.
Money will be refunded only on presentation of tickets for performances not given.

FINAL REVISED COST OF TOUR

(excluding meals)

	"A"	"B"	"C"
ALBANY, N. Y.	$40.20	$41.70	$43.20
ATLANTA, Ga.	69.10	70.50	72.10
BALTIMORE, Md.	41.90	43.40	44.90
BIRMINGHAM, Ala.	74.10	75.60	77.10
BOSTON, Mass.	43.70	45.20	46.70
BUFFALO, N. Y.	52.00	53.50	55.00
CHICAGO, Ill.	70.90	72.40	73.90
CHATTANOOGA, Tenn.	68.30	69.80	71.30
CINCINNATI, Ohio	64.60	66.10	67.60
CLARKSBURG, W. Va.	54.40	55.90	57.40
CLEVELAND, Ohio	57.40	58.90	60.40
DETROIT, Mich.	63.90	65.40	66.90
NEW HAVEN, Conn.	37.40	38.90	40.40
PITTSFIELD, Mass.	40.30	41.80	43.30
RICHMOND, Va.	50.00	51.50	53.00
SPRINGFIELD, Mass.	39.90	41.40	42.90
ST. LOUIS, Mo.	76.80	78.30	79.80

Fares shown above under "A" cover accommodations at the Hotel Bristol in New York and are for two persons in one room, double bed, and with bath. Room with twin beds $1.50 extra per person. When one person occupies a room exclusively there is a $3.00 additional charge.

Fares shown above under "B" cover accommodations at the Hotel Lexington in New York, and are for two persons in one room, double bed, and with bath. Room with twin beds $3.00 extra per person. When one person occupies a room exclusively, there is a $7.50 additional charge.

Fares shown above under "C" cover accommodations at the Hotel St. Moritz in New York, and are for two persons in one room, double bed, and with bath. When one person occupies a room exclusively, there is a $12.00 additional charge.

The following features are included in the rates as shown above: Round-trip railroad coach transportation, six nights' hotel accommodations and all entertainment in New York.

THOMAS COOK & SON
587 FIFTH AVE., NEW YORK

Dear Sir:

I would like to go on the New York Musical Vacation Tour in August and will be pleased to receive descriptive literature of same, without obligation on my part. Also please advise me the cost of the tour from the address below.

My party might include ..... persons

Name.....
Address.....
City..... State.....
I am interested in grade ..... hotel accommodations

At Last!

A MUSICAL ENCYCLOPEDIA IN ONE VOLUME

which provides complete, up-to-date information on each and every branch of musical theory, instruments and instrumentalists, orchestras and conductors, singers, sacred music, opera, opera singers and musical terms . . . in fact, on each of the thousands of topics in which anyone connected with music could be interested.

MAC
Ency
Music
IN

The MACMILLAN ENCYCLOPEDIA OF MUSIC AND MUSICIANS

has been designed to supply knowledge on all matters, directly or indirectly connected with the art, that have interest for the professional musician, teacher, student, writer, concert-goer, radio listener and record user; the editor and compiler of the work is well-known to every reader of this magazine through his many musical collections and works on music, of which the sales aggregate millions of copies. Information on every conceivable subject is supplied in concise form; the exclusion of unimportant detail has made it possible to include articles on three times as many subjects as are ordinarily treated.

Some Idea of the Tremendous Scope of This Work Can Be Gained by Presenting the Actual Figures on its 51,000 References:

14100 EUROPEAN COMPOSERS
1220 AMERICAN COMPOSERS
1240 BRITISH COMPOSERS
1300 'CELLISTS AND HARPISTS
3800 CONDUCTORS
3350 ORGANISTS
3210 PIANISTS
2835 SINGERS
2855 TEACHERS
2725 VIOLINISTS
720 WIND INSTRUMENT PLAYERS
3900 THEORETICAL WRITERS
4025 MUSICAL EXPRESSIONS

810 ARTICLES ON MUSIC
213 BOOKS AND PERIODICALS
225 CHAMBER MUSIC ENSEMBLES
115 ORCHESTRAS AND BANDS
375 CONSERVATORIES, COLLEGES, ACADEMIES, SOCIETIES, GUILDS AND FESTIVALS
420 PUBLISHERS & PRINTERS
260 CITIES, BUILDINGS
250 CRITICAL NOTES
2680 INSTRUMENTS & MAKERS
325 GRAND OPERA PLOTS

There are more than 2,000,000 words in its 2000 pages, and hundreds of lengthy articles of special interest, including a complete outline-history of music; a concise history of both ancient and modern Jewish music; a bibliography of books on music; historical surveys of the piano, violin, organ; a history of the art of dancing; an essay on Balinese music; outlines of Greek and Gregorian music; a small number of the various subjects adequately treated are listed on both sides of this announcement.

A PARTIAL LIST OF SUBJECTS TREATED

American Composers
American Indian Music
Arabian Music
Articles on Music
Balinese Music
Ballet Troupes
Biographies
Books on Music
Buildings
Chamber Music
Choral Music
Concert Halls
Critical Notes on Music
East Indian Music
Electric Recording
English Composers
Engravers
French Composers
German Composers
Glee Clubs
Grand Opera Plots
Harpists
Harpsichordists
Historians
Improvisation
Instrument Makers
Italian Composers
Jewish Music
Military Bands
Modern Music
Museums
Musical Associations
Musical Expressions
Musical Cities
Musical History
Musical Periodicals
Musical Societies
Musical Stamps
Music Clubs
Music Conservatories

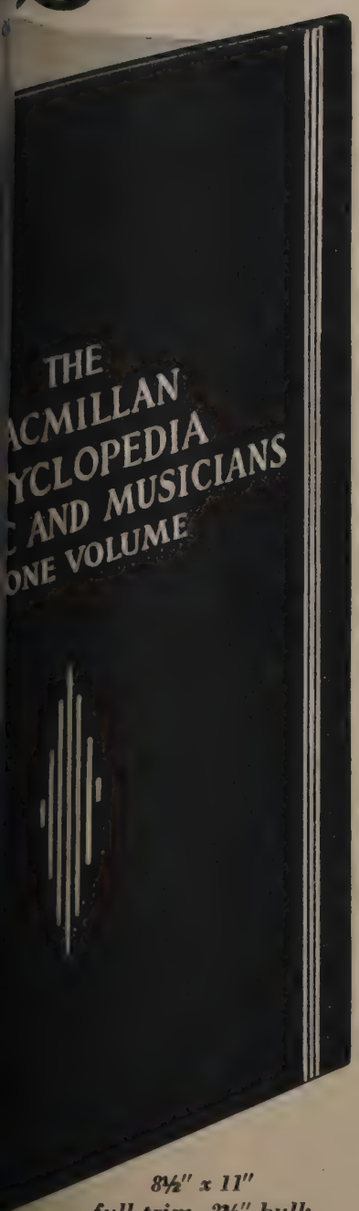


Send Your
or Music Sto

At Last!

A MUSICAL ENCYCLOPEDIA IN ONE VOLUME

which not only replaces scores of individual volumes (for which the average person can afford neither the cost of purchase nor the space to shelf), but also provides all the worthwhile information in such separate volumes, *plus* later data and information, all in a format which insures immediate access.



8½" x 11"
full trim, 2¾" bulk
Stamped in gold

A PARTIAL LIST OF SUBJECTS TREATED

- Music Fellowships
- *Music Festivals*
- Music Guilds
- *Music Literature*
- Music Libraries
- Music Publishers
- Musicologists
- *National Music*
- *Negro Music*
- Notation
- Opera Companies
- Opera Houses
- *Opera Plots*
- Opera Singers
- Orchestras
- Orchestral Conductors
- Orchestral Music
- Organists
- Organ Playing
- Organ Stops
- *Oriental Composers*
- Pianists
- Piano Playing
- *Phonograph Records*
- *Radio Broadcasts*
- Shakespeare and Music
- Singers
- Song
- *South American Composers*
- *Soviet Composers*
- Symphony
- Teachers
- Theorists
- *Two-Piano Duos*
- *Two-Piano Playing*
- Violinists
- Violoncellists
- Wind Instruments
- *World's Fair Music*
- Writers on Music

Compiled and Edited by

ALBERT E. WIER

Editor of the "Whole World" Music Series, the "Arrow" Miniature Score Series, the "Pianist's Music Shelf", the "Violinist's Music Shelf", the "Master Music" Series, the Radio Music Library, etc., etc.

THIS, the most comprehensive work on the subject of music ever issued in any language, is a *factual* encyclopedia. Unessential details have been wiped out ruthlessly to make room for more and later *facts* and to make these immediately accessible. A glance at the two columns of "Partial List of Subjects" will show the tremendously broadened scope which has been attained as a result.

American Composers, for example, provides for the first time a complete list of American composers in accordance with the places they occupy in modern music, gives succinctly the stories of their lives, careers, works; **Books on Music** provides a complete list of books *now in print*, averting the nuisance and expense of seeking dead, obsolete and out-of-print publications; **Critical Notes on Music** includes orchestras active in popular programs over the radio and on records; **Grand Opera Plots** provides not only all the standard operas, but those produced for the first time during the last season; **Music Conservatories** lists and describes the courses offered by the best here and abroad; **Music Festivals** describes such meetings as those at Saratoga and Worcester, as well as those of wider repute; **Radio Broadcasts** contains among other pertinent data, a history of classic music programs broadcast in the past ten years over N. B. C. and C. B. S. . . . This item-by-item analysis could be continued for more space than is occupied by this entire advertisement without exhausting the almost limitless material in of The Encyclopedia.

You must see it, **Examine It,** to obtain any adequate conception of what is offered.

Price **10.00**

TO BE PUBLISHED IN SEPTEMBER

An illustrated circular giving more detailed information can be obtained from your music or bookdealer, or from the publishers

THE MACMILLAN COMPANY

60 FIFTH AVENUE • NEW YORK

240 NEWBURY ST., BOSTON • ROSS AVE. & AKARD ST., DALLAS
550 MISSION ST., SAN FRANCISCO • 2459 PRAIRIE AVE., CHICAGO
500 SPRING ST., N. W., ATLANTA

Shopping for Charm

-Via Theodora's "Charm" Sampler



HUDNUT'S MARVELOUS KIT

When you discover your cosmetics clerk gazing penetratingly into your upturned eyes, do not quail or cry for help. He is merely as sold as I am on *Richard Hudnut's* new make-up conception, *Marvelous!* Blue eyes, grey eyes, brown eyes or hazel eyes? *Hudnut* says they provide the keynote of what shade in cosmetics you should use. No specific mention is made of green eyes because they may be those of your rivals. Tell me what color your eyes are and send for the well-planned kit of three silvery, metal containers of powder, dry rouge with a diminutive puff and miniature lipstick to match your eyes. Be sure to include it in your Sampler list.



AYER'S POWDER-CREAM SET

Were you among those fortunate readers of the June *"Shopping for Charm"* column who sent to *Harriet Hubbard Ayer* for her trial set of three tubes of cream and three types of face powder? If so, please do not ask for an additional set. If not, take advantage of this unusual *free* assortment offer. Here are samples of Ayer Luxuria Cream, Skin and Tissue Cream and Beautifying Face Cream, also three packets of powder suitable for dry, oily and normal skins. Try them all. You will know which kind of a skin you have by the powder which looks best on you. Ask for them in your request list.

ARRID DEODORANT

Among the many good deodorants now available is a comparatively new cream preparation called *Arrid* (derived from arid or dry). *Arrid* comes in a dainty, rich looking white glass, blue and white capped receptacle. Among its many advantages are these: it stops perspiration and its odors for from one to three days; it can be used immediately after shaving; there is no waiting for it to dry; it has an appealing odor of its own, etc. Enclose 10¢ in this case, for the generous trial size of this greaseless, stainless, soothing cream.



BOST'S TOOTHPASTE

Some women are lovely when they smile, but some are only lovely *until* they smile. Often a sweet smile is marred by tooth discoloration, due to smoking, which does not seem to yield to normal cleaning. If you happen to smoke, you will be interested in *Bost Toothpaste* which dissolves these stains and is perfectly harmless to the tooth enamel itself. This *free* sample is an average month's supply which sells for 10¢. *Bost* has very generously offered not only to give you this 10¢ sample but to mail it to you free. If you are faced with this problem ask for your test tube of *Bost*.

LUSTRITE IS JUST RIGHT

Everybody knows about *Lustrite Nail Polish* and *Lustrite Polish Remover*. But does every woman know that she can try out these two famous products for 10¢ each? And do *you* know that this polish can be had in 10 shades: naturelle, rose pink, coral, tomato red, cerise, ruby, creole, cubana, redbark and rust? If you want to give these well-known products a trial, send me 20¢ for one of each or 10¢ for either one, mentioning which color you want. I wish also briefly to mention the new Flora Deane Two-Purpose Nail Tonic which is said to remove cuticle and to strengthen and condition the nails. This product in a swanky, beribboned square bottle, sells for 25¢. You can order this by mail at the same time, if you wish it.

AMBROSIA

New ways of using well-known products have always been of particular interest to me. So I was pleased when I found that *Hinze Ambrosia* "pore deep liquid cleanser" is not only packaged in its regular classic bottle, but in the form of Ambrosia saturated pads kept air-tight in a simple black Bakelite purse-pack. The manufacturer is glad to acquaint Etude readers with the advantages of this new package, or to send a trial-size bottle of *Ambrosia* for 10¢. Specify which you prefer, pads or liquid. Address your letter to me, at Room 613 350 Madison Avenue, New York.

ROMANCE TOSCA

Romance and summer are synonomous! But if summer heat is robbing you of the enjoyment of these romantic moments, if your [illegible] its attribute, poise, you should use, as your refreshant, a perfumed eau de cologne. Famous *"4711"* has combined its *"Classic Eau de Cologne"* with its perfume of romance *Tosca* to produce *"4711" Tosca Eau de Cologne*. In order to give you the pleasure of using this refreshant, the maker has consented to send out a limited supply of *free* samples. Ask for yours quickly before our supply of 100 samples is exhausted

One of each item to a reader!

CONTI'S TRIAL PACK[AGE]



Castile soap is as old and as dependable a product as ever c[ame] out of our grandmothers' day. In my researches, I discover[ed] sample package containing a full 10¢ size bar of *Conti Pure [Olive] Oil Castile Soap*, a generous trial bottle of *Conti Castile Sham[poo]* and a small jar of their *All-Purpose Olive Oil Cream* which [the] manufacturer has consented to send to Etude readers for 10[¢] cover the packaging and mailing costs. This is a splendid trial [offer] worth several times the mailing cost. Be sure and make [your] request immediately, as the supply is limited to 300.

STEIN'S THEATRICAL MAKE-UP MANU[AL]

Stage make-up—what crimes are committed in thy name! Some amateurs, even s[ome] professionals only achieve a hideously splotchy effect in their platform appearances. [For] the art of putting on make-up is something that every public performer should kn[ow]. Therefore, at my request, *Stein*, premier maker of stage cosmetics, is offering to e[very] Etude reader, their 25¢ booklet "Modern Makeup," which is a nicely illustrated make[-up] manual, giving the exact directions for applying various types of stage color for var[ious] occasions; and a sample of their powder, *without cost*. Tell me in your letter whether [you] are Blonde, Brunette, Titian or Grey, so that the proper shade of powder can be [sent] with your copy.

X-BAZIN DEPILATO[RY]



Unwanted hair is most conspicuous on one's limbs. Let's face [the] fact and see what we can do about it. I suggest *X-Bazin Cr[eam]* for its removal. If the directions are followed carefully, this fam[ous] French formula is most efficient. The hair is not only remo[ved] but the regrowth, the maker says, is softer, thus aiding in [the] prevention of runs in your silk stockings! Like all chemical [de]vents, *the directions on the package must be followed caref[ully]* to insure satisfactory results. Send 10¢ for ample trial tube [and] wooden spreader for applying this cream.

EYES AGLE[AM]

"What beautiful big eyes you have!" he will say. "The better to have you see *me*, si[r]. You can have eyes that appear larger and more lustrous through the use of a new pre[pa]ration which makes the eyelids and eyelash tips glisten without having your dayt[ime] make-up look artificial or theatrical. The famed *House of Pinaud* has created a tra[ns]parent cream, *#612 Eyegleam*, which is effective for the grooming of the eyebrows as [well] as the lids and lashes; does not run; stays on for hours. Send me 10¢ for a most gener[ous] trial tube of *#612 Eyegleam*.

MAKE UP YOUR OWN "SAMPLER"

Here is your chance to shop and sample 14 leading manufacturers' products in one letter and under one postage. It took me weeks to select them.

Go over this list of sample offers, carefully checking on this page the ones you require. Then make a list of the products by name; indicating in each case which color, shade or type of preparation you prefer. After each product requested, indicate whether it is free or costs 10¢. Add up the 10¢ items and send me a check, money order or stamps, through the mail. Do not send coins. Address Theodora Van Doorn, Room 613, Borden Building, 350 Madison Avenue, New York.

P. S. Remember that the number of samples available is in several instances limited. Therefore you should get your request in very promptly, if you expect to get the full assortment. No requests arriving after September 15th will be honored. Only one sample of each product to each Etude reader. Please do not ask for samples that you do not want or really need. If anything in this offer is not clear, please write asking for further information. Be sure to print your name and address plainly, putting return address on your letter to avoid its being mislaid. Thank you T. V. D.

PINETTE TUCK COM[BS]

For the want of a horse a kingdom was lost. For the want [of] *Pinettes* a trim coiffure was wanting. One of the most vex[ing] of the average woman's problems is the keeping of th[e] recalcitrant wisps of hair in place. Stray locks can be eas[ily] and firmly held in place by these ingeniously delicate mc[-up] "tuck combs." A card of two will be mailed you for 1[0¢]. They come in Brown, Black, Blonde and Grey. Design[ate] which you want when you make up *your* list.

PETALSK[IN]

Sometimes there *is* something new under the sun, viz., [a] powder base that refines the pores; is of a neutral shade th[at] all complexions can use; that holds the make-up flower-li[ke] for added hours; relieves windburn and sunburn. I found t[his] confection to be a pleasantly perfumed liquid in an orch[id] capped, clear glass bottle, appropriately named *Petalsk[in] Cream Pastelle*. If you will note your desire in your letter [you] will have a trial bottle of *Petalskin Powder Base* and *Pet[al]skin Non-Allergic Face Powder* in five different shades se[nt] you for 10¢.

SIX PERFUM[ES]

A perfume for your every mood! *Adventure*—a charmi[ng] bouquet which beckons you on to new worlds. *Cherish*—[a] spicy odeur from an old-fashioned garden. *#3*—laden w[ith] sweet sandalwood and mystery. *Lilac*—just as if you w[ere] surrounded with these fragrant bushes. *Gardenia*—the exa[ct] facsimile of this exotic flower. *#12*—a summery floral co[m]bination. *Park & Tilford* is offering these swanky, bakel[ite] capped trial vials of their *Faoen* perfumes to Etude reade[rs] at 10¢ each. Send 10¢ as directed below for each odor wante[d]. They are all lovely.

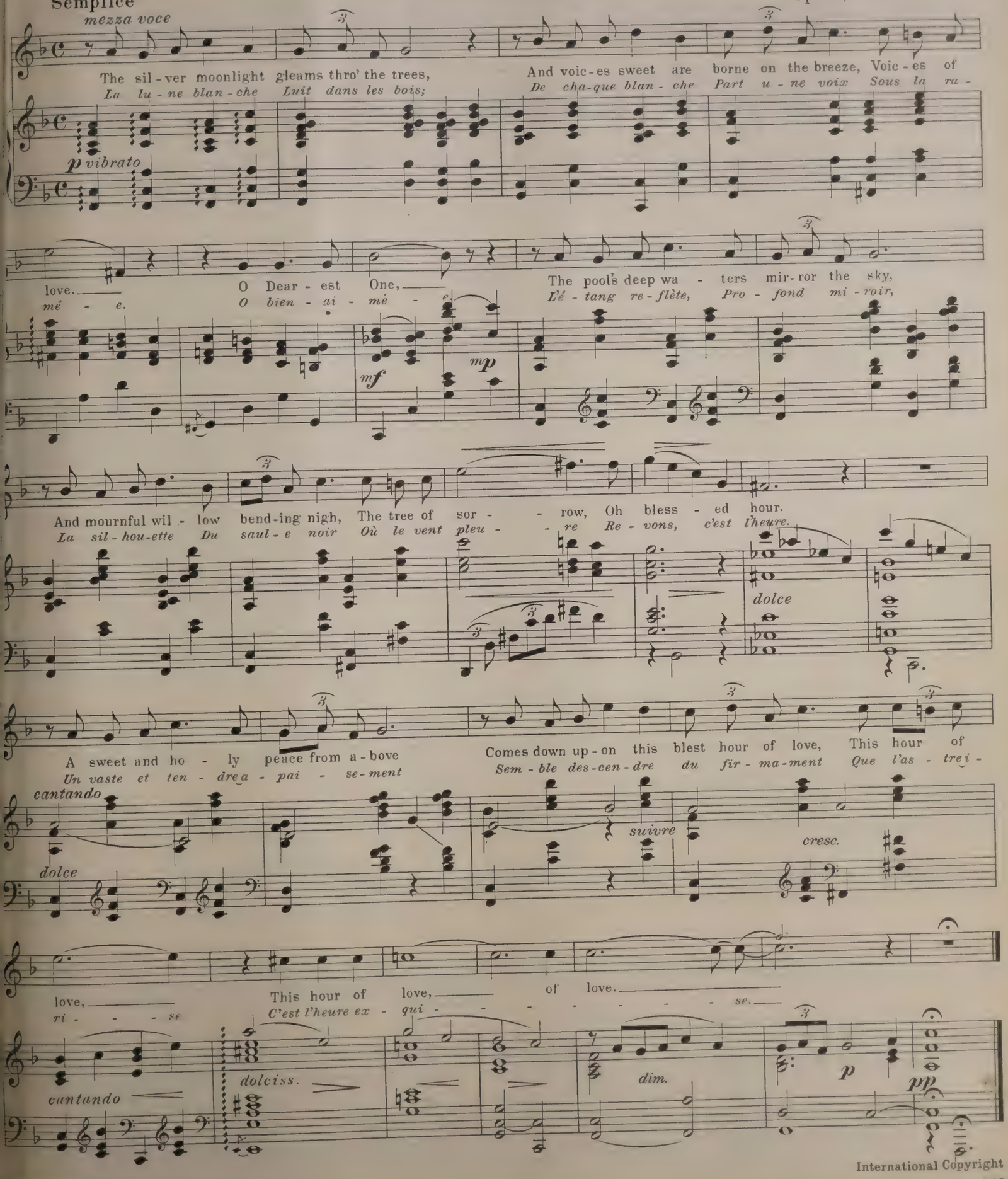
Theodora Van Doorn

THE SILVER MOON

LA LUNE BLANCHE

ds by PAUL VERLAINE
ish words by J. R. M.

Music by ETHELBERT NEVIN,
Op. 28, No. 6

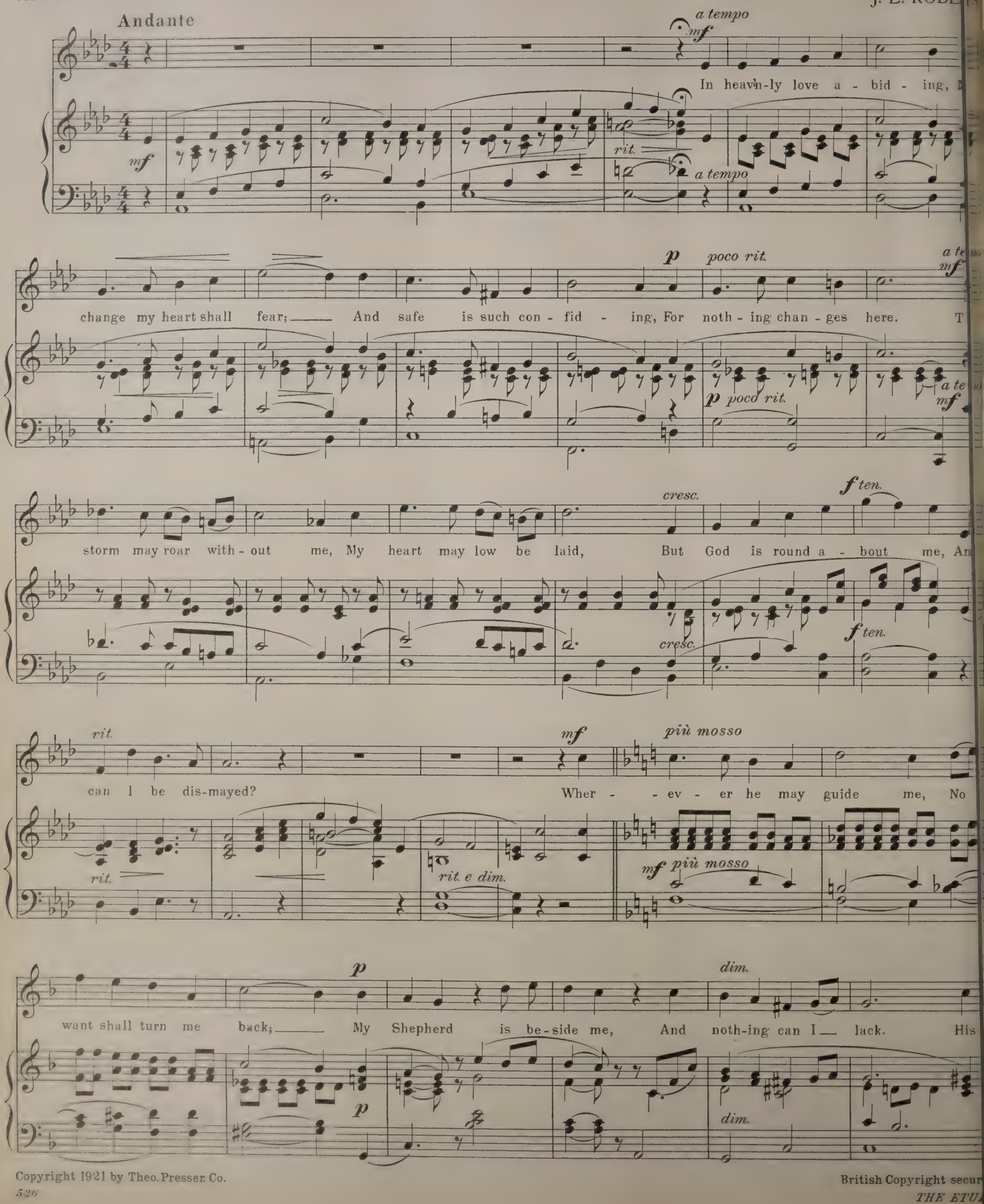


Copyright MCMVI by The John Church Company
International Copyright

IN HEAVENLY LOVE ABIDING

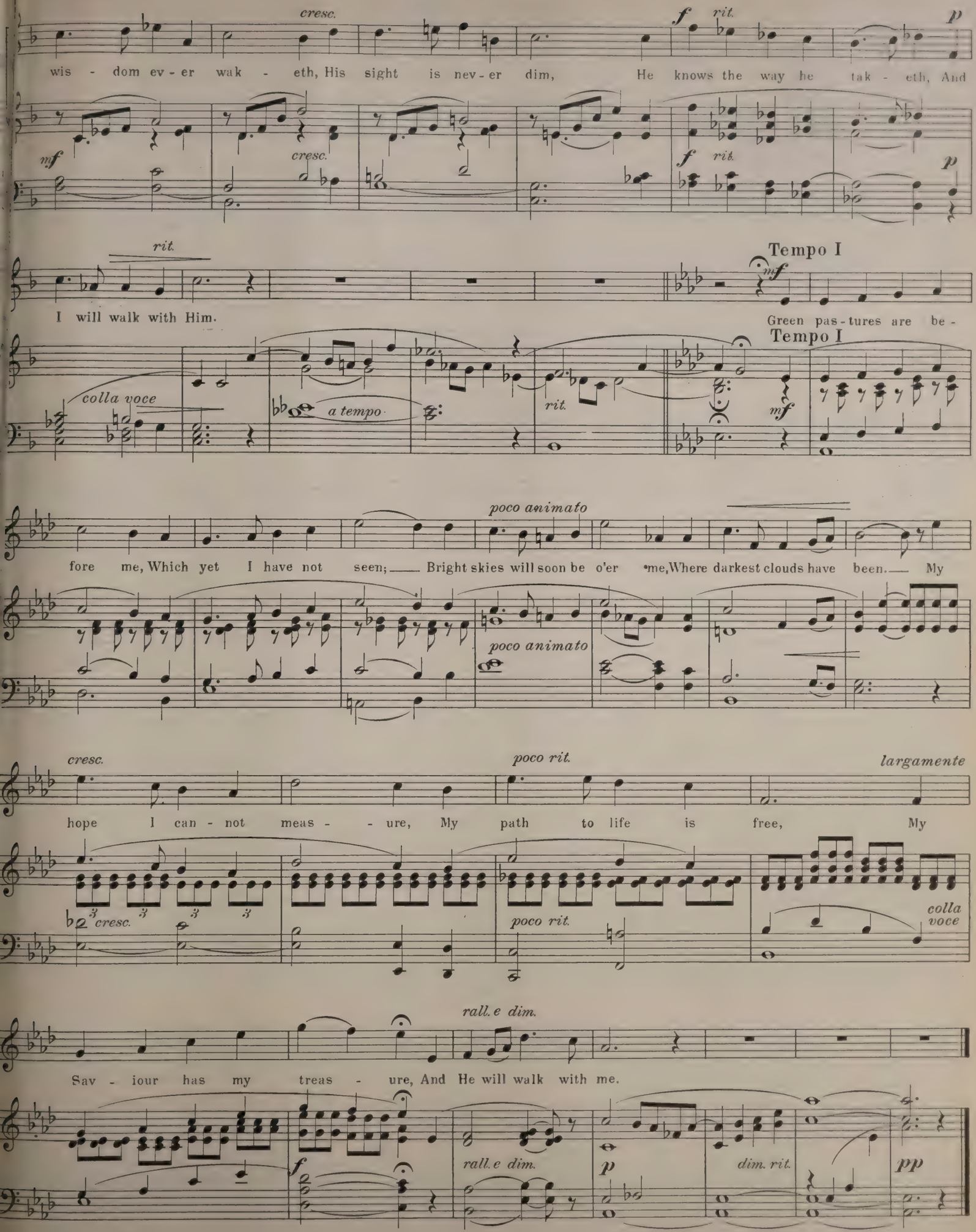
ANNA L. WARING

J. E. ROBE



Copyright 1921 by Theo. Presser Co.

British Copyright secur

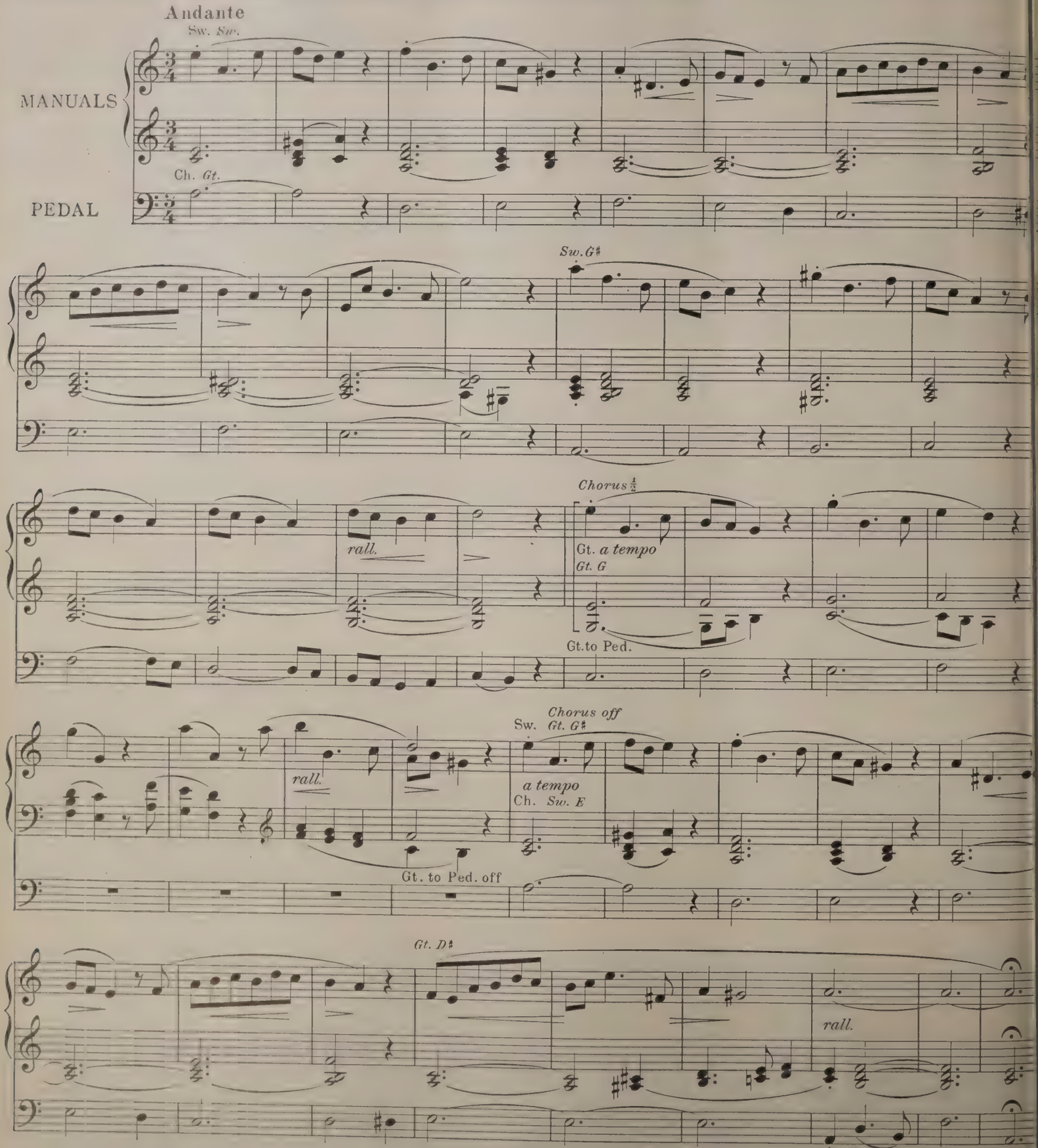

cresc.
f rit.
p
wis - dom ev - er wak - eth, His sight is nev - er dim, He knows the way he tak - eth, And
mf
cresc.
f rit.
p
rit.
Tempo I
mf
I will walk with Him.
Green pas - tures are be -
Tempo I
colla voce
a tempo
rit.
mf
poco animato
fore me, Which yet I have not seen; Bright skies will soon be o'er me, Where darkest clouds have been. My
poco animato
cresc.
poco rit.
largamente
hope I can - not meas - - ure, My path to life is free, My
cresc.
poco rit.
colla voce
rall. e dim.
Sav - iour has my treas - ure, And He will walk with me.
f
rall. e dim.
p
dim. rit.
pp

INVOCATION

Prepare { Sw. Oboe or Vox Humana. *Sw. F♯*
Gt. 8′ and 4′. *Gt. D*
Ch. Dulciana 8′. *Ped. 3-2*
Ped. Ch. to Ped.

ARTHUR G. COLBC

In response to many requests, we will hereafter include the registration for the Hammond Organ.



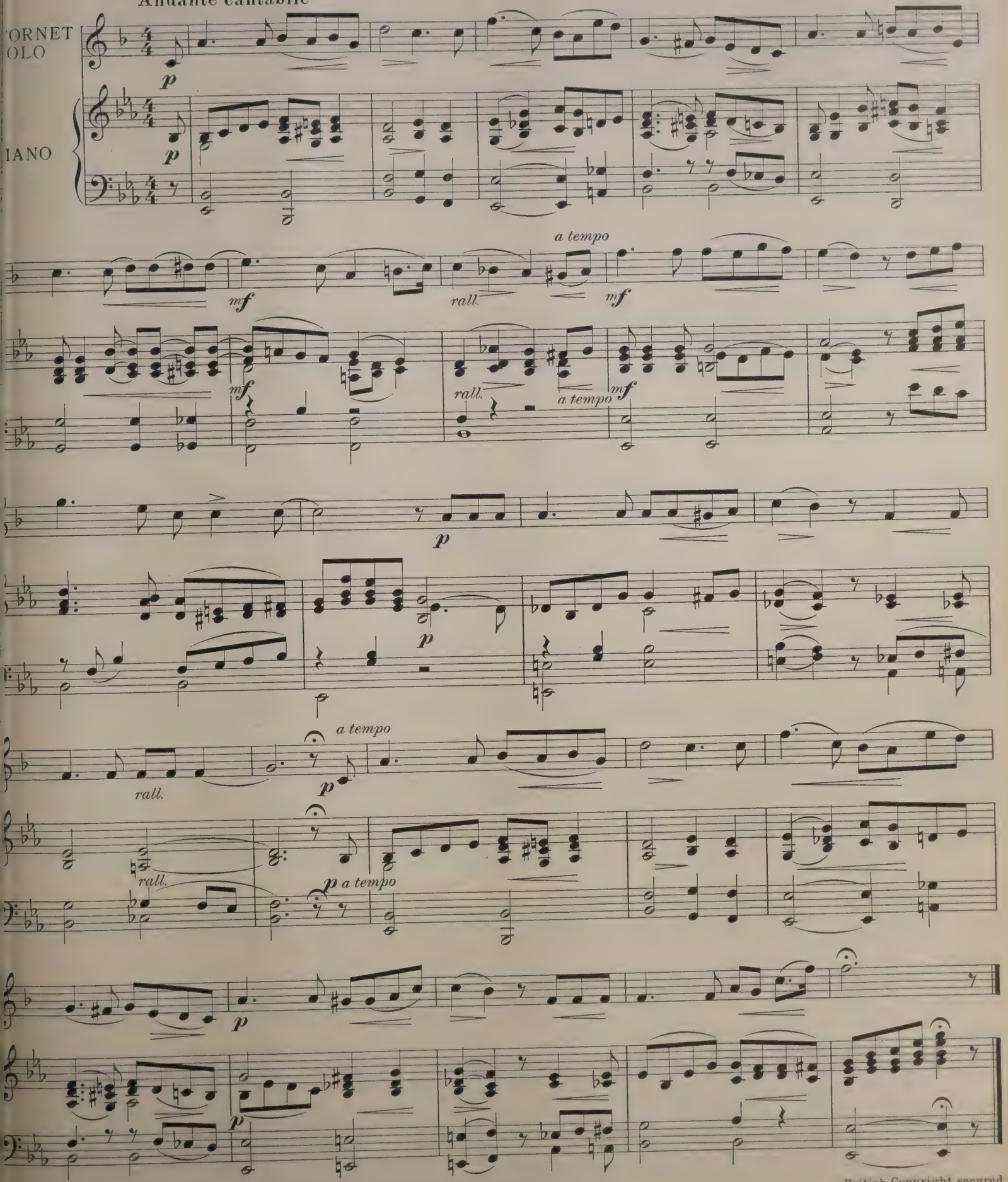
Copyright 1938 by Theodore Presser Co.

British Copyright secu

AWAKENING

CORNET AND PIANO

H. ENGELMANN

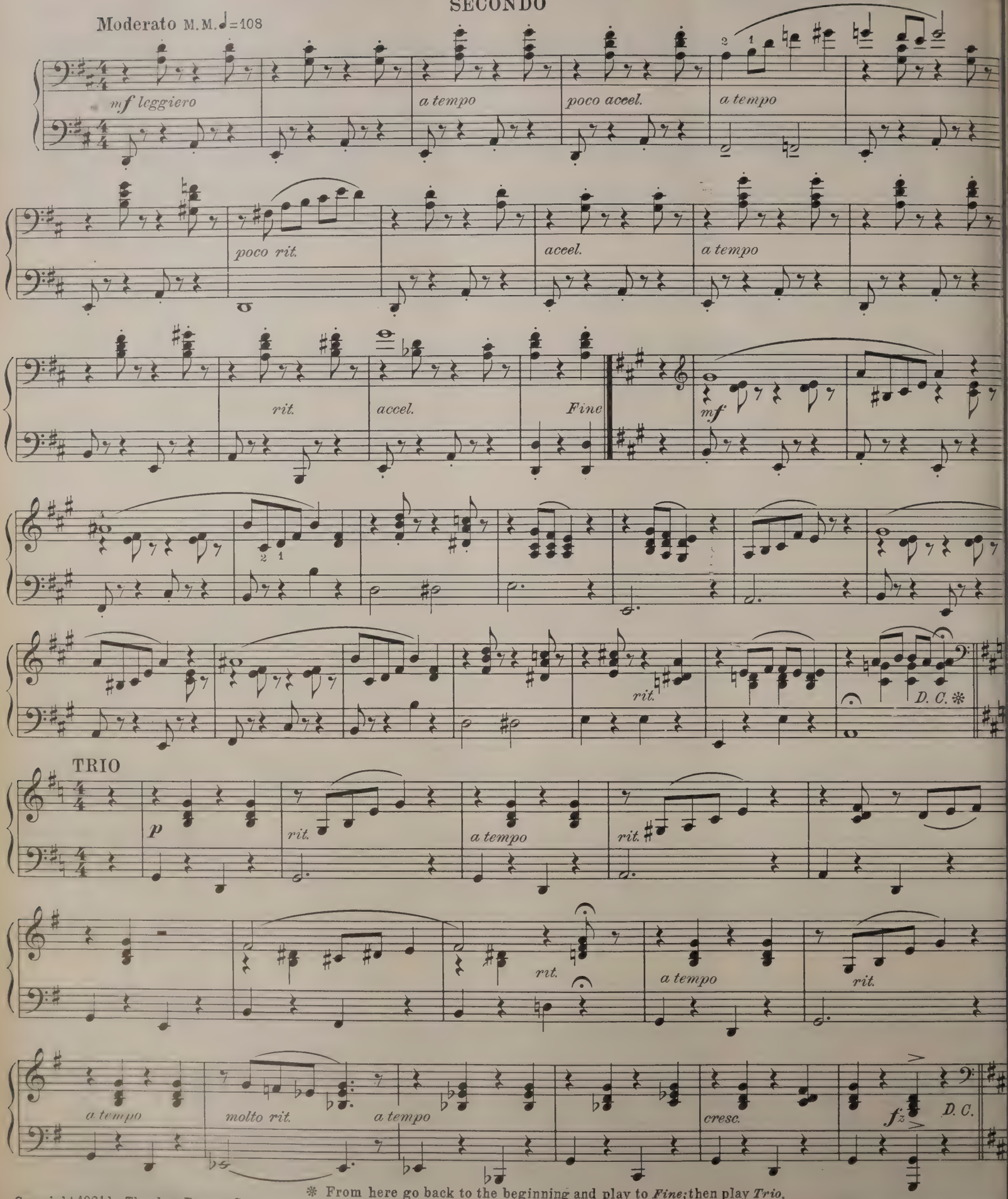


Copyright 1936 by Theodore Presser Co.
British Copyright secured

GARDEN OF ROSES

IRENE MARSCHAND RITTER

SECONDO



✻ From here go back to the beginning and play to *Fine;* then play *Trio.*

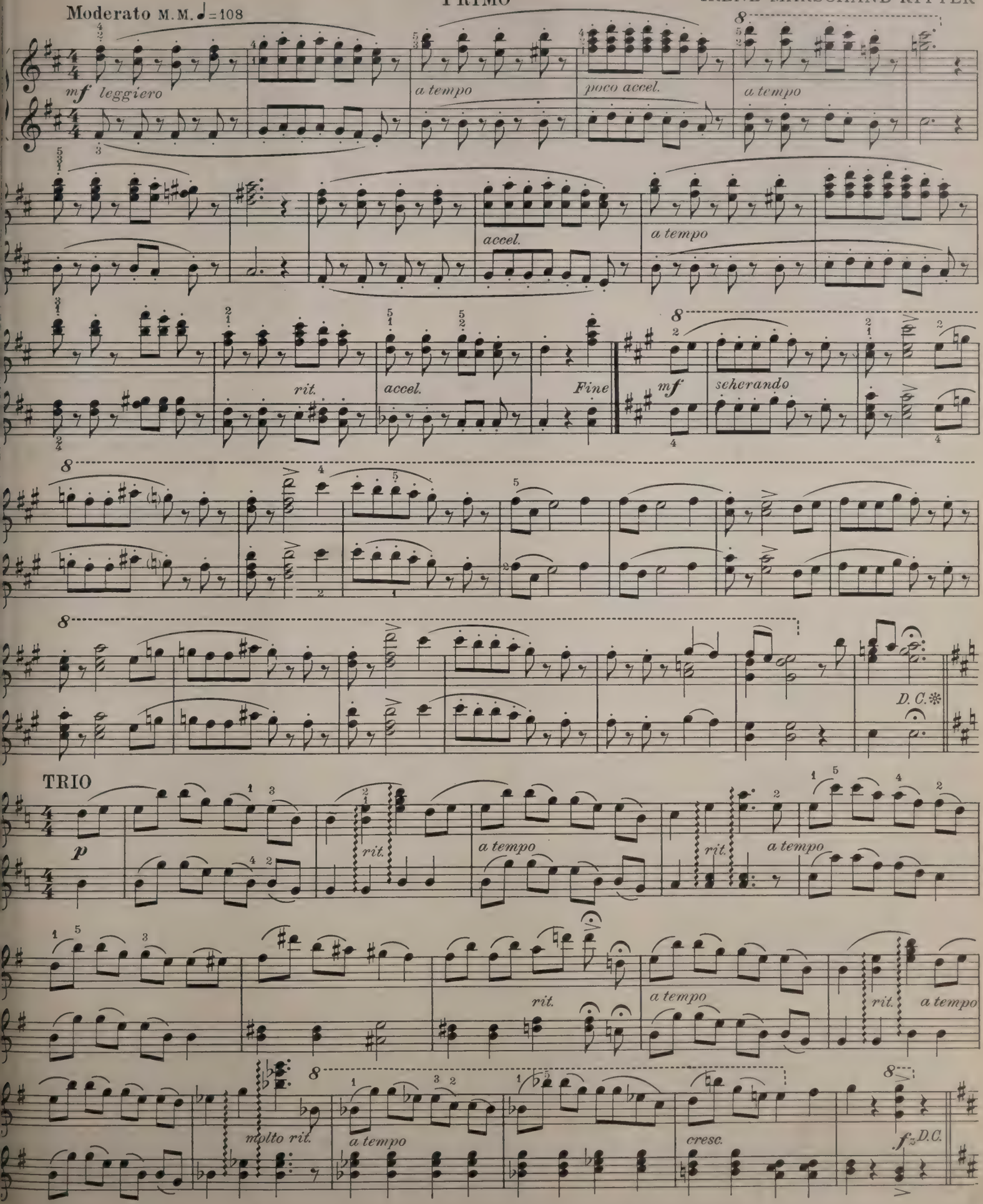
Copyright 1921 by Theodore Presser Co.

British Copyright secured

GARDEN OF ROSES

PRIMO

IRENE MARSCHAND RITTER



* From here go back to the beginning and play to *Fine*; then play *Trio*.

MINUET

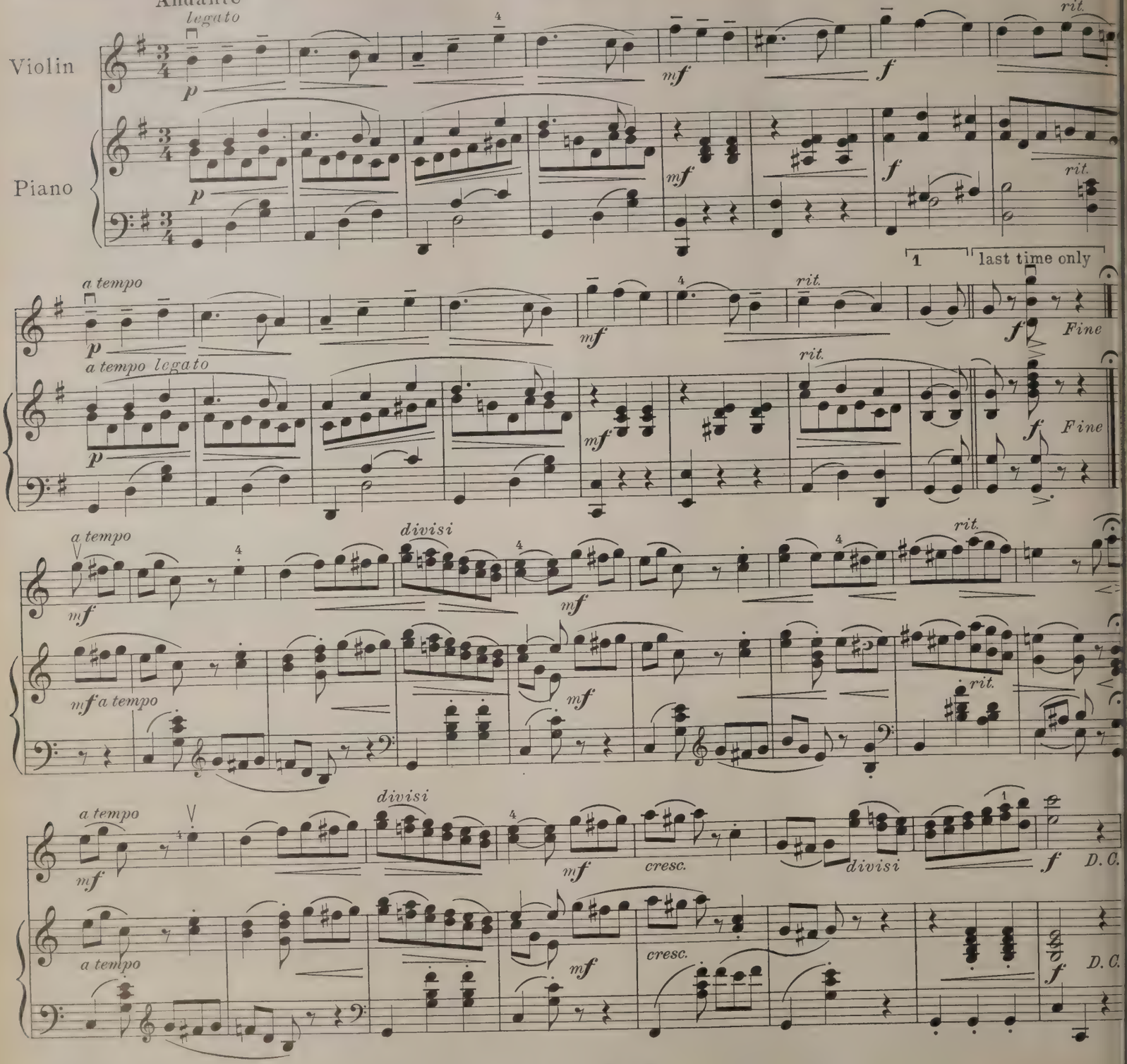
Orchestrated by T. H. Rollinson

MARI PALD

Andante

Violin

Piano



MINUET

CORNET in B♭

MARI PALI

Andante



Copyright MCMXXVI by Oliver Ditson Company

International Copyright se
THE ET

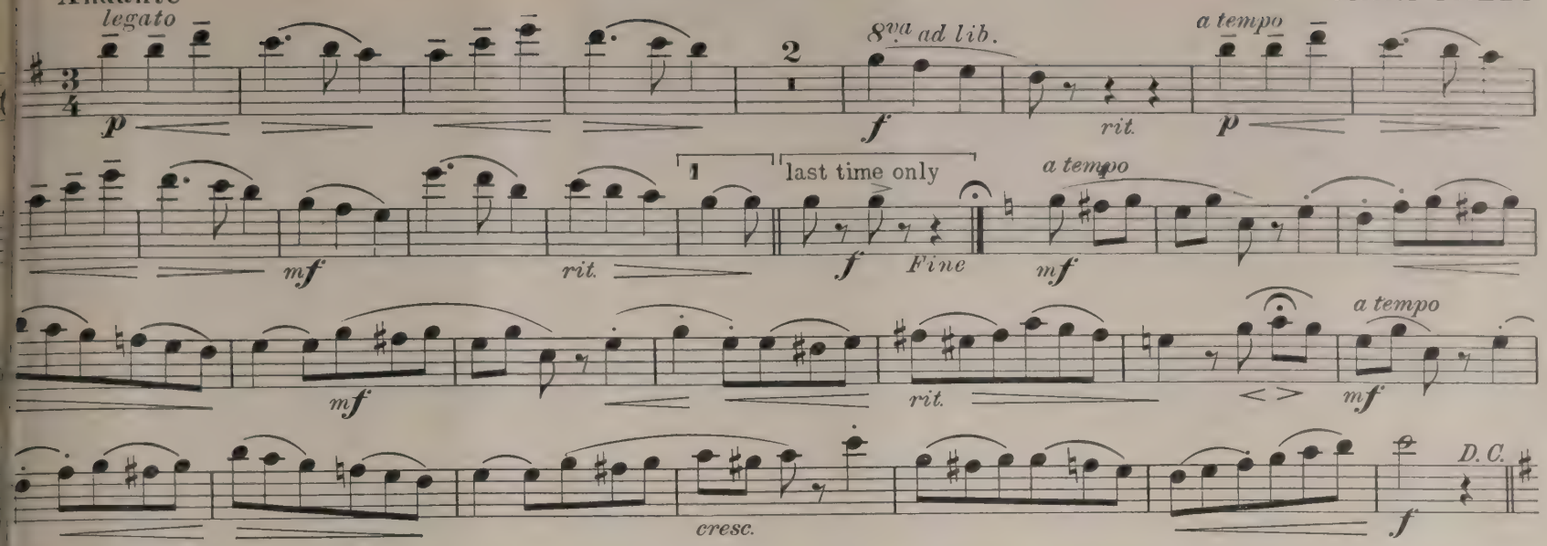
E

MINUET

MARI PALDI

Andante

legato



RINET in B♭

MINUET

MARI PALDI

Andante

legato

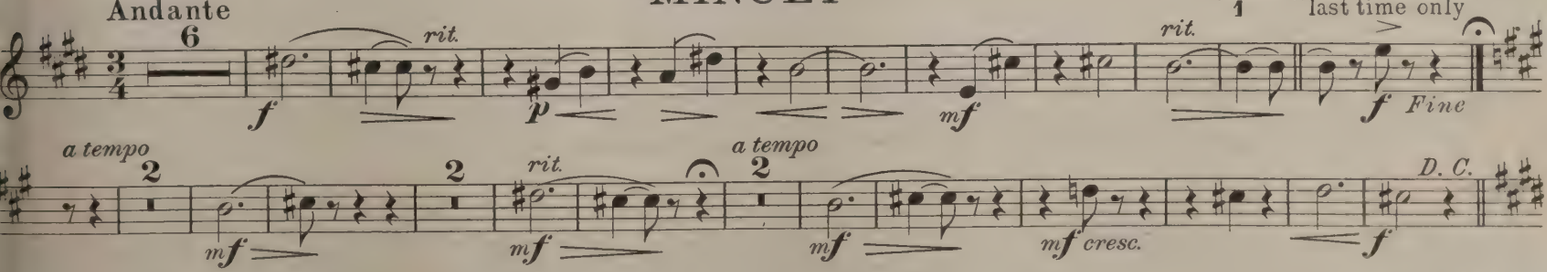


TO SAXOPHONE

MINUET

MARI PALDI

Andante

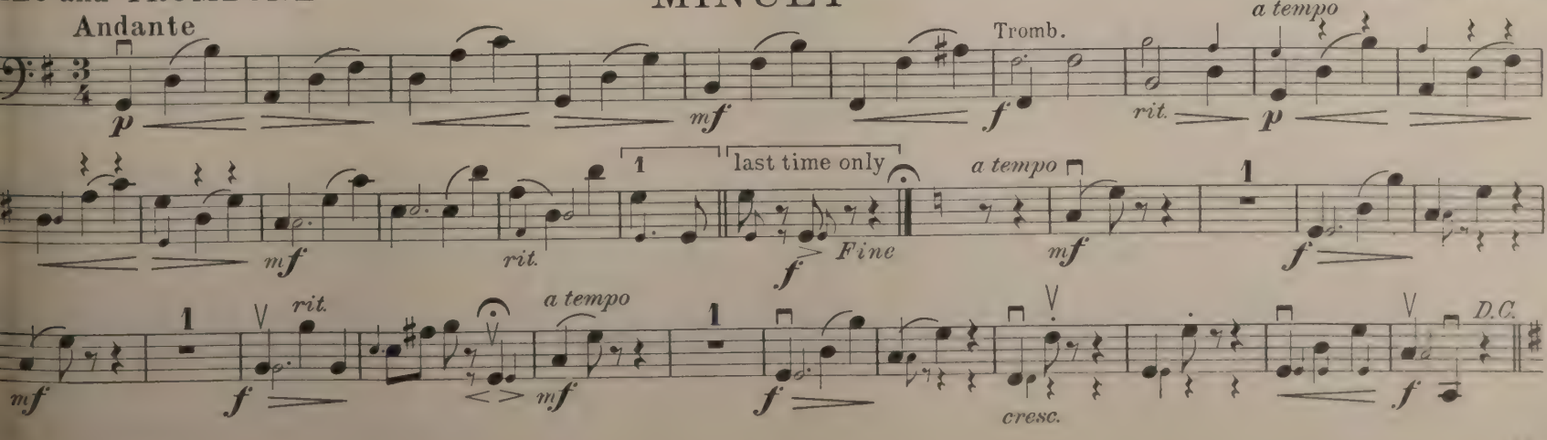


LLO and TROMBONE

MINUET

MARI PALDI

Andante



LEAP FROG

Grade 1½. **Allegro** M.M. ♩=132

LOUISE E. STA



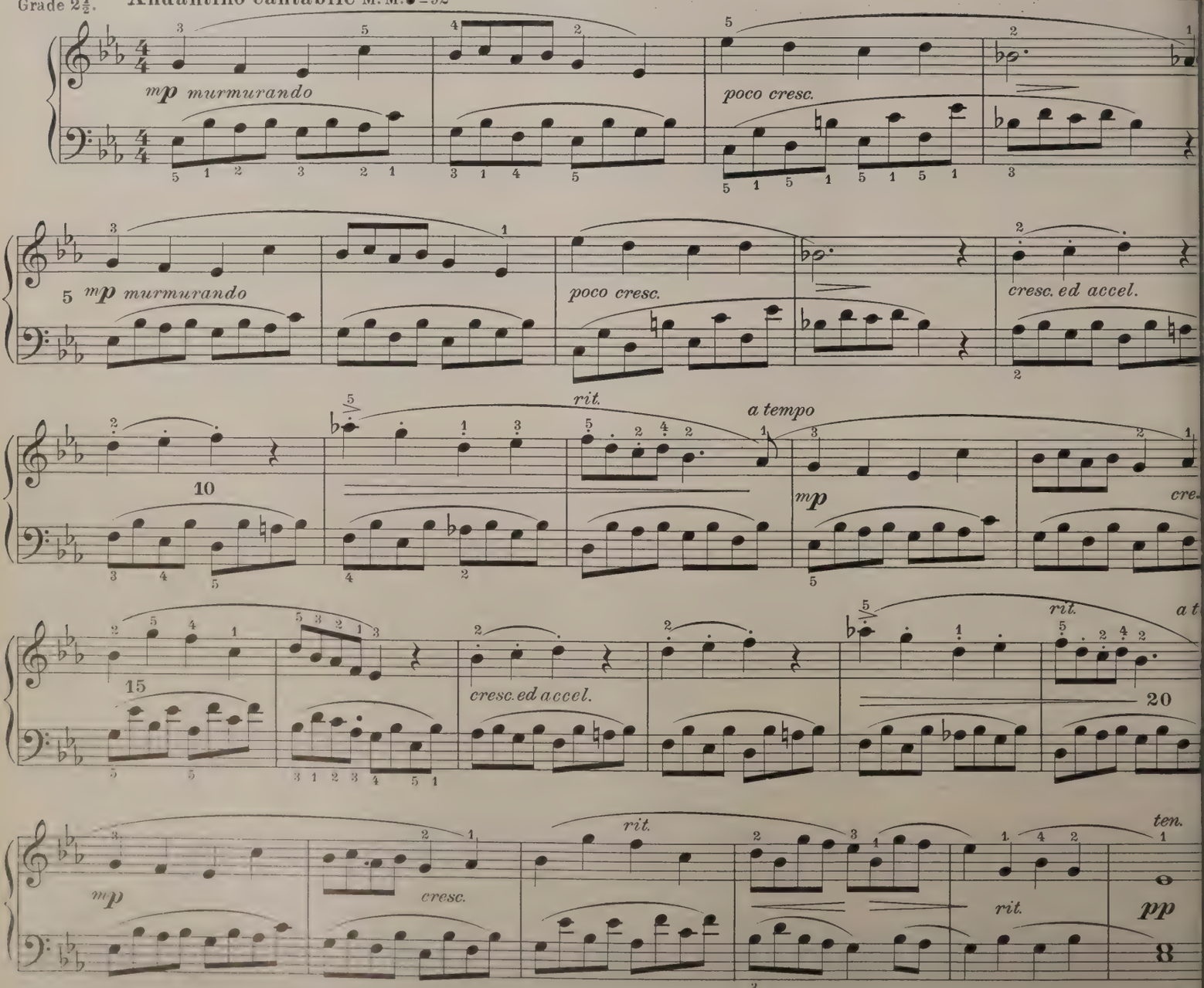
Copyright 1938 by Theodore Presser Co.

British Copyright se

BY THE BROOK

Grade 2½. **Andantino cantabile** M.M. ♩=92

EVELYN L



Copyright MCMXXIV by Oliver Ditson Company

International Copyright se

PEACH BLOOMS

Andantino con moto M. M. ♩=72

SIDNEY FORREST



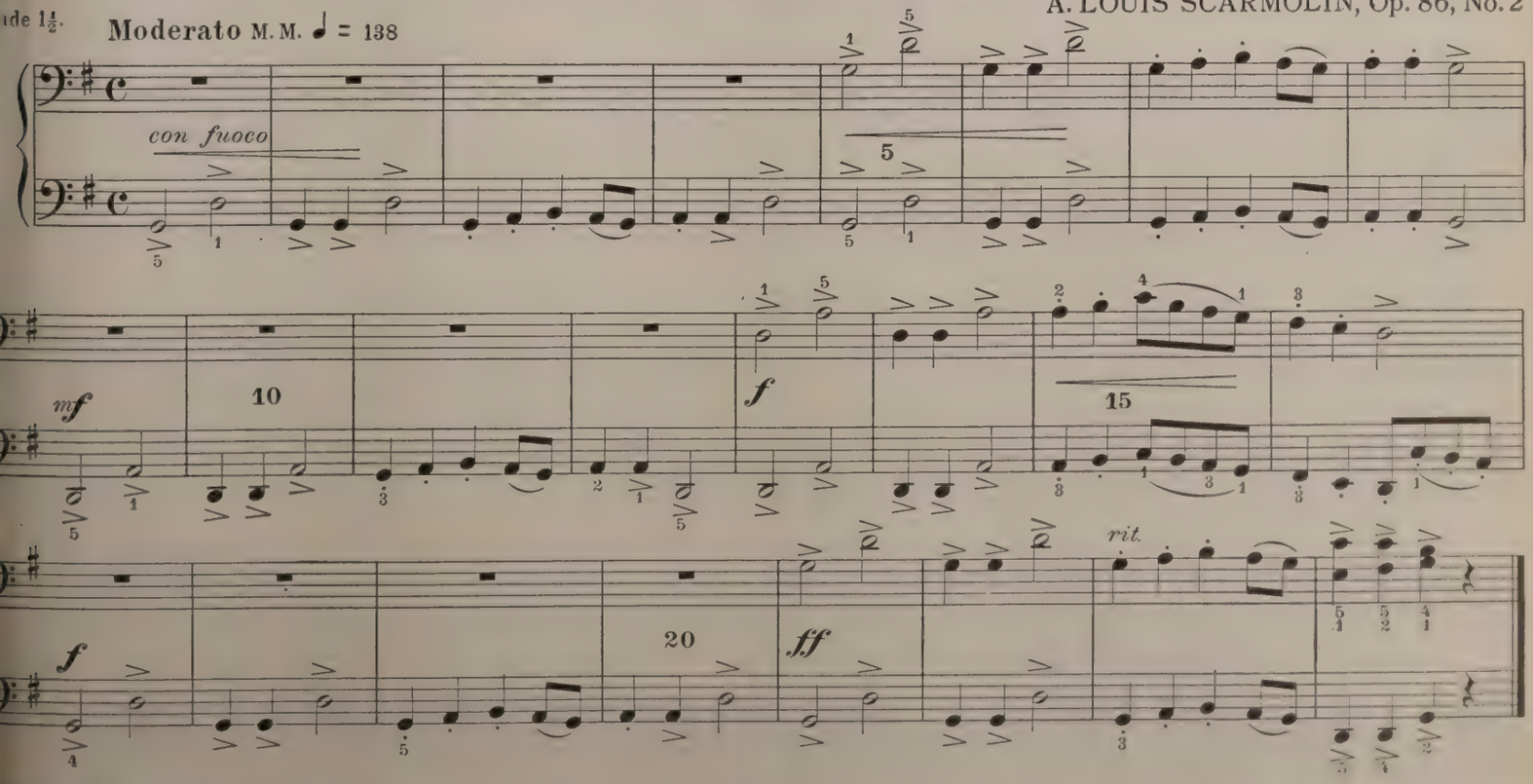
Copyright 1938 by Theodore Presser Co.

British Copyright secured

OLD Mr. BASS CLEF

A. LOUIS SCARMOLIN, Op. 86, No. 2

Moderato M. M. ♩ = 138



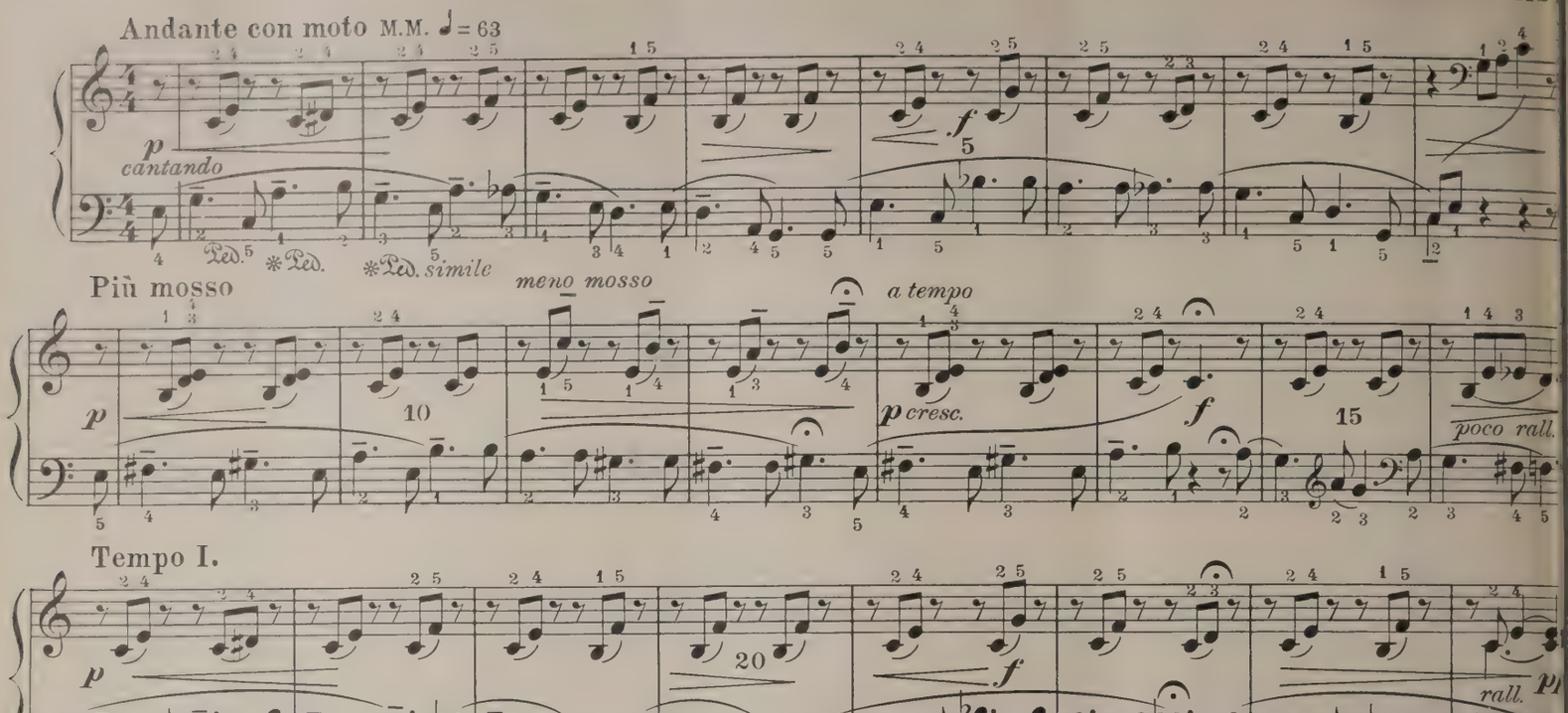
Copyright MCMXXXI by Oliver Ditson Company

International Copyright secured

SONG OF THE CELLO

Grade 2

DAVID NAS



Copyright MCMXXXV by Oliver Ditson Company

International Copyright secu

PARADE OF THE GOBLINS

Grade 2½

EVE JUDITH ROBINS



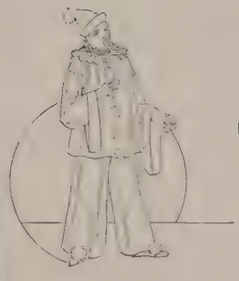
Copyright 1938 by Theodore Presser Co.

British Copyright secu



America Demands Glamour





Edward Johnson, General Manager of the Metropolitan Opera Company, Reminds Young Artists That Personal Appearance Count

BY FLORENCE SMITH VINCENT



GUELPH, Ontario, was loyal to local talent. Its town hall was packed to capacity at every concert performance. One night a five
l lad sang *Little Annie Rooney* in a masterly manner that brought down the

t boy of James Johnson's is going to amount to something!" prophesied the
of Guelph. Right they were! That boy soprano is the present General Manager
Metropolitan Opera Company, where for so long he was its most persuasive
enore. His name is Edward Johnson.
aps this native ability to detect genius in the bud was developed in young Ed-
along with his embryonic lyric talent, under the kindly guidance of his clarinet
. grain merchant father. Throughout his twenty-five years as an opera singer,
ohnson's ear was quick to catch true pitch and Simon-pure tone in the voices
few among the many who came to him for friendly counsel. His heart was warm
nderstanding of the young musician's problems; his interest ever eager. Some-
midway in his own successful operatic career, he pledged himself to provide
for the furtherance of music among school children.
n he accepted directorship of the Metropolitan Opera Company made vacant
tragically sudden death of Herbert Witherspoon, two years ago this month,
l Johnson said, "I don't want to take on such a great responsibility; but I feel
do so, because just now we have the one opportunity that is likely to come in
time to develop a real tradition of opera on an American basis. Since opera was
ven at Old Castle Garden, it has been a foreign importation. Now we have a
to make it American, to give talented young Americans their great oppor-
I had to go to Europe to study to get the experience that is so necessary for
g artist before he appears with one of the big companies and competes with
d artists. So did all other American artists who have made names for themselves
past. We hope to make it possible for young Americans to acquire the experi-
singing in public in the only way it can be acquired, by singing in public, right

ard Johnson has made good on his word. Now, at the conclusion of two years of grand opera under his skillful direction, the prospectus reveals that sixty-five percent of the Metropolitan's cast are Americans; that now and again a new American opera written by an American is presented; that there is an American ballet—an astounding change in an old custom.

All this is no evidence that General Manager Johnson does not engage true talent wherever he finds it. His firmest conviction is that the Metropolitan tradition must be preserved, and the best possible opera given by the best possible artists. Nine of the new singers who appeared during the 1937-38 season are artists from the musical centers of Europe. It does mean, however, that the golden throated singer from Christmas Cove or Kansas City can make his own direct approach and give his own American name without fear of the Metropolitan's doors being closed in his face unless he can show some European nation's musical *visa*.

Spring rang the curtain down on an unusually glamorous season for the world's most celebrated lyric theater, to General Manager Johnson's pardonable pride. He says, "America is becoming increasingly opera conscious, thanks to the radio and concerts. I rather suspect that the musical motion picture is beginning to have its influence, too. It is perfectly reasonable to suppose that a certain large number of persons, to whom opera, as opera, has had heretofore not the slightest appeal, have been charmed by the appearance and so, won, by the voice of some of opera's loveliest prima donnas who have worked in motion pictures, such as Gladys Swarthout, Lily Pons and Grace Moore. Doubtless these "fans" have followed their favorites from the screen into the opera house and, once there, they have been so pleasantly surprised by what they saw and heard that they have returned to hear more. This mounting appreciation of lyric drama on the part of a brand new public stimulates our determination to make the Metropolitan Opera the clearing house for all young artists who go out to sing, and who soon will be in demand in other cities of our nation."

His own words reveal the reason why General Manager Johnson is universally and affectionately known as "Eddie." It is so obvious that his interest is in opera, that his chief concern is the musical welfare of youth. It is a matter of common recollection to the company that, in his tenor days, Johnson's presence in a performance helped many a debutant and debutante over the rough spots in a first appearance at the Metropolitan.

(*Continued on Page* 546)



THE SINGER'S ETUDE

Edited for August by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



How to Face the Audience with Confidence and Pleasure

By BEATRICE WAINWRIGHT

In which suggestions are made to students of singing as to how to overcome nervousness when appearing on the concert platform, and to acquire that poise and ease of manner that will lend personal charm and lure the hearer to sympathetic approbation.—Editor's Note.

THE SINGER, more than any other concert artist, is brought in direct contact with the audience, as she stands alone with no prop on which to lean. With instrumentalists it is otherwise, as they have a violin, piano, violoncello or whatever instrument they play, between them and the mass of human listeners, to be won as friends or left as just cold and unsympathetic members of the horde. But the singer sallies forth from the green room, dependent solely upon her own personality to "break the ice."

Now a manner that is warm and gracious at once establishes an atmosphere of friendliness that makes for greater enjoyment of a program on both sides of the footlights. No singer can stand with a blank countenance and closed eyes, as affected by some instrumentalists, and make her most favorable impression. The text of a song requires outward expression of inward emotions, and the face is the key to the palace from which these shall emerge. No matter how beautiful the voice, the song must have its spirit of joy, of sorrow, of humor, of pathos, each displayed sympathetically by the interpreting artist, if expression of the text is to be enhanced and its full beauty portrayed and given to the audience. All the vocal technic in the world is of little value, if the singer is unprepared to face her audience, with grace, poise, and an ingratiating manner. Through lack of these qualities, singers have failed completely at a début recital. At such a time some slight deviation from tone control, due to nervousness, may be overlooked; but a gawky manner is seldom forgiven and not soon forgotten. It is too apt to create some ludicrous situation that will offend good taste and alienate the audience. To do less than to present one's self in the most favorable light on the concert platform is unpardonable.

Never Too Soon to Begin

EARLY IN THEIR STUDIES, students of singing should be trained how to appear before an audience. Studio recitals are most helpful; and when sufficiently prepared, young singers should avail themselves of every opportunity to appear before an audience, be it large or small. Experiences of this nature are most valuable and aid greatly in gaining poise and confidence. It is important to select a teacher who has good social connections and a knowledge of social customs, aside from her professional attainments. Some students have natural ease of manner or have acquired this through early training, while others must be carefully taught. The timid student requires much sympathetic supervision, in order that she may overcome any tendency toward diffidence and self-consciousness.

Many beautiful voices have been lost to the world through lack of overcoming these two very bad traits. A gracious stage deportment is absolutely necessary to the one contemplating a public career or even if only expecting to sing socially.

Students who could not, at the beginning of their studies, sing for one person without extreme nervousness, fear and actual trembling, have been known with training to overcome such agonizing tendencies and by an acquired poise to take a real delight in self-expression before an audience. Dancing is of great value in acquiring physical poise; and this, in turn has its favorable effect on the mental attitudes, as it gives confidence and release from fear.

Developing the Graceful Body

ALL STUDENTS OF SINGING should have physical training, through either dancing or gymnastic exercises, to assist the body in overcoming awkwardness. Both social and esthetic dancing give physical control and grace of movement. The modern school of dancing, with its angular posturing, is not the ideal one for those aiming to sing in concert or opera. Grace of posture and movement is still in vogue, for a pleasing presence on the concert stage or in any form of opera, be it grand, light, or musical comedy. The screen, also, makes severe requirements for grace of bearing and general appearance. And all said herein is just as applicable to the male as to the feminine singer.

If needed, corrective physical exercises should be taken under the guidance of an instructor, and continued later to avoid returning to incorrect habits. All students of vocal art require lessons in stage deportment. These should include a correct manner of entrance upon the stage, the maintenance of a graceful poise of body, and a cordial attitude toward the hearer, from the moment of entrance to the instant of vanishing from the stage.

Under ordinary conditions, a moderately quick step is best for both entrance and exit. If the distance from the door or wings to the center of the stage is unusual, the step may be somewhat hastened to relieve conditions; and even a few lightly tripping steps may be added in exit.

Some Helpful Studies

AN INGRATIATING SMILE is of inestimable value to a singer. Some singers affect a cold, dignified manner; but one needs to be a very great artist not to help to meet the audience half way by a genial manner. For those with a tense facial expression, practicing smiling before a mirror is invaluable. Use the vowels *oo-e*, bringing the lip corners well forward in a pouting position on *oo*, and releasing the corners and letting them back a little beyond natural position on *e*. Do this many times—slowly and inaudibly at first—and then faster and orally. This will limber the mouth and cheek muscles, and will give to them a greater freedom and flexibility. It is an excellent exercise for all singers, regardless of experience, but is given here as an aid to acquiring a free and easy smile. Many people need to learn to smile correctly. Self-conscious people often have a tense smile, as the mouth muscles are stiff.

Freedom from tension brings liberation of spirit and a spontaneous radiancy that reacts most favorably on an audience. A pinched, tense expression kills any warmth of expression. All of us know the radiant smile of Deanna Durbin. The corners of her mouth are completely relaxed and the teeth show. The jaw also is very free.

Another excellent exercise for flexibility is to say the letters *q* and *x*—slowly at first, then gradually faster for a number of times. The lips should be forward on *q* and back on *x*, as directed for *oo* and *e*. One seldom has the opportunity to observe her own smile; and therefore criticism from a teacher is of importance.

That Gracious Ease

ANOTHER POINT REQUISITE to public performers is the avoiding of unbecoming mannerisms. Different types of people require individual training. Those who are tall should acquire grace with dignity and charm; while short, slender persons may be more vivacious. Mannerisms unbecoming a type make one appear ludicrous to an audience, though there must be an avoidance of becoming studied and affected.

Someone has said in regard to posture, "Stand like a lady or gentleman," but some definite suggestions are m ful. Stand erect with the body ba the balls of the feet. The head up, erect, but flexible, at all tin singing. There should be no st the neck, and the shoulders mus laxed. An excellent exercise fo chest position, which is up, is the of heavy books on the palms of t with arms extended forward elbows. To walk about in this w fine posture, and strengthens the of the chest, shoulders and arms.

For the inexperienced singer, o most difficult situations is having and face people and to see the confronting her, while waiting The best thing to do, under the tions, is to keep the eyes focussed ahead, not up at the ceiling, as i ing an interesting object a few f the heads of the audience at the the room. They may at times ro over the audience, but must not rest on or recognize anyone, ev moment. To look at the floor whil must be avoided, as this gives th ance of timidity and breaks one' with those listening. To keep the fixed on any one point is inadvisa need to be used flexibly, to avoid a stare.

The young singer should never mistake of singing to an individua is offensive to the remainder of ence and apt to make them feel At the same time it is apt to m "one person" feel conspicuous. The of the song is for all in the audie

By the practice of these hints form etiquette, the young singer w the acquisition of unpleasing ma and at the same time will develop ing personality which will greatly luring her hearers to her cause.

The Singing Cure for "Singer's Nodes"

By HOMER HENLEY

IS YOUR VOICE BEGINNING to sound a little rough, or hoarse? Is it becoming more and more of a physical effort to force your voice to respond to your will? Do you seem to be losing your soft notes, and is your *mezzavoce* becoming difficult to produce? Do you find that you are beginning to sing a trifle off pitch? Have you, thereupon, visited your throat specialist, only to have him to tell you that you are suffering from laryngitis, or, far worse, from an excrescence on one or both of your vocal cords—a glistening point, or "pearl," known as a nodule or "node"; that you have, in some manner, overstrained your voice—by singing too loudly, too long at one time, by shouting, by singing when you had a cold, or by singing wrongly? Perhaps he has gone so far as to say that it is imperative that you must refrain from singing for the next three months or a year—either that, or the nodule removed by the knife?

Removing "singer nodes" from cords by means of the surgeon's k extremely delicate and dangerou tion; and the reason for this art bring home to afflicted singers that such operations are quite unn I lately met an old friend, a fi singer of many years standing. I whisper he told me that he cou speak or sing again. His vocal been severed by the "eminent surg cialist" he visited for the remo nodule. The eminent surgeon wa —but my friend's voice had be forever. Had this unfortunate gether with untold others in like —known that such excrescences vocal cords can be easily and u removed by certain vocal exercis

dibly short space of time, they ill be singing to-day, and singing an ever.

iscoverer of this method was Dr. rook Curtis, a really eminent and nally recognized American throat- and scientist. For many years he he majority of the world's great- rs of his time, and he was Jean de closest friend and advisor. In 1901 tis gave to singers his method in called "Voice Building and Tone " Since then many throat specialists opted and prescribed his method, unvarying success; but the great of the medical profession, for rea- st known to themselves, have per- it to fall into disuse. The writer article has used the Curtis method oring lost voices; for curing count- les of laryngitis; for removing sing- des; for relieving hoarseness in and public speakers—always with success, and within surprisingly eriods of time. It is now his hope olish a curative renaissance for suf- from these ills, by briefly restating tis curative method, and by adding omplementary exercises which have valuable in thirty years of teaching.

A Scheme in Operation

S THE METHOD of its operation:

a tone with the mouth closed. making this tone as musical as pos- ix the mind upon the sound *Maw* entally bring forward the tone, al- aying it, until there is a conscious vibration upon the lips. At the same ne position of the initial tone should changed. Now pluck the lower lip he finger, as you would pluck the of a musical instrument; and, if the -tone is sufficiently far forward, an ive sound like *Mum* will answer. The *Maw* now breaks on the lips into nd we have the pure vowel with its ed consonant without being aware of ort that has produced it. The mouth remain closed; and, if we have not ered with our focus of attack, we the initial *Hum* still vibrating pure eautiful in the facial resonators.

hout any change in either the posi- of the lips or the far forward facial ator position of the *Hum,* seek now er the sound to *Maw* as nearly as is le. *Maw,* with mouth closed, can be approximated, but the effort to bring out, constructively assists in the rear- ment of the manner of vibration of ocal cords, at the same time increasing tension. Herein lies the crux of this od of restoring swollen, inflamed and ed vocal cords to their normal and c freedom of vibration in perfectly straight, parallel lines—whereas the laryngoscope had shown them to be touching one another in the middle third of their length, in conditions brought about by wrong and harmful methods of singing.

Practice on single tones, in a comfortable range, until the sound is firmly established in its forward geography of the head resonators. When this is rightly accomplished, proceed with a chromatic scale of five notes upwards and downwards.

Ex. 1



Always keep the mind and ear fixed attentively on the *Maw* sound, and always with the mouth closed. Hum this chromatic scale on *Maw* over and over on the same breath—about ten times is a reasonable average. This should be done for a period of about ten minutes in each hour of the day that is available for this purpose.

Later, when the *Maw* hum with its correct sound has become perfectly familiar, we may attempt it with open mouth. Permit the jaw to drop without the slightest muscular tension, and *sing* the sound of *Maw,* carefully preserving the correct focus of the tone as it sounded in the *hum.* At this step the chromatic scale will be preferable to the single tones. Having become certain that the tone still focuses freely in the frontal head spaces, the way is clear to bring some of the other vowels into line: Oo, as in "shoe"; Oh, as in "so"; Ăa, as in "sat"; Ah, as in "father." It will be noted that E, as in "me"; and A, as in "may," have been omitted. This is done for the reason that, all too often, a wrong production of these two vowels is responsible for the very conditions—"singer's nodes," laryngitis, and so on—for which a remedy is being sought. Let them wait until you have proved your mastery over the placement of the sounds indicated. When the recommended vowels have been done, scales and arpeggios should be added to practice.

We may now proceed to simple songs where the *tessitura* lies in a comfortable range. Sing the tune on the sound of *Maw.* Sing the tune on the other vowels sounds written above. Do this as often as you like, but do not attempt the words of the song until you are quite sure that every vowel sound you are singing has its free flight, winging pure and beautiful not only in the facial resonators but also in all the resonating spaces of the head. And by that is meant that the singer's entire upper head should ring with his song, as vibrantly as when a bell is struck—the mask of the face, yes, and the top of the head, and even the upper back of the head. The Italians (rightly) call the voice "the bell," but only when it is rightly rung in every possible place in the head. "Singing in the mask" is only the beginning of voice placement.

Hourly *humming* exercises on the short chromatic scale, however, is the device which best works magic in the restoration of hoarse or "lost" voices; whether the conditions have arisen from a wrong method of singing, from so-called attacks of laryngitis, or from the dread "singer's nodes." For not only will their use marvellously operate to restore quickly any of these conditions to normal; but they also may be employed every day of every vocalist's singing career to maintain the voice in "the pink" of vocal efficiency. Ten minutes of these chromatics on a properly hummed *Maw,* done the first thing in the morning, will put any singer's voice into a "tops" of resonantal efficiency for the work of the day. It was employed for many years, and with absolutely unvarying success, by the writer in his own public singing; and its magic in literally hundreds of other cases has been observed.

This essentially scientific physiological discovery by Dr. H. Holbrook Curtis is not in any sense set forth by this writer as a method of voice production. It is advanced purely as a curative agent for ills brought about by wrong singing methods, and as a device for refreshing the normal voice by insuring the correct vibratory action of the vocal cords.

The Perennial Encore Problem

By H. E. ELMORE

RE IS the question of "encores." The late ncesco Berger, living in London almost century's limit, wrote to *The Times,* ng that the late Sims Reeves, a very d tenor, maintained that "Novices t avail themselves of encores as short to popularity, but it was not consistent n artist of established fame to do it."

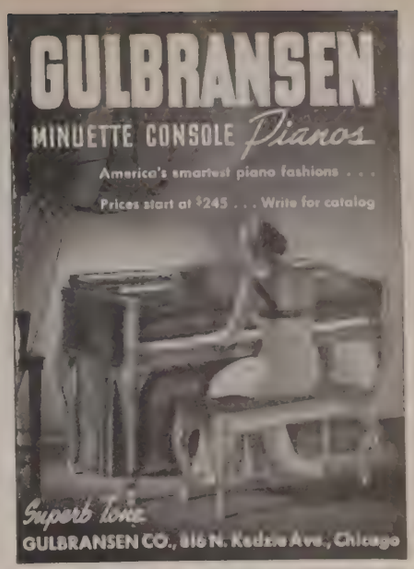
Mr. Reeves has been gone from us for a long time, and the encore is still heard in the hall. Why? Is there aught to be said, by the singer, in its favor?

So long as both public and artist demand and enjoy it, there is little danger of its early demise. After all, most of us go to concerts to enjoy what we enjoy.

* * * * *

The Unfinished Artist

"The vocal student who leaves the studio after four or five years' study, is only one-third equipped for his calling, for he will soon find that his beautiful tone will avail him but little if his diction is imperfect, or his knowledge of English is corrupted through faulty speaking habits. No audience will fully appreciate a song unless it can also comprehend the words. The audience can hardly be blamed for that, yet how many singers are there in this country who can "put the words across?" In my opinion all students of voice and speech should be encouraged to study phonetics and diction hand in hand with their vocal studies."—Boris Gregory.





VOICE
Improvement Guaranteed
We build, strengthen the vocal organs—*not with singing lessons*—but by fundamentally sound and scientifically correct *silent exercises* and absolutely *guarantee* to improve any singing or speaking voice or money refunded . . . Write for wonderful voice book—sent free. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 unless signed by parent.
PERFECT VOICE INSTITUTE, Studio B-558
64 E. Lake St., Chicago

SWING PIANO PLAYING
New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily. Harmonize tunes with professional bass and breaks. Write for *FREE DESCRIPTIVE FOLDER*
AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

"The Aristocrat in its Field!"

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS

EDITED BY OSCAR THOMPSON

Special Contributors

Ernest Newman	Olin Downes	Lawrence Gilman
Otto Strobel	M. D. Calvocoressi	Carl Engel
Pitts Sanborn	W. J. Henderson	Edward J. Dent
Harvey Grace	Nicolas Slonimsky	Francis Toye
Willi Reich	Eric Blom	Karl Geiringer
Herbert F. Peyser	Marion Bauer	Henri Prunières
Hugo Leichtentritt	Daniel Gregory Mason	H. H. Stuckenschmidt
William Murdoch	Robert Haven Schauffler	Otto Kinkeldey
Johan H. G. Franco	Guido Gatti	Gilbert Chase
Gabriel Engel	Edward Lockspeiser	Lincoln Kirstein
Basil Maine	John Tasker Howard	Gerald Abraham
Alfred Einstein	Paul Stefan	Richard Capell
Sacheverell Sitwell	Irving Kolodin	Philip James

OVER 40 of the world's outstanding music critics, of which the partial list above is typical, have joined in the production of this extraordinary book by contributing special authoritative articles on the great figures in musical history. In addition, the volume will include the whole range of musical knowledge, composers, singers, artists, instruments, musical theory, opera plots, etc. Completely up-to-date; accurate; American in its point of view; absolutely essential for reference; thoroughly delightful to read; beautiful format; made for a lifetime of service. Approximately 2650 pages.

At all bookstores

Ready in October • DODD, MEAD • Pre-Publication Price, $12.50

The Origin of Hymns

By EUGENE F. MARKS

HYMNS, THE NURSLING of ecclesiology, cannot be attributed directly to St. Ambrose (latter part of the 4th century), who perhaps was the first author to introduce true metrical singing into the church service, nor to Martin Luther from whose poetic genius emanated the chorale, the finest example of modern hymn form extant.

Broadly viewing the historical background of church music, we assume that the origin (irrespective of the priestly intonation of the uncouth dirges of the pagan temples) appeared in the ritualistic worship of the Hebrews, with the use of the Psalms as a basis. We possess no definite knowledge concerning the forms of the sacred music of the Hebrews, still we conjecture that it was a form of chanting, and as Dr. Hugo Riemann writes in his "History of Musical Forms," "we can scarcely err in concluding that perhaps the most authentic remains of Hebrew music are preserved in the Gregorian chant, particularly in the Hallelujah melodies." We can readily understand that these psalm chants of the Hebrews were carried into the Christian Church and that they finally merged into or influenced our present hymnology. Naturally, some tang of these past eras inheres within the hymns of to-day and influences our method of rendition. However, as the original method of rendering the Jewish psalms is hazed beneath the remoteness of the centuries, we dare not endeavor to instruct a congregation as to the correct manner in which a chant should be rendered; and to-day each congregation or district is a law unto itself and renders the psalms according to its individual custom. But we may be assured that the temple songs of the Hebrews were nonmetrical, that homophony prevailed, and that their manner of chanting no doubt was extended unchanged into the Christian Church, as far as the 5th century.

The Hymn Is Born

IN THE 4TH CENTURY St. Jerome distinguished between psalms, hymns and canticles. Hymns designated those chants (solemn psalms and songs) which extolled the strength and majesty of God, also, the jubilant psalms (Hallelujahs of exaltation). The psalms embraced those chants which were ethical in character. The canticles according to St. Augustine (4th century) were lofty songs of praise chanted in a quick animated manner.

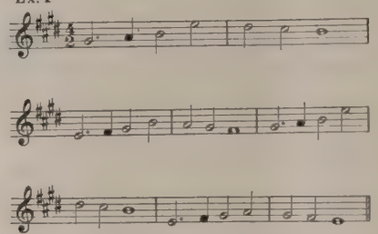
"It was, however," (writes James Francis Cooke in his "Standard History of Music") "among the wonderful Greeks, who lived before the birth of Christ, that the foundation of our own kind of music were really laid. With them, poetry, art and culture were looked upon as real necessities, and the union of poetry with music made the study of the art of music one of great importance." Moderation in everything was the law of Grecian art. The rhythm of their poetry and music displayed a simplicity in arrangement; the duration of the musical tones were divided into feet containing two, three, four and five beats consisting of long notes (two beats) and short ones (one beat); and from these simple notes a combination of rhythmic progression was secured; namely:

— — —(one long and two short) Four beats measure.
– – ——(two short and one long) " " "
—— —(one long and one short) three beats measure.
– ——(one short and one long) " " "
—— — —(short between two long) five beats measure.

In these poetic feet one may easily prognosticate our bar measure and hymn meter. Their music evidently did not possess our dotted time. The music of this period, also, contained a lengthening and shortening in the duration of the delivery of the foot, which equals our *tempo*.

Up to the middle of the 13th century the music of the church was homophonous (*musica-plana*) and possessed no measured verses (*musica-mensura*). At this time (about 1250) the "original lively rhythm of the church songs had stiffened to a succession of notes of equal length, with which shorter notes were only occasionally intermixed" (Riemann). Among the songs of this period bequeathed to us, and still to be found in some of our hymnals, stands a selection from King Thibaut, IV, of Navarre (1254), which for its simplicity and regularity deserves some study, as it displays a decided trend towards hymn meter.

Ex. 1



It should be noted that each phrase, consisting of two measures each, presents a similarity in melodic scale outline with rising (four notes) and falling (three notes) displaying an upward leap from the third to the fourth beat in the first measure of each phrase (excepting the last one) to the apex (reënforced by being the point of change in direction of the melody line), also, each phrase proceeds in a facsimile rhythm on minims and crotchets, which places it in the category of *musica-mensura*. Also, each phrase agrees with quite a modern acceptance of harmonized cadences, the first phrase of seven notes may be harmonized as ending (2nd measure) with a plagal cadential, Iv-I second phrase ends in the regular cadence, I-V; while the third phrase, ilar to the first phrase, allows a de modulation to the key of B major, th its dominant seventh chord, F- A-sharp, C-sharp, E; and the final f phrase gives the familiar full mixed ca II-I-V-I.

Following the *musica-plana* (Gre music) and *musica-mensura* era i flourishing period of counterpoint fro 12th to 16th century (epoch of the N lands), songs evolved with the u (*cantus firmus*) sung slowly and sus by one voice, usually the tenor (*tenu* hold), accompanied with complicate uration of the other voices. The *firmus* of these compositions (some cient as 600 B.C.) finally became to extent the foundation of the Prot hymns. This elaboration of voices mately was curbed under a decree the Council of Trent, which insiste a simpler style of music should be to the church. This edict culminated refined and harmonic treatment of phonic music from the *musica-pla* Pope Gregory the Great (about under Giovanni Pierluigi known as trina (from his birthplace). From th verse mixture of a slow *cantus firmu* melody) of long notes with a con moving accompaniment of many and notes, necessarily sung by a highly t choir, the melodies were rescued a veloped into hymns sung by the con tion. These hymns were brought t fection in the chorales of Germany, the influence of Martin Luther 1546). The church music up to this had been sung in Latin; these ch or hymns were in the vernacular people, founded upon popular folk so original rhythmical melodies, and sung in unison in a slow reverential ner (which atmosphere still is adhe in the Protestant churches in Gern with pauses upon the last word of line of the simple regulated poetry. holds, facetiously, are said to have necessary in order to allow lagging ers time to catch up in their delinc in *tempo*, so that all would be pre to attack the next line of poetry taneously. But the pauses were dou produced by the natural desire for rhythm and have, in a measure, clu the hymns, in spite of the American in rendering hymns, which, to a lar tent, has obliterated these regular p

From this Germanic choral perio hymn tune had easy sailing into countries, notably via Switzerland to land and from thence into America; is, "a species of composition whic cause it is easily learned by ear, be the special property of the people like an heirloom, is handed from g tion to generation." The value of the culled collections of church-hymns u the services of any denomination is be underestimated. As William T. writes, "The great hymns teach theology than the seminaries."



THE ORGAN OF THE SEQUOIAS

This fine instrument is housed in the redwood forest of the famous Bohemian Club, about ninety miles north of San Francisco. The organ is concealed among the giant trees, the trunk of one of which may be seen just back of the console, which rests on a stage provided by nature. From top to bottom and left to right the eminent organists and musicians grouped about the console are Edwin H. Lemare, Benjamin Moore, Dr. Humphrey J. Stewart (seated), Uda Waldrop, and Wallace A. Sabin. Since this photograph was taken in 1936, Messrs. Lemare, Sabin, and Dr. Stewart have passed away.

The Organist As Salesman of a Proper Musical Service

By HENRY C. HAMILTON

Part II

JECTION may be voiced, why go so ld from purely organ music? Should e sincere organist confine himself o the instrument's own literature? d there are some good reasons for ive reply. For one thing, the stage of rld has been reset. A certain style an playing, in vogue at one time, is d to interest those of to-day. It was derous, and its supposedly churchly a sacred character, we now can see, ly but a name. Then, too, the church ly had but little concern about pos- vals. The House of God was a thing The organ, in a veil of sanctity, and rbed by cinema or radio, had the field to itself. Anyone who could play vonderful instrument was an awe ng being.

to-day things are different. The pub- nands more variety and considerable n music. People like tone color; the st of reed and flute begets interest. lumana and Chimes contrast beauti- but must not be overdone. Sub and couplers grow irritating if used con- y. Let a melody stop be heard, as a without these helps. The extremely nd low notes of the organ should be ed for special effects. Some element asant surprise may be introduced at n points. But there must be no osten- about it. It should appear as a seem- natural outgrowth of something else. should be a feeling of unity rather detachment.

Charm of the Medium Tone

VING A MELODY, keep principally at iddle of the road. After all, the me- register, while less spectacular, wears than the extremes in range. And, g chosen the solo stop, test out every rigorously. It frequently happens that on the finest instruments there will be note here and there—most frequently reed stop. This inferior note may be just where its employment will be required. What is the player to do? r substitute some other solo stop, or pose the piece altogether. This latter t so formidable an undertaking as suppose. If memorized, a change of presents few difficulties, and it is well h the effort. The people, too, like to a given melody in a variety of ways, egards dynamics. Batiste's *Offertoire minor* and the one in F minor supply two instances of a *piano* melody repeated *forte*. Well managed *crescendos* and *diminuendos* are followed with pleasure. The organ's possibilities here should be utilized.

Then, too, a pedal note may be a little out of balance; just a shade too heavy for some final *pianissimo* ending. Transposition here will usually solve the difficulty. A voluntary may occasionally be put in the key of C, for the sake of using the lowest pedal, the highest manual note—or both—in the final chord. When this is done, there should be care to avoid these extremes of pitch before the finish. A little glad surprise should be kept in store for the people.

The Lure of Variety

LISTENERS LIKE CHANGES of key, perhaps more than formerly. Monotonous tonality should be avoided at all costs. Learn to play a given melody in any key, and practice all forms of modulation—it will often prove a friend in need when improvising.

Change of tempo and of rhythmic outline are also most important for preserving interest. Brevity, too. And a judicious admixture of *staccato*, either as a contrast to, or in combination with, *legato*, helps to drive dullness away.

In the matter of harmony, detached chords or arpeggios are seldom desirable; though soft sustained harmonies on another manual, by casting a veil of sound, conceal the bald effect of detached sounds. And an *obbligato*, or anything in the way of a counter melody—will be listened to by those who find fugal development over their heads.

Pieces which most perfectly fulfill the foregoing suggestions will be found acceptable to the average hearer. And choose the most beautiful things. We have enough ugliness in this modern world, without making the Divine Art pay tribute to it. And many beautiful things are suffering neglect because organists lack the enterprise to search for them, arrange them, and give to church attendants a chance to enjoy something different from dullness on one hand and jazziness on the other.

As the Church stands for something different in a jazz-mad world, cannot the organist, too, rise to what is higher than being either a dullard or a copy cat? A church organist is one whose opinion generally commands respect, and he is, to a large extent, responsible for the musical status of his community.

Keep Clear Objectives Before the Choir

By DAVID R. ADAMSON

CTIVES will vary, of course, with dif- t groups; and they also will vary with rent anthems. While speaking of ob- ves, remember that the service rifle fall short of its mark, even though be within easy reach. The average r, with its mixture of partly trained totally untrained voices, cannot secure same results by merely singing the music, as would the highly trained ssional choir; but it is capable of sat- tory and sometimes even inspiring . The persistent disregard of this simple condition is responsible for more heartbreaks among choirmasters than come from almost any other one thing.

Aim high, by all means. Let "the sky" be the limit. When thinking of results, keep the necessary qualifications in mind.

Get as many, and as good voices as possible, into the choir. Bring them to the very highest training of which you are capable. Sing compositions that have some chance of being understood and liked. Then will your choir be a source of satisfaction, and even of joy, to all concerned.

o you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

THREE BOOKS FOR MUSIC MAKERS
A Modern Approach to the Piano
By CHARLES VEON
A new and distinctive course for beginners. Interesting supplementary material for teachers using established methods. Excellent for sight reading and transposition. Price, 60c per volume—usual discounts. Sent for examination.
Distributed for the author by
THEODORE PRESSER CO., Philadelphia, Pa.

Earn A Teacher's Diploma
or
A Bachelor's Degree

Do You Ever Wonder

Why some teachers are more successful than others? Do you realize that those who hold the big jobs never cease to be students?

This is the age of specialization and the specialist is earning fully double or more the salary of the musician with only a general knowledge. Openings in the music field are growing very rapidly. More money is being spent every year for music.

Musicians who are using our Extension Courses as a means of going higher in their profession are making a great gain financially.

Prepare yourself for something better with one of the following courses. Study at your convenience by means of the extension method with a school of established reputation.

NORMAL PIANO, HARMONY, HISTORY OF MUSIC, ADVANCED COMPOSITION (credited towards the Bachelor's Degree), STUDENTS' PIANO, VOICE, PUBLIC SCHOOL MUSIC, EAR TRAINING and SIGHT SINGING, VIOLIN, CORNET, MANDOLIN, GUITAR, BANJO, REED ORGAN, TRUMPET, CLARINET, PIANO ACCORDION, SAXOPHONE and Choral Conducting.

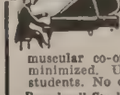
Write for complete information. Check course in which you are interested. We will be glad to send sample lessons without obligation to you.

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-121, 1525 E. 53rd Street, CHICAGO, ILL.

GUILMANT ORGAN SCHOOL
Dr. WILLIAM C. CARL, Founder
WILLARD IRVING NEVINS, Director
39th YEAR OPENS OCTOBER 4, 1938
DISTINGUISHED FACULTY
A complete Course of Training for the Organist and Choirmaster
Scholarships
Write 12 West 12th Street, New York

Faust School of Tuning
Piano Tuning, Repairing and Regulating. Pipe and Reed Organ. Player-Piano. Year Book Free.
27-29 Gainsboro Street, Boston, Mass.

HARMONY BY MAIL
A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.
Small monthly payments. Send for particulars.
Music composed to your words.
HARRY WOOLER
1116 Elmwood Ave. Buffalo, N. Y.

IMPROVE YOUR PLAYING

Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studios, Dept. 311: H. Bendix Bldg., Los Angeles, Calif.

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.



Circle-O-Keys
MUSIC CHART
An Ingenious Device That Simplifies Music Study and Teaching

● Circle-O-Keys Music Chart consists of a movable card that slides up and down in a sleeve. You slide the card to show the key you want and through the holes in the sleeve you can tell, at a glance, for that key, its number of sharps or flats, their names, and their staff locations in the signature. The relative minor key also is shown with both the relative harmonic and melodic minor scales, ascending and descending. These minor scales are shown through the slot in the lower half of the sleeve. Circle-O-Keys is a valuable aid in teaching, in stimulating interest in harmony and theory, and a handy reference for transposition. Every music pupil should have one. Actual size 3½" by 6½".

Price, 10 cents
(Special Price on Hundred Lots)

For Sale by
THEODORE PRESSER CO.
1712 Chestnut Street, Philadelphia, Pa.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing" Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, — California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

PRIVATE TEACHERS (Mid-West)

ROY DAVID BROWN
Pianist and Teacher
Assistant and successor to Emil Liebling
612 Fine Arts Building, Chicago, Illinois
Telephone Webster 4937

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Teacher of Voice
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York — Tel.: GRamercy 5-6392

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

MARGARET HENKE
Oratorio and Concert Soprano
Teacher of Singing: Bel-Canto, Phonetics.
Overexerted Voices accepted.
610 Riverside Drive
New York City — AUdubon 3-1910

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.
Pupils accepted during Summer. Credits for degrees granted.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

GEORGE S. MADDEN
Scientific Mental Art of Singing
Singing a mental study not a mechanical one as is taught today.
1425 Broadway — New York City
Pen. 6-2664

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private-lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., — New York
Tel: COLumbus 5-2136

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September
Apply Now

In order to afford teachers the opportunity to make contact with prospective students, this directory has been established as an inexpensive advertising medium. Detailed information will be supplied on request.

WANTED!
Music Lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Part or full time. No Cost or Obligation. Write for complete details TODAY! *Address*:
CIRCULATION DEP'T
THE ETUDE MUSIC MAGAZINE
1712 CHESTNUT ST., PHILA., PA.



* * * * *

"It is almost impossible for anyone who reads much, and reflects a good deal, to be able, on every occasion, to determine whether a thought was another's or his own. I have several times quoted sentences out of my own writings, in aid of my arguments, in conversation, thinking that I was supporting them by some better authority."—Sterne.

ORGAN AND CHOIR QUESTIONS
Answered

By HENRY S. FRY, Mus. Doc.
Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I am directing a volunteer church choir of ordinary ability. One of the singers objected to singing the Amen *slower than the tempo of the hymns, as well as in the anthems. I tried to explain that most churches of good musical taste sing the* Amens *slower, with a slight pause on each syllable, also that the* Amen *should be sung in a subdued tone. I also said that some hymns should be sung slower than others. Most of the choir members agreed—some did not. Some want the hymns fast. I was taught that the Church is sacred, a House for the worship of God, not for the "jazz" age. Will appreciate your sound judgment on the correct manner of musical worship in God's holy sanctuary.*—W. J. R.

A. It seems appropriate that the *Amen* to hymns might be sung in somewhat slower *tempo*—depending on the *tempo* considered suitable for the hymn. The question of singing the *Amen* softly is a matter of individual opinion, but the choir should obey the choirmaster's wishes in the matter. Naturally, some hymns should be sung at a slower *tempo* than others—and always reverently. While there should be hearty singing, the pace should not be so rapid as to make the hymn undignified and "jazzy." Individuals differ in their ideas of *tempo*, which probably accounts for your experience.

Q. We have a two manual tracker action organ, purchased in 1923, which we are considering converting into electric action. What, in your opinion, constitutes a well balanced organ? Please list various stops on Swell, Great and Pedal. How may we be assured that we are getting all that is possible from our pipes? Is it true that more than one voice may speak from the same pipe? Is this to be desired? Recently a congregation purchased a new organ for $1500. (electric action). Our organ (tracker action) cost $2800. Can you tell us what the difference might be? Their organ seems to be everything ours is not—easy action, automatic combinations, all kinds of stops, even the chimes, and we wonder "how come?" —J. R. E.

A. We would not advise electrifying your present organ action. If the instrument is satisfactory tonally, the pipes from the present organ (and case work) might be included in a new organ. Your information, on which you ask us to give our opinion as to a well balanced organ, is quite indefinite. You give no information as to size of church, size of organ chamber or amount you wish to spend, and so forth. We are suggesting a specification which you might consider, or if you will send us a proposed specification we will give our suggestions based on such specification. Our suggestion is:

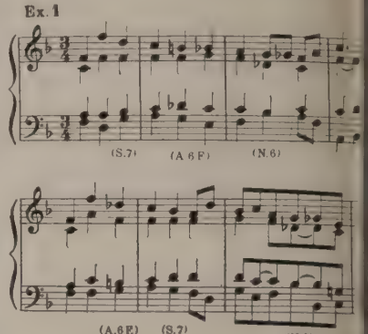
GREAT ORGAN		
Open Diapason	8′	61 Pipes
Harmonic Flute	8′	85 Pipes
Dulciana	8′	73 Pipes
Harmonic Flute	4′	73 Notes
Octave	4′	61 Pipes
Twelfth	2-2/3′	61 Pipes
Fifteenth	2′	61 Pipes
Chimes (if desired)		25 Tubes
SWELL ORGAN		
Bourdon	16′	97 Pipes
Geigen Diapason	8′	85 Pipes
Salicional	8′	73 Pipes
Vox Celeste	8′	61 Pipes
Stopped Flute	8′	73 Notes
Flute	4′	73 Notes
Geigen Octave	4′	73 Notes
Nazard Flute	2-2/3′	61 Notes
Flageolet	2′	61 Notes
Oboe	8′	73 Pipes
Cornopean (bright)	8′	73 Pipes
Clarion	4′	73 Pipes
Vox Humana	8′	61 Pipes
PEDAL ORGAN		
Open Diapason	16′	32 Pipes
Bourdon	16′	44 Pipes
Dolce Bourdon	16′	32 Notes
Flute	8′	32 Notes
Dolce Flute	8′	32 Notes
Dulciana	8′	32 Notes

To be assured that the pipes are being used to best advantage, you might consult someone who can give you such advice. Stops may be unified, which means that one set of pipes may be used for two or more stops. This is not ideal, but may be utilized when funds and space are limited. Some unification and duplexing are included in our suggested specification, such use being indicated by "notes" instead of "pipes." The difference between the two organs you mention may be specification. The $1500. instrument with chimes is probably very small—unified and duplexed; while your instrument may have more sets of pipes and not much unification and so forth. The "easy action" (compared with yours) is due to the use of electric action instead of tracker action.

Q. Kindly harmonize the enclosed melody, using Secondary Seventh, Neapolitan Sixth and Augmented Sixth chords where possible. What are Secondary Augmented Sixth chords? —M. R. S.

A. The following harmonization includes Secondary Seventh (S.7), Augmented Sixth—French (A.6 F.), and Neapolitan Sixth chords.

Ex. 1



We do not recall the use of the term "Secondary Augmented Sixth Chords." Perhaps you intend "Secondary Seventh Chords," which are seventh chords on scale notes other than the dominant.

Q. Enclosed find two specifications from different builders for a small organ in a church seating about three hundred people. The builder "B" has built many fine organs. This specification is duplexed (do you think too much?). The other specification is by "S". Do you think these rather small for the church? Would they be much for coloring purposes? Would there be volume if wanted?—C. K.

A. Our suggestions are made as to specification only, not as to respective quality of the instruments. According to the figures given in the specifications, that by "S" contains more pipes than that of "B"—which gives more specification as to pipes or notes for the Great organ "Octave" of which the Great "Fifteenth" is an extension. Presuming this to be "pipes," the specification by "B" includes more pipes than that of "S." The unification of specification by "B" will probably make the instrument more effective so far as color combinations are concerned. There are, however, some features in this specification which we do not approve. We would not like to have a Violin Diapason made up by a combination of Salicional, Gedeckt and Octave as indicated. We prefer a Vox Celeste of 61 notes instead of 49. We do not understand from the specification where the "notes" in addition to 12 "pipes" are derived for the Pedal Sub Bass and Lieblich Gedeckt. The Swell Gedeckt might be used to supply the Lieblich Gedeckt "notes"; but we do not advise its use for the Sub Bass too. We also suggest the following couplers: Swell to Pedal 4′ and Great to Pedal 4′, to match the manual couplers specified.

Q. A nine thousand dollar theater organ is being held at the price of one thousand dollars. Some people are of the opinion that, as it is a theater organ it would not be suitable for our church. I contend that, with possibly the addition of a Diapason, which it probably should have, it would be a better bargain than any other instrument that we could get. Will you give your opinion? List of stops enclosed. The organ is stored, and the owner has an available room for the organ, so that installation would be very inexpensive. Could it be used as it is (without the Drums, of course), or would you advise the addition of the Diapason? I realize the instrument would not have the variety, but I still contend that it would be more satisfactory than the other organ at about the same cost. What is your opinion?—M.

A. With the addition of an Open Diapason you might find the instrument fairly satisfactory, though we do not consider it ideal. It will, of course, have to take into consideration the added expense for the addition and the cost of installation. Since the present instrument contains three unified sets of pipes only, in addition to chimes, drums, and so forth, a thousand dollars is quite a high value for it. We certainly advise the addition of the Open Diapason if it is practical. Some parts of your inquiry touch upon a matter of principle in our editorial department, in that we do not recommend any one manufacturer or any part of an instrument.

Q. We are erecting a church, which will seat six hundred and fifty people, and an organ must be purchased. The possibility of a pipeless organ have been discussed. Some organists are of the opinion that a pipeless organ is not suited for church use. I would appreciate any information you care to give regarding the matter.—H.

A. Your question touches upon a matter of principle in our editorial department in that we do not give any opinion or preference for any particular type of instrument. Our advice is that you investigate all types of instruments, and base your decision on the instrument that you feel best suits your requirements.

DePaul
UNIVERSITY
CHICAGO
THE SCHOOL OF
Music

ers accredited courses in Piano, Voice, olin, Organ, Public School Music, rmony, and Orchestral Instruments. nfers Degrees of B. M., B. M. E., Ph. and M. M.

Distinguished faculty including

SERGEI TARNOWSKY
WALTER KNUPFER
MME. MARIA KURENKO
RICHARD CZERWONKY
SAMUEL A. LIEBERSON
ARTHUR C. BECKER

e Dept. of Drama offers a 3-year Course

Address Registrar for Bulletin

DePAUL UNIVERSITY
om 401, 64 E. Lake Street, Chicago, Ill.

Cincinnati
CONSERVATORY
OF MUSIC

72nd YEAR

A complete school of music, dramatic art and dancing. Courses lead to degrees. Special students may enter at any time.

Registration—September 8, 9, 10

Write for Catalog

2650 Highland Ave., Cincinnati, Ohio

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.

Fall term opens September 26.

CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

ETROIT INSTITUTE OF MUSICAL ART
CHIGAN'S FOREMOST HOOL OF MUSIC
Institutional Member of the National Association of Music Schools. 42nd year. All branches Music and Dramatic Art. Many free advantages. ulty of 84 artists. Accredited Teachers' Certificates, mas and Degrees. Desirable boarding accommoda-. For Catalog and View Book.
ress H. B. MANVILLE, Bus. Manager
Dept.2—52 Putnam Ave., Detroit, Mich.

DENISON UNIVERSITY
CONSERVATORY OF MUSIC
GRANVILLE, OHIO
Liberal Arts College with Music Majors in A.B., Mus.B. and P.S. Music courses
For catalogues, address
Karl Eschman, Director

BALDWIN-WALLACE
CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)
Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Sixth Bach Festival, June 10 and 11, 1938. Send for catalogue or information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

Answering Etude Advertisements always pays and delights the reader.

THE ACCORDION DEPARTMENT

Analyzing Accordion Chords

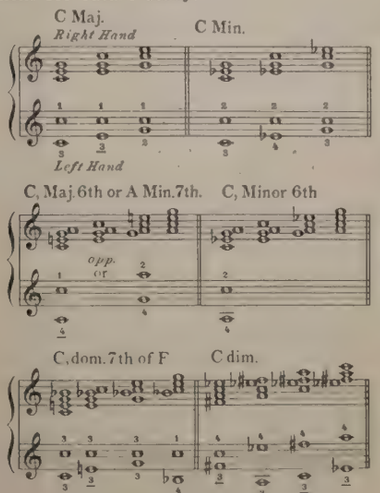
By PIETRO DEIRO

As told to ElVera Collins

MANY ACCORDIONISTS are capable of giving excellent renditions of complicated accordion arrangements but are seriously handicapped when it is necessary for them to arrange their own bass accompaniments. Fortunately, there is an abundance of fine music which has already been arranged for the accordion and most music publishers are rapidly adding their best material. The professional player, however, still finds it necessary frequently to make his own arrangements of selections not in the accordion music library. Those who aspire to become professional players should consider this point and prepare for it. Instead, there are some who share the opinion voiced by one young man who said he would not study such a monotonous subject as harmony because he did not intend to teach, he only wanted to play with an orchestra.

The study of harmony is far from monotonous and on the contrary, it can be made most interesting. Let us now approach elementary harmony from one of its angles which concerns the formation of chords. Accordionists must certainly admit that they need to know about all chords in all keys.

The purpose of the illustration accompanying this article is to provide material which will prove an incentive for accordionists to delve farther into the realm of harmony. If we were to present an academic thesis on harmony in these columns, some of our accordion readers might not be interested so we have, instead, worked out a sort of combination chord and harmony study. We believe it will be interesting because part of it is to be studied, part is to be played and the remainder is an assignment for future study.



The key of C has been used because it is the most simple and the scale for this key is familiar to all. The first measure of music for the right hand shows the C major chord in three positions. If you have not already learned the definition for the formation of a major chord, then that is the first assignment to be looked up and memorized. Secure an accordion harmony book and learn why C, E and G form the C major chord. Once you have learned the rule, you will be able to form any major chord in any given key.

The bass accompaniment in the first measure shows the C major chord, first with the tonic C as bass, followed by an E bass and then a G bass. Accordionists who are always prone to play the tonic of a chord as its bass should carefully observe the basses given here.

We suggest that the first measure be played over two octaves, ascending and then descending. Be careful not to watch the keyboard. The intervals and spacing on the piano keyboard should be just as familiar to the touch as the bass keyboard which is out of the range of vision. The fingers should be spaced and in position for each chord before the keys are struck and then all keys should be depressed simultaneously and with equal weight so the effect is a distinct chord. There should be no fumbling, for if one tone sounds before another the effect is as though one were hunting for the chord. This exercise is not a mere mechanical one for if you wish to play each chord correctly, it is essential that you concentrate upon the formation of the chord.

After playing the chord ascending and descending, alternate with it in the form of a broken chord in three positions, ascending and descending over two octaves. Play one bass and chord for each group of three notes. Each individual note must sound distinctly. Do not accent the note being played by the thumb.

The Firm Foundation

THE VALUE OF THIS EXERCISE is manifold. First, if taken as a study in harmony and the formation of chords, who could possibly forget the C major chord if this exercise were included in the daily practice program for a week? As a technical exercise, it enables one to learn the art of playing chords distinctly. In future studies when one wishes to fill in C harmonization, it will be found that the hand will automatically fall upon the correct keys.

From the second measure on we find the following chords shown in their various positions: C minor, C major 6th (or A minor 7th), C minor 6th, C, dominant 7th of F, and C diminished. Proceed with the study of each individual chord as outlined for the C major chord. Remember that if you do not know the rule for the formation of each chord, it must be learned before proceeding with the playing of that chord. Alternate the playing of chords with the broken chords over two octaves.

When these six measures have been perfected according to suggestions given, the accordionist certainly should have these chords indelibly impressed upon his mind. Let us then proceed into further studies along this line. We suggest that the ambitious accordionist provide himself with music writing paper and write these chords in all other keys, beginning with the single sharp and flat and continuing until all keys have been done. Thoroughly master each key before doing the next one. It is better to proceed slowly and thoroughly than to endeavor to rush through and not comprehend what is being done.

Before progress has been made far along this line it will be found that if you have not already learned all scales and their signatures, this will have to be done at once. If there are any scales which seem to be particular stumbling blocks, embody them as a part of the exercise to precede the playing of the chords.

Accordion arrangements would seldom call for the playing of a succession of chords as shown in the last four measures of the illustration. If such chords, however, can be played correctly and distinctly in

(*Continued on Page* 556)

ALL THEIR LIVES
your children will cherish this gift



• The ability to express themselves musically through the medium of the myriad-voiced accordion . . . the rich, deep satisfaction of an instrument that responds to every mood . . . the stimulation of sincere applause—

What better gift can parents bestow upon their children?

The 1938 BRINDISI offers, at reasonable cost, that master craftsmanship and authentic tone so important to the young musician. Before you invest—investigate. Send in the coupon today.

BEFORE YOU BUY ANY ACCORDION *Investigate*

TONK BROS. CO.
623 S. Wabash Ave., Chicago

Please tell me where I may see and play the 1938 BRINDISI Accordions.

Name.....

Address.....

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE: MASON & HAMLIN PIANO, Model BB Number 41674, in Ebony. Five years old; cost originally $2,500; kept in perfect condition. Will sacrifice for $1,000. Might consider terms. B. Norman, 56 Wall Street, New York.

POSITION WANTED: Teacher for Dance recitals, Gym exhibitions, Swimming pageants, High School experience. Also teach instrumental music. Students rated high in school contests, and on radio. WEC c/o Etude.

WANTED: Highest Grade (new or used) Chamber Music for String Quartett. Communicate A. J. Colunga, 2845 Newton Ave., San Diego, California.

ANNOUNCEMENTS

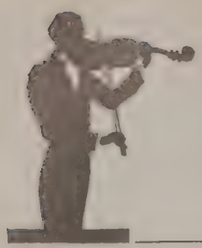
PLAY PIANO JAZZ like dance and radio players. Quick mail course. Information free. Erskine Studio, Dept. B, 810 E. 14th St., Oakland, Calif.

SINGING MADE EASY—Send for free advertisement. Eastern School of Voice Culture, Chambersburg, Pennsylvania.

SEND FOR FREE PRICE LIST on strings. Address: Karl W. Stade, 146 Valley St., Lewistown, Penna.

MUSICAL DOORBELL! Plays a tune! New, inexpensive. Mosoriak, 1637 West 105 Place, Chicago, Ill.

FILM DEVELOPING. Eight gloss prints, two 5 x 7 enlargements. Send 25¢ coin with any roll, any size. Dependable Photo Service, General Delivery, Camden, N. J.



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



The Mother of the Violin

By ETHEL KENYON

IN THE FOURTEENTH CENTURY, troubadours, called guslars, traveled over the green mountains of the land we know as Jugoslavia, or dwelt with the Tzars in their walled cities by the blue Adriatic. Slung over one shoulder, when not being played in accompaniment to the ballads they sang, the guslars carried a peculiar musical instrument known as the mother of the violin. The Serbians knew it as the gusle (goose-la) and even then it was so old that its history could be traced back to ancient China and India.

The gusle (Grove, in his "Dictionary of Music and Musicians," and Riemann spell the name as "guzla.") is of varying sizes and finishes, but the general outline is always the same. It varies in length from two to three feet. The mandolin shaped body has pigskin stretched tightly over it and the long neck is ornamented by hand carved serpents or with other emblematical motifs. It may be surmounted both by a crown and the national bird, which is an eagle with wings upraised.

A peculiarity of the gusle is that usually it has only one string composed of two or three dozen hairs from the tail of a horse. The arched bow has a like string. The tones of the gusle are high-pitched and wailing. To us they seem weird and monotonous.

The Jugoslavians are proud of the ballads that were sung to the music of this old instrument. They point with pride to the fact that Goethe compared them to Homer's "Illiad" and the "Odyssey." These ballads are very long; some of them containing four hundred and fifty-eight verses.

Not only are the ballads long but they are tragic and, for the most part, recite the story of the crushing defeat the Serbians, suffered by the hand of the Turk at the battle of Kosovo in Macedonia, on June 28, 1389. These ballads also tell of the country's woes after the Turkish occupation. They relate tales, tragic in the extreme, of national heroes and heroines who suffered every woe known to the human soul.

When these ballads are sung to the plaintive tones of the gusle the effect is wild and sad. The intense soul of the Jugoslavian quivers with emotion when he hears these songs sung to the strumming of the gusle. But if the soul of the Jugoslavian now responds fervently to the playing of the gusle, his ancestor held the musician and his music in a higher esteem. The Serbian Tzars honored them with position and wealth; even to making them members of their own family.

After the Turkish occupation, the conquerors were lenient toward what they supposed to be harmless musicians, since the guslars seemed to be, for most part, blind beggars. But the Serbians had chosen blind people purposely, to throw off suspicion, for then the guslars could go about f playing and singing to their countr songs that would keep up courage an sistance against the oppressor.



A Young Gusle Player

When the Turks discovered this guslar after guslar lost his life. M every walk in life then took up the g persistently singing and playing it. ballads now took on their tone of re and tragedy. The guslars, no matter many lives were taken, never cease their efforts to keep past glories b their countrymen and to urge the avenge the defeat at Kosovo.

Every home held a gusle and for than five hundred years the Serbian fo the Turk, and, when telling the sto his national sorrows, he sang to th companiment of this instrument's m ful, high pitched tones. But in time ballads of tragedy and woe began to way to songs of love and home.

To-day, while the gusle still hold almost sacred place in the affections o Jugoslavians, it is not played univer It is played mainly by bands of gusle ers as part of a long, romantic history. gusle will always hold its place of ve tion in the affections of the Jugosla because this mother of the violin helped alive a patriotism that held the invad bay and by so doing eventually saved t western world its own peculiar civiliz

As to the Care of Stringed Instruments

By FASSETT EDWARDS

PART II

Constant attention is required to see that a bridge does not bend toward the fingerboard. This is particularly true if a bridge is not very thick or is of soft wood. The pull of the strings, as they are tuned, always drags the upper edge of the bridge in the direction of the string pull—toward the free end of the fingerboard. Every few days the bridge should be grasped between thumbs and forefingers and gently pushed toward the tailpiece, but only enough to set it straight up, or perhaps very slightly back, so that the feet remain in full, accurate contact with the top of the instrument. It will be noted that the bridge does not bend forward evenly but will tip more on the side of the higher strings. This is because the smaller strings, being used more than the lower ones, are tuned oftener and kept at a relatively higher tension.

Bridges for the violin and viola sometimes have a small piece of ebony set in the maple where the highest string will rest. This is to save the wood from being cut. Since ebony has almost a metallic hardness, however, such bridges will change the tone quality of an instrument, to a quality more dull and brittle. The writer tried this idea on his own violoncello and found the effect undesirable.

The notches that will cradle the strings on the top of a bridge should be as shallow as possible, that the string may not be clutched in a viselike grip and its free vibration thereby impaired. Theoretically, the upper bridge edge should be thin and the notch shallow, although such a bridge will not last so long as a sturdier one. However, it is scarcely fitting to try to economize on bridges, since that part is the very soul of the stringed instrument. The French word for bridge means *soul*. The least defect or imperfection at this vital point will do great harm to tonal beauty.

The Soundpost

THE SETTING OF THE BRIDGE in the usual correctly built stringed instrument should be centered on the notches cut in the inner curve of the F holes. These are marks for bridge location. The instrument usually will sound best when the bridge is so situated. Attention should be paid that the feet of the bridge shall not be allowed to slide forward or backward from the best position, once selected, in as much as the tone will vary greatly by such alteration of position. The soundpost is set beneath the highest string to be precisely a certain distance back of the center of the righthand bridge foot—in a violin, about a fourth of an inch back—consequently any change of the bridge forward or backward, right or left, will alter soundpost bridge relationship, and change the tone. Many players are constantly changing the position of the soundpost, in striving to improve their tone. To select the exact, best position of the soundpost is difficult, yet once selected, the post should not be tampered with. It is a poor way to attain tone betterment. The time might better be employed in attending to the other details set forth herein.

Pegs

PEGS OFTEN SLIP when not being moved. They probably are not accurately round, and cannot make close contact with the periphery of the peg holes. A peg will wear, and in doing this it will take on small dust particles that prevent it from seating itself tightly in the peg hole. Once in a while take out the pegs and wipe them free of the microscopic fragments of worn wood. Incidentally it takes about seventy-five years for peg holes to be so badly worn as to require bushing and reboring.

A slipping peg is an unhappy nuisance and should not be permitted to harass the player. This defect is not difficult to correct. Many use a mixture of finely powdered chalk and soap. This is a rather good combination, used in moderation, if pegs are badly seated and worn; but the mixture should not be required in an instrument which is in prime condition. Properly adjusted pegs will hold with slight inward pressure.

Strings

THIS IS A MOST DIFFICULT matter about which to advise, since one must know his own instrument in order to know kind of string, as to quality and thick is best suited. As a rule, a thin string produce a thin, sweet tone, and will spond readily. But for brilliance, fine ity and warmth, a fairly thick stri preferable. Many musicians who are careful, and who do obtain excellent re from meticulous attention, use a s gauge; and they will buy only strings certain best thickness for their use. gauges may be obtained for a few cen most music stores. The string gauge is to be commended.

A little trick which is original with author, although probably it has been ployed by others, is to take a wound s by its extremities, one end in each h and to bend it slowly into the segment circle. If the curve thus produced is and free from angles or suggested an tion, the string is of uniform thick from end to end. This test is particu easy to make with violin G's and the l ier strings used by violoncellos and ba It is well worth trying when next you chase strings. Never accept a string wi taking it out of its wrapping and ins ing it from end to end.

Always buy the best you can a Economize, if you must, on something in your daily life, but do have good str A string will last much longer and pr a considerably better tone, if it be gr

ent intervals, every few days if much. No free grease should be left string or on the fingerboard, but it be rubbed over the length of the except near the area touched by the . To keep the string oiled will ef- prevent the shaggy, worn spots so en. If kept always oiled or greased, will not be abraded by the fingers, ter long use. For violoncellos and ordinary vaseline serves well. For and violas a somewhat lighter, non- lubricant is better. String oil is ob- at many music shops. Oiled strings ore easily and respond better. Like- heir tone seems to be clearer and resh.

Resin

SHOULD NOT be allowed to accumu- strings where the bow touches them for that matter, anywhere on the Such resin deposit should be fre- removed, and the strings kept . Ysaÿe to the contrary, one does ed a heap of resin on a string, to the bow cling sufficiently. The hair ip a string much better when it is than when the string reeks with crumbs of resin that roll under the bow and make a rough, highly unmusical squeak. The author uses the end of his right thumbnail to scrape off the strings, and finds it needful to remove resin half a dozen times during an evening's playing. The improved effect is very noticeable.

A bow should not carry much resin. The lighter, drier kinds are used for the smaller instruments, a medium, heavy grade for violoncellos, and a sticky kind for the big doublebasses. It is well to strike the back of the bow stick on the palm of one's hand, the hair being tensed, and thereby knock off any excess of powdered resin.

If the strings are kept clean, the bowhair should not be drawn very tight (there should still be considerable concavity in the bow stick when in use), since the hair will grip the string better if it is enabled to be dented slightly by the pressure of the stick. One should keep in mind that every instrument has in it just so much tone. No more is possible to be drawn from it, a heavy hand and much resin notwithstanding.

A closing suggestion is to keep your instrument always in accurate tune, at correct pitch. Tune it every day. It will sound much better if always kept at the same tension.

The Unholy Three Ghosts of the Violin Student

By C. D. CASSIDY

ACH FALL, WHEN the school term begins in all the medium sized towns of the middle west, there is department that has a problem for a satisfactory solution is eagerly t by the department heads. This, of , is the instrumental music depart- within which orchestral ensembles ormed.

director calls the class together, and eginner on the violin, reporting to class, presents the problem. The child s up his mind that he wants to play orchestra. Usually his parents make ir minds that they want their child dy the violin, or, as they so often t, the fiddle. If that were all of the the solution would be simple. But y in the ointment is the fiddle itself. ools that have a fairly well endowed tment can furnish the child with an ment and thus have not much trouble is respect. Unfortunately, the medium towns, especially throughout the mid- vest, are always short on funds, and cannot obtain instruments for free bution to the prospective student. s for their purchase must be obtained pular subscription or by benefits.

y musician knows that there are a er of good modern violin makers who faithfully the design and quality of ne violins made by the different mas- iolin makers. But right here is where director is haunted, not by one ghost, y three. They may properly be called Unholy Three," and each has a ification all its own.

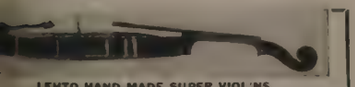
The Worst Offender

FIRST GHOST, and probably the worst der, finds its counterpart in "that old that has been in the family for years years." The parents swear by that , because they have always been told old violins are the best; and, since know, or profess to know, that their possession is very, very old, they feel that it would be sacrilege not to have their young hopeful learn to play it. The age of their fiddle, regardless of its quality when originally made, makes it sound wonderfully sweet and pure to their prejudiced minds. It may not be worth more than the actual cost of the wood of which it is constructed, and even less than that as a musical instrument; nevertheless, it is "a genuine old violin" and must be played to be appreciated.

The next ghost that appears before the music director is the fiddle that Uncle Pete, or Uncle Bill, or Granddad made. Where is there a music director who has not been handed an assembly of wood, strings, pegs, and varnish, with the statement, "Try this, Professor, it's a dandy. I made it myself." And what professor has not shuddered when he saw the prospective student walk into the classroom with a crude wooden box or a quilted flannel bundle which contained that wonderful masterpiece—"the fiddle I made myself."

Now the third ghost, and probably the least obnoxious, presents itself in the form of a shiny, new, cheap, factory made violin. There must be a minimum price for such an instrument, if it is to give any degree of satisfaction; but unfortunately this does not seem to be the case, and each year many hundreds of three or four dollar violins are turned out to be offered to the uninitiated customer.

No doubt these problems in time will be solved. A fund may be created to purchase good instruments for the beginners who cannot afford to buy them. And those that can afford to buy their instruments may gradually be educated to the fact that a good violin is essential and that they must pay a fairly substantial price to get one. Until that time does come, the violin instructor will be confronted each year with the three ghosts: the old family fiddle, the fiddle I made myself, and the cheap new factory fiddle—"The Unholy Three."



LEHTO HAND MADE SUPER VIOLINS
Best Since Stradivari
...violins all of which Stradivari did, out of the old wood money can buy. My varnish, is the result of lifelong research and rivals the varnishes of the Cremona Masters. All in appearance, magnificent in tone—the kind of violin buyers longed to own. For all artists. Descriptive catalog free.
JOHN G. LEHTO, *Master Violin Maker*
...4TH, SAN PEDRO, CAL.

MUSIC KINDERGARTEN and TOY SYMPHONY
Complete correspondence course including daily plans, flash cards, work book, toy symphony arrangements, musical games. Exclusive use in cities under 50,000 pop. Only $30 now. Terms. Enroll now.
BRUCE SCHOOL, Inc., 624 E. 63, Kansas City, Mo.

AMERICAN CONSERVATORY OF MUSIC
CHICAGO 53rd SEASON

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding among institutions for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music.

Member of the National Association of Schools of Music

The Faculty—One hundred and thirty artist teachers of national and international reputation comprise the faculty.

Accredited Courses are offered in Piano, Vocal, Violin, Organ, Orchestra and Band Instruments, Public School Music, Children's Piano Work, Class Piano, Musical Theory, Dramatic Art and Dancing.

Certificates and Degrees are conferred by authority of the State of Illinois and recognized the country over. Degrees conferred are those of Bachelor of Music, Bachelor of Music Education, Bachelor of Speaking Arts, Master of Music and Master of Music Education.

Dormitories—Desirable living and boarding accommodations can be secured at the Conservatory Dormitories at surprisingly low rates. Particulars on request.

Professional and Teaching Engagements—Although the management does not guarantee positions, it has been most successful in assisting students to find remunerative situations in colleges, academies, music schools and in concert, orchestra, lyceum and choir work.

Tuition is reasonable in keeping with the times and may be paid in convenient installments. Complete particulars given in catalog which will be mailed on request.

Students' Self Help—The management makes every endeavor to assist needy students to find part-time employment. Many find work as teachers, accompanists, or part-time positions working for commercial houses, etc.

Fall Term Starts September 15th

For free catalog address John R. Hattstaedt, Pres.

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

A professional school in a university environment
For Free Bulletins Write to
SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois
NORTHWESTERN UNIVERSITY

NORTH PARK COLLEGE
E. Clifford Toren, *Director*
School of Music
47th Year
Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. Fall term begins Sept. 14.
Write E. CLIFFORD TOREN, Dir.
3248 Foster Avenue, Chicago, Illinois.

COSMOPOLITAN SCHOOL OF MUSIC
SHIRLEY GANDELL, M.A., Oxford University, England, President.
34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E, 306 S. Wabash Ave., Chicago.

SCHOOL OF THE DRAMA
THE GOODMAN THEATRE
ART INSTITUTE OF CHICAGO
Accredited professional training in acting, production and design. Degree and Certificate offered. Apply now; limited enrollment.
for free descriptive bulletin address
Kenneth Sawyer Goodman Memorial Theatre
Dept. B. The Art Institute, Chicago, Ill.

NEW TERM BEGINS SEPT. 19
Sherwood Music School's thorough, professional training has prepared thousands of ambitious music and drama students for successful careers in teaching, concert and church work, radio, public school music, etc. Faculty of 100. Superb equipment. All cultural and recreational advantages of Chicago.

Accredited instruction. Courses lead to Certificates, Diplomas and Degrees in piano, violin, voice, organ, cello, wind instruments, theory, composition, public school music, band, orchestra and choral conducting, microphone technique, dramatic art, play production, liberal arts.

Student aid and scholarship opportunities for deserving pupils of limited means. Dormitory.


A student wields his baton

Send for Catalog
SHERWOOD MUSIC SCHOOL
Institutional Member of the National Association of Schools of Music
410 S. MICHIGAN AVENUE, CHICAGO, ILLINOIS

America Demands Glamour

(Continued from Page 537)

In his current rôle, Director Johnson is just as human and just as wise. He is present at every audition in the opera house, and usually he is attended by his two assistants, Edward Ziegler and Earle Lewis. Some sixth sense keeps him attuned to the reaction and the need of the young artist in a state of nervous tension over her "great opportunity," confused, it may be, and alone, in the unfamiliar vastness of the Metropolitan stage. Mr. Johnson notices the first signs of stage fright. Immediately he leaves his seat, walks to the orchestra pit and talks across the footlights to the bewildered artist; calls her by name and by his informal friendliness puts her at her ease, and makes her feel at home. If at first the young singer does not succeed as well as he thinks she might have done, since he has detected fine tonal qualities in her voice, Mr. Johnson asks her to come for a second audition. If he believes she is in need of it, he gives her sound advice.

"An artist must be the combination of many different qualities," says General Manager Johnson. The voice must be there, in the first place. But just as it is possible to own a Stradivarius violin and not turn out to be a virtuoso, so one may possess a good voice and yet fail in becoming a finished artist. In addition to vocal ability there must be some quality within one's self, a spiritual vitality that assures artistic performance.

"Personal appearance counts more than the young artist is apt to realize," is another of his tenets. "It is not wise for her to concentrate so raptly on her music that she forgets her grooming and her looks. The eye must be pleased before the voice is heard; and it is well for the young artist to remember that her future may depend upon the impression she creates by her clothes, her manner, her grooming, in short, her personality. Often it is a deciding factor in the Maestro's final pronouncement as to her qualifications for an operatic career. For opera appeals to a combination of the senses. I have often wondered which phase of our art—our singing, our acting, or our costumes—makes the greater appeal to those on the other side of the footlights. In all probability they blend in a symphony of sound, motion and color. That is what one's appearance should symbolize—a symphony."

General Manager Johnson, himself flawless in his attire, believes clothes should be a part of one's self and, therefore, smartly inconspicuous. "Mobility of facial expression, lines of the figure, posture, grace, and economy of gesture—every young artist should study these phases of appearance with care, and practice for perfection, until perfection becomes a habit on stage, and off," declares Mr. Johnson. "The world demands much of its artists, and takes it for granted that it will find them as glamorous in real life as they seem from afar.

"Health is essential to the singer. Without a strong body and a well balanced nervous system, one cannot hope for any measure of success in a career in which long hours of physical and mental strain levy heavy toll upon even the sturdiest person's vigor and vim.

"No wise artist allows himself the luxury of fatigue, for fatigue etches shadows under the eyes and puts an edge on the voice. One of the first things he must learn is, how to relax, and he must relax often. The right diet, plenty of exercise, daily walks in the fresh air, and the proper quota of sleep, even at the sacrifice of many an hour of fun, are routine in the successful artist's life. It is worth mentioning that no singer nor songstress, who hopes to hear those vocal tones soaring upward and outward, will eat a hearty meal directly before a performance. A cup of hot tea, or a glass of hot lemonade, will give the necessary stimulus until the ordeal is over.

"And singing a steller rôle in opera is an ordeal; let there be no misunderstanding on that score. Love to sing as he certainly does; familiar with the rôle as he must be and is; even the seasoned artist finds his nerves frayed by temperament, backstage, and the temper of the audience out in front. The suspense element is always to be reckoned with.

Yes, Teacher, You Are in Business

(Continued from Page 508)

1. To travel about the twenty-five mile area and look at it intently. Watch first impressions. Note its business activity and its social characteristics.

2. To learn how many men and women are employed in the town industries: (a) of the laboring type (b) of the more special type of worker.

3. Do local papers pay any attention to music? Would they welcome short articles about it in terms of what it means in the home?

4. The number of families in the area he determined to be approximately twelve thousand in a total population of fifty-five thousand.

5. What music instruction is given in the public schools? What concerted singing or orchestra playing? What public performances by school children in music?

6. Of business clubs there were the Chamber of Commerce, a Rotary Club, and an Old Guards Club. Of these ascertain if they are interested in education, art and music.

7. There was no band or orchestra aside from the movie theater, and no glee club. A Woman's Study Club gave occasional musical programs.

8. The number of music teachers was not ascertainable, due to the fact that many, not depending wholly upon music for income, "took a few pupils."

9. Little or no public entertainment was provided by local talent.

10. Of all the churches, only three had outstanding musical programs.

III.

He had now before him a working schedule or blue print, and he set out to make the most of it. Did prosperity immediately settle upon him?

It did not!

What happened was this: Instead of falling immediately into a fine state of good times, he fell into a great degree of profitable understanding about his new location. And that began to prosper him, slowly at first, but with gratifying persistence. The logic of this way of going about it all might be said to be this: He caused several rivulets to join their waters and flow forward as a considerable stream that nourished the land of his needs.

Even pupils began to come slowly at first, because he did not look for them primarily. It happened in this way: He inves-

(Continued on Page 547)

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

A Dislocated Finger Joint

T. P.—I cannot give you any dependable advice about the trouble you are having with your dislocated finger joint, without seeing it. It is too bad that you did not have the joint treated directly after the accident happened, instead of waiting four years. Your best course is to go to a hospital in Detroit, where you live, and get them to recommend a surgeon, who is qualified to examine and treat the joint. The joint may be reset, so that it does not interfere with your violin practice.

Violin Varnish

H. T. Y.—You will find a great deal of useful information about violin varnishes and stains, in the little book, "The Violin and How to Make It," by a master of the instrument. This book can be purchased through the publishers of THE ETUDE.

Seeking an Opinion

J. R. N., Camaguey, Cuba. 1.—I can hardly give a guess as to what progress you might achieve in violin playing, unless I could hear you play, and examine you, so as to judge your musical talent. Your best course is to go to a good violin teacher and to play for him. Ask his opinion as to your talent and whether he thinks you have a chance of developing into a good violinist. 2. You will have to take or send your supposed Stradivarius violin to a good expert, in order to find whether it is genuine or not. There may be some competent judges of Cremona violins in Havana. Otherwise you will have to send your violin to Europe or to one of the large cities in the United States.

Beginning at Twenty

W. B.—If one hopes to achieve great things on the violin, the time to start is from five to ten years of age. A certain amount can be learned starting at the age of twenty, but that amount would be necessarily somewhat limited. The books you have consulted which stated that, "no great results can be obtained unless practice on the violin is started about the age of ten," are entirely correct on the subject.

If you will be satisfied with learning easy compositions, if you have good talent, and if you really love the violin, you will get a great deal of enjoyment from your studies, but do not hope to achieve the great solos you hear virtuosi play at symphony concerts and over the radio, because you will be disappointed. Your idea that you would like to teach yourself with the aid of some good books, going to a teacher occasionally to see how you are progressing, is all wrong. What you would need is steady instruction from the best and most experienced violin teacher you can find. Trying to learn, by yourself, at the age of twenty, is a difficult proposition. As to books aimed at teaching adult violin pupils, I do not know any. The rules are the same for adult players and youngsters. In your case the thing to do is to borrow or buy an inexpensive violin; get the best and most experienced teacher you can find, who will supply you with the proper beginning books and exercises. In six months of study, you will know whether it is worth while to continue.

The Maker Ruggieri

P. H.—Francesco Ruggieri detto il per (Cremona, 1631-1720), was once a pupil of one of the Amati's. He made violins of two types; small, slender instruments, and larger ones similar to the grand pattern of Nicola Amati. All his instruments are exceedingly handsome, and very rare indeed.

You can obtain additional details by consulting musical encyclopedias, and works on the violin, which you will no doubt find in your public library. I do not know of any single volume devoted entirely to the life of Ruggieri, but there may be some published in Italy, his native country.

Cannot Judge Blindly

J. W. D.—It is against the policy of *The Etude* to pass on the merits of violins of different makes. Besides, I would have to see the exact violin you are considering, as different violins made by the same maker, often vary greatly in quality. Have the violin you are considering buying, sent to you on proval, and then get the opinion of musical friends on its quality.

The String Quartet

L. B.—The instrumental group techni known as a string quartet, consists o following: two violins (first and sec viola, and violoncello.

A Cleaning Fluid

M. B. P.—1. The recipe for a violin c ing mixture which was published in Etude two or three years ago, and w you say you used with excellent succes as follows; Fine raw linseed oil, seven pa oil of turpentine, one part; water, parts. Shake the bottle well so as to mix ingredients; pour some of the mixture cloth, and rub over the violin. Then off and rub thoroughly with another dry cloth. Keep the bottle tightly corked. can have this mixture prepared at a store. 2. I cannot tell from the initials send, the name of the maker of your vi Possibly some dealer in old violins could ply it. Violin makers of importance their full names on the labels they past side their instruments.

A Bergonzi Violin Price

J. A. S.—The catalog of old violin which a violin by Carlo Bergonzi ($12,000) was listed, was published by and Healy, music dealers (violin departm Chicago, Illinois. If you write to them can furnish full details, and whether violin has been sold since the catalog published. Carlo Bergonzi was one of greatest makers of Cremona, and his vi are very scarce and high-priced. Many vi ists compare the tone of his violins those of Stradivarius.

Didier Nicolas

R. H. W.—Didier Nicolas (Aine) court, 1757—1833. The best of a famil Mirecourt violin makers, he made very instruments after the Stradivari model. violins were very much liked at one the result of which is that thousand imitations with his brand, "A la vill Cremonne, Nicolas aine," formed into a angle, were placed on the market. The tials, 4—D.N. (printed inside) mean D Nicolas. The 4 is probably the number o style of the violin.

Mirecourt is a great violin making c in France, where large numbers of i tions of the violins of the great violin m were produced.

The New Prodigy

O. L. T.—Quite a number of violin p gies have been produced in the United S within the past few years. The latest covery is Patricia Travers, a pupil of Letz, an eminent violinist and teacher o Juilliard School of Music in New York. Miss Travers was born at Clifton, Jersey, and is nine years of age. She h her violin studies at the age of four, couraged by her parents, neither of th professional musician. She made her p début on May 22nd 1938 (Ford Su evening hour at Detroit). She played s difficult compositions, accompanied by Ford Symphony Orchestra of seventy pieces, and was acclaimed by an audien several thousand. Her future eminenc predicted by prominent violinists.

Buying Used Books

T. Y. F.—A second hand bookstore good place to pick up a French, Germa Italian musical dictionary cheap, also musical works.

Birth Date of Joachim

R. E. W.—Joseph Joachim is consi by many violinists and musicians to been the greatest violinist of modern t He was born on June 28, 1831, in the lage of Kittsee, Hungary, within the radius which has produced three other musicians—Haydn, Hummel and Liszt. began to study the violin when he was years old.

Tuneful Twaddle

No Case

TEACHER: "How many times did you practice your scales?"

PUPIL: "Once."

TEACHER: "Only once! Why Paderewski practiced his fifty times every day!"

PUPIL: "Well, that was *his* lookout!"

Musical Selection

"Anyone here know anything a music?" asked the sergeant.

"Yes, sergeant," cried several exub recruits.

"Then go and shift the piano in concert hall," said the sergeant.

Bands and Orchestras

(*Continued from Page* 505)

quality, intonation and good ensemble
mance.
h enthusiasm at high pitch, the first
eeks of such an approach at training
ead to the feeling that results are very
actory. Practice hours are adhered to
he effort is genuine. After this first
however, the let down stage is
ed, and due to fundamental deficiencies
ne production, control, and position,
hole ensemble suffers.

* * *

ile the band and orchestra program is
al one and should certainly be an in-
l part of every school music program,
convinced that we are guilty of plac-
the cart before the horse when we
pt to have our students perform in
c without adequate instruction and
round for a satisfactory and intelli-
rendition of musical programs.
ere was a time, perhaps, when we had
ell" our music program to the com-
ty and to educative administrators.
r price for coöperation was an im-
ate string of appearances of new in-
mental school organizations. But we
ot feel that such "selling" is true to
deals and purposes of music education.
ds have greatly changed.
ss stress is placed now upon the idea
playing a concert in four weeks," and
attention is being given to the proper
ing of the music student. We are
dly progressing to the point where
nts and administrators realize that play-
in the band or orchestra is but one
e of the student's musical development.
phasis will then be placed upon the
ent's initial training, and greater atten-
tion given to grounding in fundamentals rather than to the desire for early public appearance. The artificial appreciation and pageantry and tendency to "ballyhoo" our bands will no longer be a force in music education.

Lest we be misunderstood: The music education program has come a long way and most steps have been carefully premeditated. I do not rant at the past or present program, but rather wish to propose what may be accomplished in the future.

I believe that modern instrumental education is more and more on its way toward the tutorial system. The movement is away from mass education to greater individual attention. The four units build upon each other successively, and the firmer the foundation, the better the whole.

If our instrumental program continues to develop organizations for public performances at a sacrifice of an honest musical training, we are hardly filling our obligations to the student, nor to our field. Communities can be educated to an acceptance of higher standards, for there are progressive communities which recognize the finest musical performance for what it is, and do not regard a mediocre school band or orchestra as "simply marvelous" because it can perform.

A great deal of mass rehearsal is lost motion, and it is needless to point out that such practices have lead to little or no progress, and such bands or orchestras find themselves far behind in the achievements of the American instrumental program.

It is interesting to note the type of training in vogue in the schools which produce the outstanding school instrumental organizations. The Joliet, Illinois, High School Band, under its illustrious leader, A. R. McAllister, has for years emphasized the necessity for individual instruction. To this is added weekly sectional rehearsals, plus solo and ensemble participation. The Lane Technical High School Orchestra of Chicago maintains a similar program, as do the bands and orchestras of Cleveland Heights, Ohio. In Mason City, Iowa, the plan calls for individual attention through the use of the technical tests of the "Prescott system." These organizations have made enviable records for themselves, not so much through daily rehearsals as through attention given the individual.

Of the four units mentioned, and from a standpoint of normal requirements, we recommend that greatest attention be given to the second unit, up to such time as the fundamental habits of correct posture, playing position, and tone production have been thoroughly mastered by the young student. As much attention as is possible for the teacher should be given the individual.

From the second unit, development to the third would hinge on proofs of efficiency and advances in the section groupings. From thence to full band or orchestra is the next careful move. The conservatory method should be the guide throughout.

Where individual instruction is by necessity limited, division of sections might be arranged with attendant advantage. This may demand more time and effort from the teacher, and perhaps he must fall back on student aid, but that administrative problem is one which can be worked out and which will pay for itself immeasurably.

The outlook for our new direction toward greater progress is gratifying with the evils of mass rehearsal on the wane. Our instructors are stressing the importance of sound fundamental training, and most pleasing of all is a new attitude of students and public of a future devotion to individual, as well as group musicianship.



EASY to Own— EASY to Play

It's new, it's thrilling, it's spectacular—a genuine 2½ octave DEAGAN marimba, embodying DEAGAN standards of quality and beauty, at the lowest price in history.

The DEAGAN STU-DETTE is your opportunity, at negligible cost, to *stimulate* the musical interest of your children, *develop* their musical talent. No instrument gives greater expression to musical abilities. None wins greater applause—or is easier to master.

There's fun for all the family in the DEAGAN STU-DETTE. Shall we send you particulars? . . . J. C. Deagan, Inc., Dept. E8, 1770 Berteau Ave., Chicago.

Deagan STU-DETTE MARIMBAS

Yes, Teacher, You Are in Business

(*Continued from Page* 546)

ted first the matter of the local paper, ierring with the editor of the daily as what musical news or copy he was actomed to print, particularly about music related to the home. The editor replied one word—None. "But," he said, "we ll be glad to give the subject a little ce at any time."

io, without compensation, the young sician wrote for the Saturday Evening ies about:

1. How to Make the Most of Your Phonograph.
2. How to Use the Phonograph to Make the Most of You.
3. Getting an Education from Your Radio.
4. How to Listen to an Orchestra.
5. Your Children Sing in School. Do They Sing at Home?
6. Organizing Home Music, or Ignoring It—Which?

All of this was useful and entertaining; was written in a simple, homely manner t made people conclude that the writer s "Somebody just like ourselves" (and t, fellow teachers, is decidedly an asset). Coincident with the above, he talked with president of the Rotary Club and of Business Men's Club, to ascertain what ses of music had been discussed before se bodies. To his surprise, neither of se organizations had ever invited any to speak on the subject of music. But president of the Rotary Club was anxs to have him talk to the members about usic in our town—how to make the most it."

You see, reader, that, by doing a conerable number of interesting things for hing, this young man was building up usiness good will destined to stand him in fine stead, later on. Little rivulets of effort do make a mighty stream of accomplishment.

And he did not stop even with this. He discussed with the proprietor of one of the small manufacturing plants the desirability of setting up a glee and chorus group, not large, but large enough to be effective. A little practice to be done daily after work hours, or evenings, as might prove to be best. He told me that he had never been turned down so cold, flat and decisively as he was on this proposition. But remembering that life is an adventure in which, if you wish to accomplish something, you must not cease in effort; he invited the proprietor of the plant to attend the Rotary Club luncheon and listen to what he had to say about music. That clinched the matter, and the Glee Club came into existence.

On the blue print of operations there were ten items. With some of them he made no headway. There was nothing he could do, for instance, in the matter of school music except to meet the supervisor and learn what she was doing. The course of study and its accomplishment was of the highest order. But this was true: No effort was made to acquaint the public with this excellent state of affairs, nor was any "tie in" made between school music, home music, and private music teaching.

IV

As to the function of the music teacher in the community, it is interesting to consider this man's point of view. It sets up a practical working program by which, through music, the teacher becomes an active public team-working factor rather than

(*Continued on Page* 556)

Trial Offer

The Etude Music Magazine
Theodore Presser Co., Publishers

3 MONTHS • FOR 35c

Three Big, Delightful Issues

[A ONCE-A-YEAR "GET ACQUAINTED" OPPORTUNITY FOR ALL MUSIC LOVERS]

Canadian Postage 10c Extra

Offer Expires August 31, 1938

Here is an easy, inexpensive way to introduce the delights of THE ETUDE to your pupils and musical friends. For only 35c we will enter a three months trial subscription and send three fresh-from-the-press issues to anyone not already on our list. Clip the ad if you wish or simply send us 35c with the name and address of each subscriber.

THE ETUDE MUSIC MAGAZINE
1712 Chestnut St., Phila., Pa.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3476 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



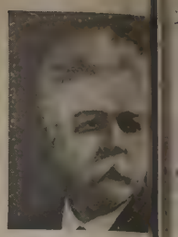
Alexander Spendiarov — B. Kakhovka, Russia, Nov. 1, 1871; d. [illegible]. Was [illegible] of Reinecke and Rimsky-Korsakoff. Wrote [illegible] and many songs.



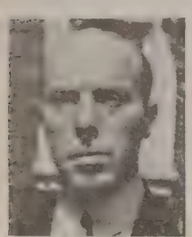
Vernon Spencer — B. Belmont, Durham, Eng., Oct. 10, 1875. Comp., pia., lectr., teacher. Active in Germany, 1897-1911; then located in Los Angeles. Songs, pia. pcs., a cantata and church music.



Willard Spenser—B. Cooperstown, N. Y., July 7, 1852; d. Phila., Dec. 17, 1933. First successful American operetta comp.; best wks.: "The Little Tycoon," "Princess Bonnie" and "Miss Bob White."



Herman Spielter—B. Bremen, Germany, Apr. 1860. Comp., teacher, of Reinecke and Jadassohn. Has taught in prom. New York schools. Songs, pcs. D. Nov. 10, 192[illegible]



Harry Reginald Spier—B. Boston, Mass., Nov. 7, 1888. Comp., accompanist, voice teacher. From 1914-23, coach and accompanist for Werrenrath. Songs, piano pieces, choral works.



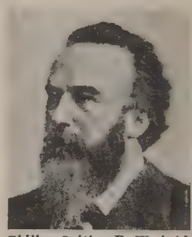
Theodore Spiering—B. St. Louis, Mo., Sept. 5, 1871; d. Munich, Aug. 11, 1925. Violinist, comp., cond., tchr. Pupil of Schradieck. Taught in Chicago, Berlin, and N. Y. Fdr.-dir. of own quartet.



Hermine Spies—B. Löhneberger Hütte, Feb. 25, 1857; d. Wiesbaden Feb. 26, 1893. Concert contralto. Pupil of Sieber and Stockhausen. Début 1882. Excelled as interpreter of Brahms.



Fritz Spindler—B. Wurzbach, Ger., Nov. 24, 1817; d. Lössnitz, Dec. 26, 1905. Comp., pianist. Had great success in Dresden as a tchr. Over 400 salon pcs.; also sonatinas and some lge. wks.



Philipp Spitta—B. Wechold, Hanover, Dec. 27, 1841; d. Berlin, Apr. 13, 1894. Musicologist. Co-fdr. of Bach-Verein; Vice-dir., Hochschule für Musik. His writings and critl. edits. are valuable.



Jascha Spiwakowsky—B. Kiev, Russia, Aug. 31, 1896. Excellent pia., virtuoso. Pupil of Mayer-Mahr. Has been active for many yrs. in Berlin as concert artist. Has made numerous appearances.



Grace Spofford — Educator. Stud. at Peabody Cons., then supvr. of normal pia. tch. there. Former dean, Curtis Inst., Phila. Assoc.-dir., N. Y. Coll. of Music; dir., Mus. Sch., Henry St. Setlmt.



Louis Spohr—B. Brun[illegible] Ger., Apr. 5, 1784; d. [illegible]sel, Nov. 22, 1859. [illegible] vlnst., noted tchr., [illegible] Tchr. of St. Lubin, F[illegible] and others. Wks. incl. [illegible]torios and 17 vln. con[illegible]



Gasparo Spontini—B. Majolati, Ancona, Nov. 14, 1774; d. there Jan. 24, 1851. Dram. comp. Was general mus. dir. and court comp. at Berlin. Weber's rival. Operas include recently rev. "La Vestale."



Hermann Springer — B. Döbeln, Saxony, May 9, 1872. Writer on music. Studied in Leipzig, Berlin and Paris. Was head, mus. div., Royal Library, Berlin. Has done important editorial work.



Reuben R. Springer—Important in musical history because of financial aid in fnd. Coll. of Mus. of Cincinnati. Donations of more than $400,000.00. (A prodigious gift for that day!)



Charles Gilbert Spross—B. Poughkeepsie, N. Y., Jan. 6, 1874. Comp., pianist. Accom. for many world fam. artists. Over 200 songs, also pia. pcs., and a sonata for vln. & pia. Res. Poughkeepsie.



Walter Spry—B. Chicago, Feb. 27, 1868. Pia., comp., tchr. Studied in Chicago, Vienna, and Berlin. Soloist, Chicago and St. Louis Symph. Orchs. Fac.-meth., Converse Coll., Spartanburg, S. C.



Alfredo Squeo—B. Bovino, Italy, May 22, 1899. Vlnst., comp., tchr. Studied at Royal Cons., Naples. Concert appearances in Italy and U. S. Pieces for violin and piano. Res., Mt., Vernon, N. Y.



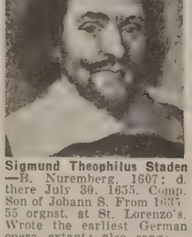
Frank St. Leger—B. Madras, India. Cond., pianist. Accompanist for Melba on U. S. tour. Was cond. at Covent Garden; also of Melba Opera Co., Melbourne. Cond. of Chicago Civic Opera Co.



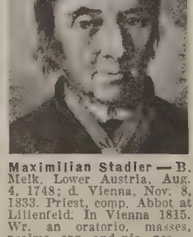
Ben Stad—B. Rotte[illegible] Holland, Jan. 22, 1885. [illegible]linist, cond., tchr. Pu[illegible] César Thomson and [illegible] Flesch. Fdr.-dir. of [illegible] Soc. of Ancient Instrs. of Inst. of Mus. Art, [illegible]



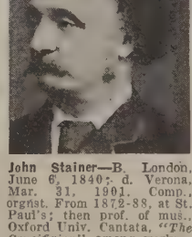
Johann Staden—B. Nuremberg, 1581; d. there Nov., 1634. Comp., orgnst. Held pos. as orgnst. of Sebalduskirche. Wr. many motets, magnificats and other church music; also secular music.



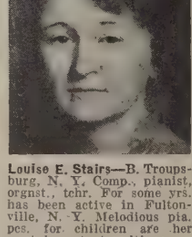
Sigmund Theophilus Staden—B. Nuremberg, 1607; d. there July 30, 1655. Comp. Son of Johann S. From 1635-55 orgnst. at St. Lorenzo's. Wrote the earliest German opera extant; also songs.



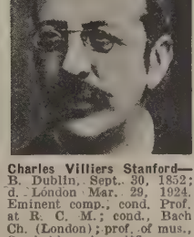
Maximilian Stadler — B. Melk, Lower Austria, Aug. 4, 1748; d. Vienna, Nov. 8, 1833. Priest, comp. Abbot at Lilienfeld. In Vienna 1815. Wr. an oratorio, masses, psalms, org. and pia. pcs.



John Stainer—B. London, June 6, 1840; d. Verona, Mar. 31, 1901. Comp., orgnst. From 1872-88, at St. Paul's; then prof. of mus., Oxford Univ. Cantata, *"The Crucifixion"* among works.



Louise E. Stairs—B. Troupsburg, N. Y. Comp., pianist, orgnst., tchr. For some yrs. has been active in Fultonville, N. Y. Melodious pia. pcs. for children are her most important writings.



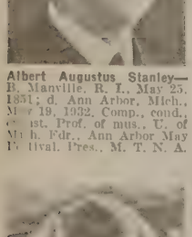
Charles Villiers Stanford—B. Dublin, Sept. 30, 1852; d. London Mar. 29, 1924. Eminent comp., cond. Prof. at R. C. M.; cond., Bach Ch. (London); prof. of mus., Cambridge. A prolific comp.



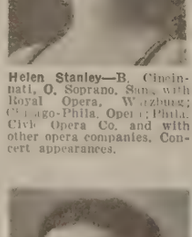
Hermann Stange—B. Kiel, Ger., Oct. 14, 1884. Mus. dir., cond. Pupil of P. Scharwenka, Mayer-Mahr and F. Fischer. Was opera cond., Prague, Berlin, Helsingfors and other large centers.



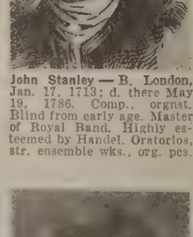
Max Stange—B. Ott[illegible] Ger., May 10, 1856. C[illegible] cond. Was prof. of s[illegible] at Royal High Sch. B[illegible] Wrote orchl. wks., viol[illegible] orch. pieces, and many [illegible] choruses. D. Jan. 25,



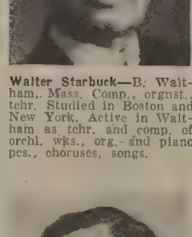
Albert Augustus Stanley—B. Manville, R. I., May 25, 1851; d. Ann Arbor, Mich., May 19, 1932. Comp., cond., orgnst. Prof. of mus., U. of Mich. Fdr., Ann Arbor May Festival. Pres., M. T. N. A.



Helen Stanley—B. Cincinnati, O. Soprano. Sang with Royal Opera, Warsaw; Chicago-Phila. Opera; Phila. Civic Opera Co. and with other opera companies. Concert appearances.



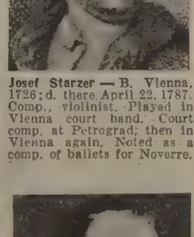
John Stanley — B. London, Jan. 17, 1713; d. there May 19, 1786. Comp., orgnst. Blind from early age. Master of Royal Band. Highly esteemed by Handel. Oratorios, str. ensemble wks., org. pcs.



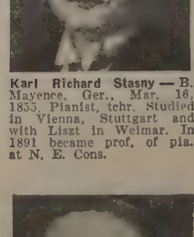
Walter Starbuck—B. Waltham, Mass. Comp., orgnst., tchr. Studied in Boston and New York. Active in Waltham as tchr. and comp. of orchl. wks., org. and piano pcs., choruses, songs.



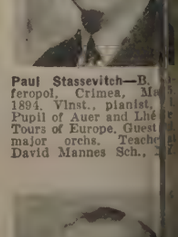
Frederick E. Starke — B. Phila., Sept. 29, 1890. Comp., orgnst., pianist, cond., tchr. Pupil of Beardsly Van de Water and I. Philipp. Fmr. orgnst., Baptist Tem., Phila. Songs, pia. pcs., choruses.



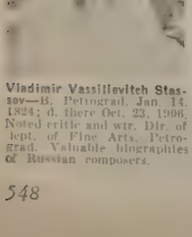
Josef Starzer — B. Vienna, 1726; d. there April 22, 1787. Comp., violinist. Played in Vienna court band. Court comp. at Petrograd; then in Vienna again. Noted as a comp. of ballets for Noverre.



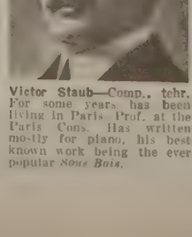
Karl Richard Stasny — B. Mayence, Ger., Mar. 16, 1855. Pianist, tchr. Studied in Vienna, Stuttgart and with Liszt in Weimar. In 1891 became prof. of pia. at N. E. Cons.



Paul Stassevitch—B. [illegible]feropol, Crimea, M[illegible] 1894. Vlnst., pianist. Pupil of Auer and Lhé[illegible] Tours of Europe. Guest [illegible] major orchs. Teache[illegible] David Mannes Sch., [illegible]



Vladimir Vassilievitch Stassov—B. Petrograd, Jan. 14, 1824; d. there Oct. 23, 1906. Noted critic and wtr. Dir. of Dept. of Fine Arts, Petrograd. Valuable biographies of Russian composers.



Victor Staub—Comp., tchr. For some years has been living in Paris. Prof. at the Paris Cons. Has written mostly for piano, his best known work being the ever popular *Nous Bois.*



Bernhard Stavenhagen — B. Gretz, Reuss, Nov. 24, 1862; d. Geneva, Dec. 26, 1914. Comp., pianist, cond. Pupil of Liszt. Tours of Europe and U. S. Court cond. at Weimar and Munich.



Nicolai Vladimirovitch Stcherbatchev—B. St. Petersburg, Aug. 24, 1853. Comp., pinst. Studied in Rome and with Liszt in Weimar. Closely allied with young Russian school. Pia. pcs. and songs.

Bruce H. Steane—B. Camberwell, London, June 22, 1866. Comp., orgnst. Was an asst. orgnst at twelve. Has held positions in various churches in Eng. Wks. incl. anthems, servs. and org. pcs.

Theodore Stearns—B. Berea, O.; d. Los Angeles, Nov. 1, 1935. Comp., cond., author, critic. Was chm., mus. dept., Los Angeles branch of U. of Cal. Wks. include an opera and orchl. pieces.

George Waring Stebbins—B. East Carlton, N. Y., June 16, 1869. Comp., orgnst., cond., singer, voice tchr. Son of G. C. Stebbins. Studied with Woodman and Sbriglia. Org. wks., anthems, songs.

George Coles Stebbi[illegible] East Carlton, N. Y., [illegible] 26, 1846. Gospel sgr., [illegible] Was chorister of churc[illegible] Chicago and Boston[illegible] worker with Moody, [illegible] and McGranahan.

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Play Waltzes

In listening to radio programs I have been hearing the varied ways in which Chopin's Waltzes are played. The 1 2 3 *is characteristic. But often it is like this* 1 2 3. *The Waltz, Op. 69, by Chopin, is so played that sometimes I seem to stress 2 and 3 slightly; but that would be for musical reasons rather than rhythmic. Any explanation of a good interpretation of this will be appreciated.*—Miss G. C. C.

From the way you say you feel about the *Waltz, Op. 69*, I should say that you have much need of my advice. I think that how your own inclination you will keep from wrong. In concert waltzes, they are faster, the second and third are much lighter than in ballroom time. It is in the slower type that you will find second beat played *staccato* as you find in Chopin's *Op. 64, No. 2*. The rapid waltzes as Chopin's *"Minute"* one scarcely can hear the second and third chords, they are so light; and the time is actually in four measure lengths, one beat for each measure.

On Second Rhapsody

Will you please tell me the correct fingering the following examples from the "Second Rhapsody"? Page 22, measure 13. Page 40, measures 1 to 5 (for left hand). Where can I obtain either a piano roll or copy of this rhapsody?—J. C.

This section (Page 22, measures 1 to 5) is much simpler than so many other parts of this composition that I wonder if our copies are the same; however, they must be. The notes 1, 2, 3, 4, and 7 have triplets of sixteenth notes in the right hand against eighth notes in the left hand. Measures 5, 6, and 8 have two sixteenth notes in the right hand against each eighth note in the left hand. The sixteenths are played before the beat; that is, the eighth note comes on the half beat. Perhaps the *8va* sign has bothered you. This is good only for the first three measures and affects the right hand only.

The *Presto* is merely a series of major thirds in the right hand and minor thirds in the left hand, progressing chromatically up the keyboard, both hand striking alternately.

The three measures on page 40 consist of four groups of seventh notes to the beat. The right hand plays the octaves while the left hand plays single notes. The hands play alternately as you do in playing "Peter, Peter, Pumpkin Eater." Here, as in the above example, the *8va* affects the right hand only.

You are told that the "Second Rhapsody" has been reproduced on records nor on a player piano roll.

Pitch Standards

I would be glad if you would kindly inform me, through the Question and Answer department, on the following points: What is the number of vibrations of A and C, both low pitch and high pitch, as used in America to-day? What pitch is used in England and on the Continent? What is the usual pitch used for tuning pianos for concert work and also for accompanying the violin and the voice? —M. C. F.

The pitch called "International" was agreed upon by a congress of musicians at Vienna in 1885, this same pitch having been adopted as official in France some twenty-six years before. In 1891 a convention of piano manufacturers at Philadelphia adopted "International Pitch" for the United States; and, after a comparatively few years ago, it was in almost universal use, although some instruments continued to be tuned to a pitch about a step higher which was referred to as "high pitch." Some fifteen or twenty years ago a pitch standard, slightly higher than the International pitch but not as high as the old high pitch, began to be used in tuning pipe organs. This new pitch was called "Diapason" and at the present time all pipe organs manufactured in the United States are tuned to A 440 (middle C, 261.6). This pitch is employed in the case of orchestras that are to be used for concert work and accompanying as for those that are found in vaudeville.

You are informed that this same pitch (A 440) is at present as the standard in Germany, while in England, A 439 is official; and in old France, the old International pitch of A 435 is still in use.

To answer the first part of your question a little more specifically: In International pitch, A 435 vibrations and middle C, 258.7. In Diapason pitch (sometimes now referred to as "concert pitch") A has 440 and middle C, 261.6 vibrations.

Playing Large Chords

Could you please inform me how the Chant d'Amour of Paderewski's Chant d'Amour *is played? Is the second note rolled, as it can be reached with the left hand, or does the hand take the two top notes? Is it true that the right hand always takes a note if the chord is turned up?*—Miss O. F.

Since Paderewski has not marked a roll in the chord, the tones ought to be sounded together. There are many chords like this throughout this composition, but any hand not large enough to strike all notes simultaneously is permitted to roll them. In this particular measure the right hand thumb can take care of the top B-flat. Stems, clefs, or fingerings do not always indicate which hand plays certain notes; in fact, there is only one sure way to tell, and that is by means of rests; however, the fingering, if marked, will usually give you at least a hint. If a composition is marked correctly there always will be rests on the bass staff when the left hand is idle, and on the treble staff when the right hand is not playing.

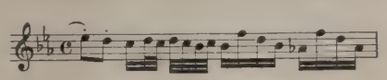
Pedaling in Chopin

Q. 1. Will you kindly give me a few notes regarding the right employment of the pedal for Chopin's Etude, Op. 10, No. 10? *Should the pedal be put down at the beginning of the measure and changed at the middle except when otherwise marked?*

2. Please give the correct way to do the trill in the second measure of Bach's Fugue, No. 7, *from the "Welltempered Clavichord, Bk. 1."*—P. E. L.

A. 1. Notice that some measures of this *Etude* are pedaled throughout the measure. In all such cases the harmony of the accompaniment remains the same. Except in these instances, change the pedal at each fundamental bass. However, the best advice I can give you is to trust your own ears. Listen, and if the tone seems to blur, make a change of pedal.

2. This is the trill in the second measure:



Difficult Rhythm in Liszt

Q. 1. How do you count the first measure of Liszt's Sixth Rhapsody? *Could I count one-and, two-and, and so on?*

2. In measure 42 from the end of the composition how are the triplets in the right hand played against the two groups of four sixteenths in the left hand?

3. In the Dance of the Gnomes *by Liszt (part marked* Un poco piu animato), what is *meant by the first note of the group being an eighth note with cross bars at top and bottom of the notes? Are they melody notes?*—Miss M. M.

A. 1. This measure is simply four even eighth notes with one beat for each note, like this: ♪ ♪ ♪ ♪

You probably are bothered about the accent mark over beats two and four; since beats one and three are the regular accents, these four notes are all played with about the same amount of tone.

2. This is simply three notes in the right hand against two in the left, the second octave coming half way between the second and third notes of the triplet, as follows.



3. Yes, Liszt meant these for melody notes.

Free Rhythm in Modern Music

Q. Will you please explain how to play and count these measures?—E. P. S.



A. In the first example we have an instance of duple measure in the midst of a composition which is basically in triple measure. The thing to do is to count these inserted measures in two's, attempting to give the entire measure approximately the same amount of time that would be given to one of the ordinary triple measures. Sometimes that same thing happens within a measure, as, for example, when in a composition in six-eight rhythm, a certain measure will have two pairs of eighth notes, each one marked with a figure 2, indicating that these figures are doublets instead of the usual triplet which constitutes half of a six-eight measure. Changes of measure in musical compositions are becoming much more common than used to be the case, and we find not only many instances of five-four and seven-four, but of a four-four followed by a three-four, and then perhaps we have a four-four, and so on. In the classical school, the composer adhered much more closely to the regular scheme of accentuation, but the modern composer, in his attempt to make his music "free," is breaking away both from strict adherence to a certain tonality and from continuing the same measure scheme throughout the composition.

1867—72nd Anniversary Year—1938

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

—A professional School of Music accredited by the **North Central Association of Colleges and Secondary Schools.**

—**Artist Faculty** including **Master-Teachers** of National and International distinction.

—Complete Courses leading toward **Bachelor of Music and Master of Music degrees** in all branches of Music.

—**Music Education Department.** Credits accepted by all **State Departments.**

—**All academic Courses** given at University College of The University of Chicago.

—**Special Courses** in Conducting, Class Piano, Normal Training, Eurythmics, Radio Technique, Dramatic Art, Languages, Church Music, Dance, etc.

—Special students may enroll any time.

FALL TERM OPENS SEPT. 6th

Write to the Registrar for the new Fall Catalog and information concerning details of registration

CHICAGO MUSICAL COLLEGE

R. A. Elmquist, Business Manager

64 E. Van Buren Street CHICAGO

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

APPLETON, WISCONSIN

Carl J. Waterman, Dean

Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director

Chicago Conservatory

Recognized as one of the leading musical institutions of the country, Chicago Conservatory has for over 80 years combined the highest artistic standards with sound educational methods. Complete courses in all branches of Music and Dramatic Art leading to Bachelor and Master degrees. Piano, Voice, Violin, Cello, Orchestral and Band Instruments, Organ, Public School Music, Dramatic Art. Special Courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training, Normal Methods, Radio Technique.

SCHOOL FACILITIES

The Conservatory has a noted faculty of 165 teachers . . . fully equipped radio department . . . recording department . . . library. Located in the musical center of Chicago.

STUDENT APPEARANCES

Ample opportunity is given all students for public appearances in the Conservatory's own recital hall. Contacts are also made for radio and concert appearances of advanced students.

ANNA FITZU, Vice-President of the Chicago City Opera Company, formerly star of the Metropolitan, Chicago and Ravinia operas, and internationally known, is now Director of our Opera Department.

FALL SEMESTER STARTS SEPT. 12

Institutional Member of the National Association of Schools of Music

Dormitory accommodations. Write for new catalog E.T. for full information to Jeanne Howard, Registrar

25 E. JACKSON BLVD., CHICAGO, ILLINOIS

* * *

"The words of a hymn are most important in the edification of worshippers; but it is the tunes which have made some words popular. It, therefore, becomes an important question: What constitutes a good tune or melody for a hymn?" Carl F. Heyl, in The Christian World.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, *Acting Director*

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1937-38 catalog. Opening of first semester September 15.
310 Huntington Avenue, Boston, Massachusetts.

OBERLIN CONSERVATORY of MUSIC

OFFERS men and women thorough instruction in all branches of music. Mus.B. degree. Forty-six specialist teachers. Graduates prominent in musical world as concert artists, music teachers and supervisors in public and private schools, directors of conservatories, deans of college music departments. Excellent equipment—numerous studios, over 200 practice rooms. Twenty-three modern organs including two large recital instruments. World-famous artists and organizations appear in artist-recital course. Weekly student-recitals in Warner Concert Hall, seating 800. Oberlin College on same campus makes possible excellent combination courses. High school required. *Established* 1865. Catalog.
Frank H. Shaw, Director, Box 588, Oberlin, Ohio

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

ESTABLISHED 1857

PEABODY CONSERVATORY
BALTIMORE, MD.

OTTO ORTMANN, Director

One of the Oldest and Most Noted Music Schools in America.

JAMES MC CORMACK
Voice
Specializing in interpretation, diction, and the Art of Successful Singing
RADIO ★ STAGE ★ SCREEN
For eighteen years associated with JOHN MC CORMACK
Address: 3 East 124th Street, New York City
'phones: MOhawk 4-2584, HArlem 7-1124.

TRINITY PRINCIPLE PEDAGOGY
The only *Scientific Pedagogy* based on *Feeling*, and practically applied to *Music*.
Send for P M B circular.
EFFA ELLIS PERFIELD
103 East 86th St., New York, N. Y.

The Revised and Enlarged
DUNNING COURSE OF MUSIC STUDY
Jean Warren Carrick, International Dean, appointed by Mrs. Carre Louise Dunning, Originator
Normal Classes for teachers will be conducted by the Dunning Faculty Normal Teachers throughout the United States and Canada
For dates and information address
940 S. E. 68 Avenue, Portland, Oregon

JUNIATA COLLEGE
Huntingdon, Pa.
Public School Music course leading to degree of Bachelor of Science degree with major in Music. Thorough training for school music teaching and supervising. A cappella choir and symphony orchestra.
Catalog on request

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

Alviene Theatre ALVIENE SCHOOL OF THE THEATRE
(43rd Year) 3 in 1 Course—Stage, Screen, Radio—A solid foundation in the technical essentials of acting in conjunction with professional stock theatre training while learning.
Students appear in full length plays, a week in each. Drama, Dance, Vocal Opera. For Acting, Teaching, Directing. Graduates: Fred Astaire, John Bryan, Una Merkel, Lee Tracy, Louise Latimer.
For Catalog write Sec'y T. Schubert, 66 West 85th St., N. Y.

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Harold A. Richey, Dean, Spartanburg, S. C.

KNOX CONSERVATORY OF MUSIC
Galesburg, Illinois
Catalog Free John Winter Thompson, Dir.

NORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, and Dramatic Art. Esther C. Benson, M.M., President
Mes City, Mont.

SHENANDOAH CONSERVATORY OF MUSIC
Courses leading to the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia.

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: Harold A. Richey, *Dean*

INCREASE YOUR INCOME!
Easily—Substantially—Pleasantly
— Take Subscriptions for —
THE ETUDE MUSIC MAGAZINE
— *Write for particulars* —
A712 CHESTNUT ST. PHILADELPHIA, PA.

VOICE QUESTIONS
Answered
By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Low Tones of the Contralto

Q. I have a contralto voice and have not enough support for my lower tones from Middle C down. I should like to extend my upper tones.—Miss C. W.

A. Your need is to study tone-production with a good teacher. Keep your chest well up, but without strain on those lower tones. Have always the back of the tongue free, loose, and cultivate the feeling as if *about to yawn.* Practice downward scales and *arpeggi* on the vowels, slowly, using principally *ĕ, ĕ* and *Ah,* from the E-flat next above Middle C to your lowest note, keeping the tip of the tongue lying easily but closely against the lower front teeth. Study the breathing exercises on pp. 173-176 of "Choir and Chorus Conducting," by the writer. See page 173, third paragraph, for suggestions as to how to secure good tones throughout the voice. Get "head" voice on one of your upper notes, by the plan given in the third paragraph on page 172, and use it much in your upper middle range. Soon you will find it easier to sing higher than before. But control of the breath and a loose tongue and jaw are positively necessary for success in all this work.

Another Youthful Voice

Q. I am a girl thirteen years old. Hope to sing in concert and opera. Range is from A or G below Middle C to high C, or sometimes even high D, without forcing. People tell me my voice is pleasant. Have read THE ETUDE *for three years, and found it interesting and helpful concerning voice.*

(1) Lilli Lehmann, in her book, refers often to the ä; how is this pronounced? Have been told it is pronounced as u in "but."

(2) Been told that it is harmful to sing at all at my age; also that it is not harmful to sing a little, and not force the voice. Which is correct?—E. B.

A. (1) See article in Webster's dictionary, concerning the pronounciation referred to.

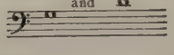
(2) The second statement is right. Your range, as you state it, is a wide one. Question is, what would a good judge say about the quality of your very high and very low notes? Sing mostly between Middle C and F (fifth line, treble clef).

Tenor—Closed Tones

Q.—I have a tenor voice of dramatic quality. Studied with one teacher for three years. Have been taught to begin my head tone at E-flat. Recently I found it necessary to change teachers. This new teacher tells me to sing open until F, and to begin closing at F-sharp. I do not know whether I am on the right track, and the uncertainty is affecting my singing. —*M. L.*

A.—We are not sure as to just what you mean by "closing" your tones, but will suggest that you lessen the weight of your voice for a while when singing upward between

Ex 1



and practice long and faithfully to make your voice sound to the *lightest breath pressure* which will bring the desired tone on those pitches. This work will be likely to result in a better quality on the notes from upper D onward. Keep the tongue and jaw free from stiffness; expect a sensation as of tonal vibration in the upper front mouth, which spreads somewhat sidewise, as the pitch rises. Will to feel that each ascending tone is originating at a lower point in the neck. Give the sound not a thin, nor a heavy quality, but a musical, rich color.

Singing Out of Doors

Q.—1. I am a tenor. Do the mumps endanger or harm one's vocal cords? Since having this disease two months ago I have experienced a certain heaviness in my throat, when attempting my top notes.

2. Can one sing in the open air in cold weather without harming the voice?—*A. T.*

A.—1. It is possible that the disease has left you with some stiffness of the muscles involved in the adjustment and conditioning of the larnx and pharynx for singing. A throat specialist could examine and advise you as to these points. We are informed by a medical friend that certain pus conditions have been associated with some cases of mumps, which have affected the vocal cords unfavorably. Beware of forcing your top notes. For a time sing carefully and rather lightly.

2. No. There is danger of setting up a congestion in the throat. Outdoor singing tempts to over exertion, often leading to laryngitis. One cannot hear and judge the tone as he does in indoor singing.

Those Upper Tones

Q.—I am a tenor. Have studied with a teacher for about a year and a half. I know my teacher has taught me the correct technic, because it is remarkable the way my voice has improved in quality and strength, and the ease with which I scale and hold the higher tones of my register; but when I try to employ this technic in a song, I do not seem enough control of it to decrease the when I want to. I do not seem to h shade the quality for expression, and to me that I sound like an Italian fish on my high tones. My teacher tells me songs as though they were exercises cannot help feeling that when I do s way it sounds unmelodious and expres 1. Do other singers have this trouble stage of the game? 2. Will I eventu control of this voice?—*A. L. M.*

A.—1. No doubt. 2. Depends upon you do the necessary work, and prac rectly. Better start singing moderat tones on various vowels, one pitch, middle of your compass, with light, c tional weight of voice. Transpose care semitones, first downward, then upw far as the work goes well, as shown musical quality of the sound and phys in singing. Then take the work on th as given in "101 Master Exercises" ander Hennemann; and practice it middle pitches, daily, for short peri this for many months. Begin with th half, from *mf* to *p*. Much later begi go to *f*. Lastly, work each half from and *vice versa*. Also practice sustaini weight tones, one pitch, five slow beats vowels from the upper G, transposin ward an octave at least, by semitones. of tone must be always in mind. Do n about getting much power on your upp from Middle C-sharp up to F-sharp. O notes upon which the singer can do swell are really in his compass for singing. Do not be in a hurry. It take period of intelligent work to make a s

A Changing Voice

Q.—I followed your advice co treatment of a young man who, though five, still spoke and sang with a high (head voice). He has now discover bass tones, and we are working out h He speaks also now in the low voice you suggest some suitable songs for hi present conditions?—*Teacher.*

A.—See catalogs of Theodore Press pany, John Church Company, and Ol son Company, where the compass of given; and where there are lists of pie cially for bass, baritone and tenor.

You might try the following: *It wo to be,* (in D), by Nessler; *The Nigh Thousand Eyes,* by W. H. Neidlinger *to me only with thine eyes* (low key), lish; *Last Night* (E-flat), by Kjer *through the night* (E-flat), Welsh fo

The Public School Teacher

Q.—My high school voice pupils a ners. I am using Sieber's vocalises al rote exercises and simple songs. It some years since I studied systemat shall appreciate any suggestions you as to new material I might use. Al of a few sacred and secular songs for soprano, to be used for recital numbe —Inst

A.—The new voice book by G. L. and W. W. Shaw will suit your needs Here are a few songs for your us *Lullaby,* by A. Needham; *Mission of* by F. Cowen (medium key); *Sleep H of mine,* by Charles Dennee (mediu *If I were your sweetheart,* by Fred Wodell; *Carmena,* by Lane Wilson key); *Voices of the Woods,* by Ru arranged by M. Watson; *Spring is a* L. Strickland; *The Sweet Story,* by att; *O Master, let me walk with Thee* Ambrose; *Savior Divine,* by H. T. (low key); *Spirit of God,* by W. H. N (medium key).

An Extensive Range

Q.—I am sixteen years old. My quite mature. Am I too young to s opera? My range is from E below to E above high C. I sing soprano parts above the first space F. How sing the tones from there downward?

A.—For those who would sing opera, the road is long and hard. Ve more than a good voice is necessary good teacher whether or not you young to begin the study mention your tones sweet and clear, and alwa something" when you sing.

Own Limitations

To C. W. S. and others who may ested:

This department cannot under recommend a particular vocal teach make comparative criticism of teache It may be worth while to say that who find present results of their stud factory, should beware of apparentl disposed advocates of other meth teachers. If you have a good teacher, him or to her, as long as your v general knowledge of singing and of tation seem really to be improving other hand, if, after honest trial, t developing noticeable defects, espe your voice production, then it wo well to be considering the finding of instructor.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

...ce of Publication Offers

— August 1938 —

... the Forthcoming Publications Offers Listed Below Are Fully ...bed in the Paragraphs Follow- ...hese Works Are in the Course ...eparation. The Low Advance ... Prices Apply to Orders Placed ... with Delivery to be Made ... Finished.

...URNEY—RICHTER	$0.35
...N BOOK—BRAHMS, TSCHAIKOW- ...DOWELL—TAPPER ..... EACH	.10
ALL THREE	.25
...AR AT THE PIANO—WILLIAMS	.50
... FROM FAMOUS SYMPHONIES— ...BAINES	.30
BEGINNER'S VIOLIN BOOK—	.40
...ES FROM THE CLASSIC MASTERS— ...AND PIANO—BEER	.35
...F FUGUE—OREM	.40
...G VIOLIN SOLOS—HARPER— VIOLIN PART	.15
PIANO PART	.20
PLEASURE—PIANO ALBUM	.40
...ARDS—SECOND SERIES	.35
...ODERN ETUDES—TRUMPET—HUBER	.40
...IGHT MINIATURE ETUDES—PIANO— ...R	.30

The Race Is On!

● Bang! goes the starting gun as it cracks out on the crisp Fall air! They're off! Some will tie for first place, more will be in second, third and fourth place. Some will drop out of the race altogether, and ten to one, they will be those who procrastinate at the starting line; those who say, "Oh, there's plenty of time," "Now, don't push me. What if I am a little late? I'll make it up."

A good start for the music teacher is all important. Almost before we know it, we will be in the full swing of the 1938-1939 season. Will you be on the starting line when the gun fires? Will you have all your announcement circulars out, all your plans for lessons and recitals made, all of your necessary music supplies ordered? Your business for the coming year can not fail to suffer if you have not made the proper business preparations to sell every possible minute of your teaching time to the best advantage, and not be bothered with annoying details of ordering when you start your season.

The Great Cause— Incompatibility

... people may well think on these ...days of great successes and achieve- ...n one hand, with many failures and ...ns on the other hand. The greatest ...f course, is when it comes in the ...portant set-up in the social order. ...es, this failure is explained in the ...ourts as incompatibility. There are ...n the professional world and many ...might have been avoided if the music ...r music director had not been prone ... incompatible with success. This is ...chment but a statement of cold, hard ...

... pupils come for first lessons in the ...teacher should not have to excuse an ...ctory first lesson with the promise ... the next lesson I will have the right ...terial on hand for you." Nor, should ...r chorus director say to his gathered ...t the first rehearsal of the season ... just run over some of these old ...t by the next rehearsal I will have ...g new here for you." Such pro- ...nly fool the one who practices them. ... no need for not having materials ... for every anticipated need, because ...pply sources everywhere are ready ...pecial helpful service that will make ...the selecting of suitable materials. ...heodore Presser Co., for instance, is ...harge on account, send for examina- ...n full return privileges, single copies ...t any particular publications that ...specified, or on receipt of described ...ill make up packages of carefully ...material selected as fitting to meet ...ds. These special selections, likewise, ...fully sent with the privilege of exam- ...n at one's own convenience in one's ...dio or home. ...to-day for a selection of music pub- ...from which you may chose, through ...ion privileges, things you will need ...tart of the 1938-39 season. There is ...ation as to any particular amount ...o be purchased from each lot of music ...ed. The only obligation is for the ...t returned for credit and, of course, ...omer bears the transportation costs. ...should prefer to order through the convenience of a special "On Sale" order blank, send a postal asking that such a blank be supplied to you.

The Cover for This Month



Little sixteen months old Nan Adriance Burrus gave such evidence of keen delight in beautiful melodies that her aunt, Miss Catharine V. Burruss, encouraged her to listen to music and gave her opportunities to sit at the keyboard and to endeavor, in her baby fashion, to imitate what she had seen grown-ups doing. Miss Burrus is an enterprising teacher of piano in Llanerch, Pa., a suburb of Philadelphia, and because the child's response to music was so intelligent, for her tender age, there came the inspiration to have some pictures taken of the little miss at the keyboard. Accordingly, a friend who was an expert photographer was invited to catch little Nan in some of her musical moods. This photographer, Mr. Walter F. Troupe, took some delightful pictures and our choice of these pictures is the one shown on the cover of THE ETUDE for this month.

We hope this charming picture will inspire many others to take pictures of youngsters in happy moods at a piano keyboard, but this hope is expressed for the pleasure they will give to friends and relatives and not with any promise that THE ETUDE MUSIC MAGAZINE will publish any of these pictures. Unfortunately, THE ETUDE could not afford to devote space to printing a great number of such pictures. This is just a good natured warning in advance so that no one will be expecting THE ETUDE office to expend a lot of time and a lot of postage, during the next few weeks after the appearance of this issue, to return unsolicited photographs.

There is the prophetic angle that makes a picture, such as little Nan Adriance's musical portrait, of particular interest. Because there is music in her home, and because from such tender days of childhood she is enjoying the privilege of hearing good music as well as pleasing little tunes that she can recognize, her life eventually will be richer and fuller than the life of the average individual not so fortunate in having music as a real part of life.

It is indeed a great misfortune when children must live in a home devoid of a good musical instrument. Music in the home from childhood can help build spiritual values. After all those who enjoy the privilege of parenthood, and who esteem themselves responsible for equipping their children with those qualities which have the highest values, will, in the words of the philosopher, find "The autumns of their life enriched with thoughts of things well done."

A Modern Reference Library of Musicians

Regular readers of THE ETUDE are familiar with *The Etude Historical Musical Portrait Series* which has appeared monthly in this journal since February, 1932. Published alphabetically, the listings have now reached those whose family names begin with the letter "S." Each month's issue presents 44 miniature photographs and "thumb-nail" biographies of composers, singers, pianists, orchestra and band conductors, etc., who have made a worthwhile contribution to the art of music.

For musical folk who have not begun to use this series, and for those who have not as yet made its acquaintance in the pages of THE ETUDE, this note is written as a suggestion that here is, indeed, a modern reference library that everyone interested in the art will find well worth collecting.

These, too, can have the entire series complete, as copies of all back issues of the pages that have appeared to date may be obtained at only 5 cents each. Maybe you would like to do as so many musical folk have done? Purchase a scrap-book in any stationery or 5 and 10 cent store and paste in the pages of *The Etude Historical Musical Portrait Series* from past, current and future issues. When completed you will have a most comprehensive reference on musicians.

Changes of Address

When requesting changes of address, be sure to give us both old and new addresses and let us have such changes at least four weeks in advance of the change.

Reward Cards for Music Pupils

(Second Series)



It is human nature to yearn for appreciation, and in our various fields of work and effort to strive for reward of some kind. The child at home is gratified when the parent approves, and when, later on, the young student can carry home from school a "Reward of Merit" signed by the teacher, the resolution to do better and better is strengthened.

Music pupils who practice diligently and show progress appreciate *Reward Cards* testifying to their advancement. For years we have supplied a set of sixteen such cards, each devoted to a different composer. On one side is an excellent likeness and his birthplace or other scene of interest, lithographed in harmonious colors; on the reverse side, a brief biography, an excerpt from one of his manuscripts, and a facsimile of his signature. Accompanying this is a *Prize Card* showing a group of eight distinguished composers, arranged around a space in which may be written the date of award, the pupil's name, and that of the teacher.

The demand for this kind of *Reward Card* has been so great that we have prepared a second series featuring the following sixteen composers: N. Rimsky-Korsakow, Anton Rubinstein, Camille Saint-Säens, Jean Sibelius, Modest Moussorgski, Giacchino Rossini, Moritz Moszkowski, Jules Massenet, Edward MacDowell, Edvard Grieg, Edward Elgar, Christoph W. von Gluck, Antonin Dvořák, Claude Debussy, Cecile Chaminade, and Georges Bizet.

One set only of the *Reward Cards* (Second Series), including *Prize Card*, may be ordered at the special advance of publication price, 35 cents, postpaid, to be delivered on publication.

Fourth Year at the Piano

By John M. Williams

As the time approaches for the withdrawal of *Fourth Year at the Piano* from the advance of publication offers, we feel that the patience of those who have been waiting for this book in Mr. Williams' important educational series will be amply rewarded. With the completion of the detailed editing and the comprehensive annotations which are such a vital part of works bearing this educator's name, and the engraving of plates all accomplished, but a short time should be required for the printing and distribution.

The author has drawn his study material from both standard and modern sources. Etudes are presented from the works of Concone, Czerny, Schytte, Dorn, Franz, and Bilbro. Choice pieces by outstanding composers, with carefully prepared fingering, pedaling, and phrasing, are a noteworthy feature of this volume. A glimpse of the contents reveals such favorites as *Träumerei*, Schumann; *Tarantella*, Pieczonka; *Reflets*, by Clarence Cameron White; and *Second Valse Caprice*, Felton.

Until publication, we shall continue to accept orders for this important book at the special price of 50 cents cash, postpaid. The sale of this book will be confined to the U. S. A. and Its Possessions.

(*Continued on Page 552*)

ADVERTISEMENT

Fragments from Famous Symphonies

For Piano

Compiled and Arranged

By William Baines

There was a time, not many years ago, when the joy of listening to the sublime inspirations of the great music masters, as expressed in their symphonic compositions, was confined to the wealthy, and to those living in or near the larger cities of the country where great symphony orchestras were maintained. Now the family living 50 or 100 miles from a railroad, the music lover in the smaller cities and in suburban and rural communities, simply tunes in on his radio the foremost musical organizations of the world and enjoys the finest programs.

Naturally, this new acquaintance with the symphonies has created, in the minds of those who have studied the most serviceable of all instruments, the piano, a desire to play the melodic gems that they have listened to in radio programs. Piano arrangements, of all grades, from the grand operas, always have had a popular appeal. Now the demand is for piano arrangements of themes from the symphonies.

Mr Baines, in compiling and arranging the dozen numbers for this new book, has had in mind the cultural advantages of placing these master melodies within the playing capabilities of pupils in the second grade. Picture the pride of a young student, and the satisfaction of the parents, when he or she can sit down at the piano and play selections from Schubert's *Unfinished Symphony*, Tschaikowsky's *Fifth* and *Sixth*, or the celebrated *New World Symphony* of Dvořák. What a thrill to play the works of Beethoven, Brahms, Mozart, Haydn and Schumann. Far better to have the young piano pupil play these melodies as recreation material in his course of study than the old-fashioned "salon" pieces, or the so-called popular music of the day.

As is customary in announcing new books, a special low advance of publication cash price has been set for this volume. Copies now may be ordered at 30 cents each, postpaid. Orders can be filled only in the U.S.A. and Its Possessions.

Manual of Fugue

By Preston Ware Orem, Mus. Doc.



On May 26th, 1938, and in the very middle of directing a first playing over of one of his symphonic compositions, Dr. Preston Ware Orem suddenly passed away. He has left to the music world rich legacies from his exceptionally gifted mind. He was known personally by most of the successful composers of the last three decades or more, and many of these from time to time have frankly acknowledged that in Dr. Orem they they found one of the keenest, if not the most keen, musical mind it ever had been their privilege to meet.

Dr. Orem lived to see his *Harmony Book for Beginners* and his *Theory and Composition of Music* achieve unprecedented success, and just within the last year of his life his counterpoint book, *The Art of Interweaving Melodies* was accorded a wonderful reception in music education circles. There is yet to be published his splendid *Manual of Fugue*, on which Dr. Orem had worked long and painstakingly, and which fortunately he had completed before his passing.

As in his other theory works Dr. Orem here has followed the procedure of explaining the subject in simple, direct language, revealing things so clearly that it seems amazing that heretofore theory writers have been so involved in their efforts to direct the student in the various phrases of Fugue writing, such as Canon, Imitation, Double Counterpoint, etc. With that ability possessed only by one thoroughly sure of one's subject Dr. Orem has given in understandable language the necessary explanations, and has supplemented these by original examples which his unusual gifts permitted him to make. This *Manual of Fugue* will enable the theory teacher to increase the scope of his work, and most certainly the student of composition, who thoroughly digests the material in this book, will be stepping into realms where greater beauty will be found in the utilization of any talents for composing.

Those who wish to take advantage of our special advance of publication cash price of 40 cents postpaid, may order single copies now, copies to be delivered when the book is published.

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

By Ella Ketterer



The most satisfactory studies for use with the piano student of today are those that are short and to the point. The etudes in Miss Ketterer's new book are exactly one page in length.

Pupils cheerfully practice studies that are not too obviously technical exercises. These are presented in the form of pieces, each bearing an imagination-creating title.

Teachers, as a rule, prefer studies that cover thoroughly one technical problem. Each of these is devoted to a particular phase of piano playing that the student meets in third grade work.

The titles of the study pieces and the problems they cover are: *The Whirlpool* (triplets), *Prattle* (the trill), *Oriental Song* (syncopation), *The Giant* (left hand and pedal study), *Sunday Morning* (suspensions), *Up the Stairs* (broken thirds), *In Sprightly Mood* (rhythm), *The Bouncing Ball* (repeated notes), *Harp Song* (arpeggios), *Scamper!* (wrist study), *Run and Jump* (rapid passages divided between the hands), etc.

Teachers may place an order for a single copy now at the special advance of publication cash price, 30 cents, postpaid.

Little Pieces from the Classic Masters

For Violin and Piano

By Leopold J. Beer

Hidden among the manuscripts left by the great composers of the early days in music's history are many gems that have been lost sight of in the development of the art. So prolific were these early genuiuses in composing that it was practically impossible for the publishers of their day to bring to the attention of the public all of the writings that flowed from their inspired pens. Then, too, some of their published compositions have been allowed to go "out of print" in the two centuries, more or less, that have passed by since these masters made their valuable contributions to the art of music.

Some of our best contemporary musicians —composers and performers—delight in browsing through old libraries in the hope of finding some long-forgotten gem of musical composition that is worthwhile reviving for the music-loving public of today. Mr. Leopold J. Beer, of Vienna, is noted for his success in this research work.

For this volume he has collected ten beautiful melodies from composers such as Bach (1685-1750), Handel (1685-1759), Purcell (1658-1695), Francois Couperin (1668-1733), Rameau (1683-1764), Gluck (1714-1787), Kuhnau (1667-1722), and Louis Couperin (1630-1665). These have been arranged for playing by violin students well advanced in the first position. There are alternate fingerings, however, for playing these numbers in the third position, if desired. An excellent piano accompaniment is provided.

Teachers and violinists wishing to add this unique volume to their libraries may order single copies now at the special advance of publication cash price, 35 cents, postpaid. The book will be delivered when published.

One String Solos

For Violin Beginners

By Kate LaRue Harper

The sooner the young violinst can be taught to play little tunes with an accompanying instrument, or instruments, the more rapid his progress because of the interest aroused. The pieces in this book take up one string at a time and, because of the natural weakness of the fourth finger, employ at first only the first, second and third fingers.

This pleasant path to violin attainments leads easily to the use of all strings and the four fingers and then to the employment of the higher and more difficult positions. The interest of the beginner also is attracted by fascinating story texts and attractive illustrations.

One String Solos will be issued in two volumes of the convenient oblong shape, one for the violin student, the other for the teacher or accompanying pianist. It may be used either in private or class teaching

The special advance of publication cash prices on this publication are 15 cents for the violin part and 20 cents for the piano part. Copies will be delivered when the books are printed.

Child's Own Book of Great Musicians

Brahms—Tschaikowsky—MacDowell

By Thomas Tapper



The editing of these booklets, which includes the selection of the many "cut-out" pictures that the child student pastes in designated places throughout the book as illustrations, is now completed and this positively will be the last month during which they may be ordered at the special advance of publication price.

The *Child's Own Book of Great Musicians* Series needs no introduction to most teachers of juvenile music students—piano teachers, school music instructors and those who have in charge the activities of Junior Music Clubs. For a number of years they have found most helpful the original 13 booklets devoted to Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner.

These three new booklets present interesting biographical data on what might be termed more modern classic composers, as the works of each of these great musicians, in recent years, have received world-wide recognition, and symphonic programs as frequently list their compositions as they do those of the masters included in the original 13 booklets. There has been an ever-increasing demand for the three new booklets, both from teachers and students. Of course, each story stresses interesting events in the early years of the composer.

Incidentally, with these new volumes the purchaser receives also the needle and silk cord used to bind the book, after the child student has written, on the blank pages provided, his own story of the composer and has cut out and pasted in all of the pictures.

During this month only copies of the Brahms, Tschaikowsky and MacDowell booklets may be ordered at the special prepublication price, 10 cents each, postpaid—25 cents for the set of three. The 13 original booklets, mentioned in a previous paragraph, are priced at 20 cents each.

Grown-Up Beginner's Violin Book

By Maurits Kesner



Violin teaching, in the past few decades, has undergone a marked change in the methods employed, in the students who have taken up the instrument. Most of us can remember the long-haired individual who bore the unmistakable mark of the violin student. How different today when the star full-back or the "crack" pitcher of the high school may occupy a chair with the first violins of the orchestra? Have you seen, in community orchestras, the man graying at the temples who only recently has taken up the instrument and is proud to be given the privilege of playing with the second, third or fourth violins?

The author of this book knows about these "new" violin students; he knows the problems their teachers have had in selecting suitable study material for them. He, himself, has taught them; he has conducted the orchestras of which they are members.

Seeing the need for a violin instruction book that would appeal to adult minds, that would eliminate childish exercises and repetitions designed to impress the subject on the juvenile memory, but unnecessary with older students, he has made an instruction book that both author and publishers feel will meet with general approval.

There will be technical exercises, of course, selected from the works of recognized authorities on violin instruction. But these will be confined to the necessary studies only. Liberally interspersed throughout the b student will find easy arrangement miliar melodies and many hitherto ered gems, especially those from f sources.

Single copies of this instruction b be ordered now in advance of publi the special cash price of 40 cents, The sale of the book will be limite U.S.A. and Its Possessions.

Play with Pleasure

An Album for the Grown-Up B Student

Such an intriguing title on a mu is sure to arrest immediate attentio the book is handy (as on the coun music store), it is sure to be exami extra care.

A glance at the table of conten that the collection is full of variet are four principal sections: arrange folk songs and ballads; gems fro operas, musical comedies, and o selections from the well-known clas numbers in light rhythmic style.

The valuable feature about the the skilful re-arrangement of every that it easily can be learned by pla may not have had the advantage o plete course of piano instruction. cause of the variety, players of d tastes can find a number of pieces appeal. Thus the element of pl mutual to both player and listener. player is more likely to play best t he enjoys most.

In preparing this book we have mind, not juvenile players, but t mature age intent upon the pleasur from performing the kind of mu suited to their likes, music not to b in the usual miscellaneous collecti have given an extra amount of time pense to this end, and feel that succeeded in producing one of the most attractive collections on the ma

Prompt orders will secure single the special advance of publication ca 40 cents, postpaid, to be delivered up cation. This book will be available o U. S. A. and Its Possessions.

A Child's Journey

Rote Songs for Primary School A

By Ada Richter



Anything musical that will stir the child's imagination and arouse his interest is worth all the time the teacher of juveniles may spend examining it. Primary school activities must be made interesting, yes, fascinating, if the pupils are to show any progress. Object teaching and the use of blackboards and flash cards are vital tial in the primary grades, but a songs so simple and tuneful that the taught by rote also is of much hel teacher.

These 16 songs relate various incid might occur on a child's holiday they tell of various persons, animals jects that might be met. Each can separately, or part of or the entire gr be presented as a primary class play ple piano accompaniment is provided songs are so rhythmic that they may without accompaniment.

In advance of publication we are orders for this work at the special ca paid price of 35 cents.

Sixteen Modern Etude

For the Advanced Trumpet Pl

By John Huber

In arrangements for modern dan and high school and community tions the trumpet plays a most i part. It is quite essential that skilled ers be available, and directors of orchestras and bands always are on out for good trumpet players.

The earnest student, who has an to advance, will find in this forthcom lication much that is of value to hi are exercises to develop flexibility of and studies that will enable him to re ambition of all sincere students of br

(*Continued on Page* 553)

ADVERTISEMENT

xteen Modern Etudes

(Continued from Page 552)

its, facility in triple tonguing. The tains daily embouchure drills, exer- special attention given to triplets matics, preparation for trills and , rhythm and velocity studies. All udes stress correct tone production, reathing and seek to improve the general interpretative ability.

this book is in preparation for pub- single copy may be ordered at the advance of publication cash price, postpaid.

ore Lines and Beaches

are thousands of miles in the wind- t lines of the United States which ed by the Atlantic and the Pacific A very, very small percentage of ean-washed shore lines are comfort- safe bathing beaches. Some few may the beauty of the rugged spots, but t masses of people turn to the known ch spots for their seashore pleasures. branches of music activities, whether the teaching studio, in the assembly the concert auditorium, in the radio or the church service, there always o be a general policy of turning to favorite selections which have a appeal. This is very evident to all lerks and particularly to those who e the replenishing of publishers' by ordering other editions to be re- as needed.

e workers who want to widen their tanceship with compositions of known may utilize the lists printed here each of the larger quantity items repre- on the Publisher's Printing Order of thirty days. Single copies of any of numbers may be secured from the re Presser Co. for examination.

SHEET MUSIC—PIANO SOLOS

Title and Composer	Grade	Price
ock-a-by—*Ketterer*	1	$0.30
lide and Seek, Op. 134, No. 1 —*Mana-Zucca*	1	.30
tars—*Scott*	1½	.30
airy Footsteps—*Farrar*	2	.30
y Southern Moonlight—*Johnson*	2	.25
ilves at Play—*Mueller*	2	.40
tars and Stripes Forever—*Sousa-Schaum*	2½	.50
ur School Band—*Rolfe*	2½	.25
ance of the Winds, Op. 17—*Peabody*	7	.60

SHEET MUSIC—PIANO DUETS

ing Dong Bell—*Spaulding*	1	$0.25
ountry Gardens—*Felton*	2	.25
ride of the Regiment, Op. 143 —*Crammond*	2	.40

EET MUSIC—PIANO, SIX HANDS

ris—*Renard*	2–3	$0.60
ance of the Rosebuds—*Keats-Zilcher*	3	.60

MUSIC—TWO PIANOS, FOUR HANDS

March of the Tin Soldiers—*Tschaikowsky-Sutro*	3	$0.60

PIANO STUDIES

Studies in Musicianship, Book I—*Heller-Philipp*	$1.25
Evangelistic Piano Playing—*Schuler*	1.00

PIANO COLLECTIONS—SOLO

Music of the Flowers	$0.75
Souvenirs of the Master—*Spaulding*	1.00
Singing Melodies	.50

SHEET MUSIC—VOCAL SOLOS

Love Is the Wind (*High*)—*MacFadyen*	$0.60
Awakening (*Low*)—*Sprosse*	R.60
Recessional (*High*)—*DeKoven*	R.60

SONG COLLECTIONS

Sacred Songs—Soprano—*Henderson*	$1.50
Opera Songs—Soprano	1.50

CTAVO—MIXED VOICES, SACRED

O Lamb of God—*Stults*	$0.12
Send Out Thy Light—*Gounod*	.10
They That Trust in the Lord—*Wolcott*	.15
The Risen Lord—*Morrison*	.12
How Sweet the Name of Jesus Sounds—*Liszt-Bliss*	.10

TAVO—MIXED VOICES, SECULAR

Carmena—*Wilson-Bliss*	$0.12
The Last Hour *Kramer*	.12

TAVO—WOMEN'S VOICES, SECULAR

Amoroso (*S.A.*)—*Boex*	$0.12
A Mother Song (*S.S.A.*)—*Gaynor-Blake*	.12
Rainbow Song (*S.S.A.*)—*Gest*	.08

CTAVO—MEN'S VOICES, SACRED

The Green Cathedral—*Hahn-Huntley*	$0.15

CHURCH MUSIC

Volunteer Choir	$0.35

Caution! Swindlers Are Working!

Again we warn all music lovers to exercise extreme care in paying money to strangers for ETUDE MUSIC MAGAZINE subscriptions. Daily receipt of complaints from musical friends throughout the United States and Canada who believe they are purchasing bargains in music when high class publications are offered at ridiculously low rates make this notice necessary.

We have hundreds of reputable men and women who earn their livelihood through the solicitation of ETUDE MUSIC MAGAZINE subscriptions. These people carry the official receipt of the Theodore Presser Co. Unless a canvasser is personally known to you, convince yourself of his responsibility before paying any cash. This warning is extended especially to Canadian friends across the border where several swindlers who have been working in the Provinces leave fake receipts, often times printed in the name of a responsible publishing house.

Help us to protect you from loss.

Valuable Premiums for Subscriptions to THE ETUDE

Many music lovers, teachers and students, may secure fine merchandise from THE ETUDE Premium Catalog as a reward for securing subscriptions. Any music lover will be glad to give you a subscription to THE ETUDE if you will show him a copy of the magazine.

The following selections from the catalog will give an idea of the standard, wanted merchandise that is given as rewards for each $2.00 subscription secured:

COMB AND BRUSH KIT: A compact arrangement including brush, comb and nail file in a black leather case. Your reward for securing one subscription; not your own.

SILVERCRAFT COMPOTE: This attractive compote is 7" in diameter, has a scalloped edge, stands 5½" high and has a bright chromium finish. Awarded for securing one subscription; not your own.

WAFFLE OR TOAST DISH: Designed in the modern manner, this all-chromium Dish has a convenient finger hole for removing the cover. The plate is 8" in diameter while the cover is 6". The height over all is 3½". Awarded for securing three subscriptions.

MARMALADE JAR: The spoon, cover and pointed-edge tray are all chromium-plated so that they easily can be kept bright and shiny. The jar itself is crystal glass 5" in height. The tray is 6" in diameter. Awarded for securing three subscriptions.

CONTINENTAL FRUIT BOWL: Fruit Bowl, centerpiece or ornament—just a few of the many uses you will find for this fine reward. It is 10" in diameter, 3½" high and is attractively etched on the inside of the bowl. Awarded for securing four subscriptions.

CONTINENTAL SUGAR AND CREAMER SET: This attractive three-piece set is finished in non-tarnishing chromium. The tray is 11" by 6½" and has a scalloped edge. The height of the Sugar is 3¼" while that of the Creamer is 3½". Your reward for securing six subscriptions.

Send post card for Complete Catalog of Premiums.

Introductory Three Months' Offer

August 31st is the deadline when introductory subscriptions for the three summer issues of THE ETUDE at 35 cents will be accepted. Do not delay in sending your summer subscriptions at this low rate immediately. Give some musical friend a treat by subscribing in his name. The amount paid, 35 cents for three summer issues, will be credited on a full year's subscription, the price of which is only $2.00, if the music lover wishes to continue the visits of THE ETUDE; and we are sure he will.

Representatives Wanted

Music lovers who would prefer cash commissions instead of merchandise as a reward for securing subscriptions to THE ETUDE can obtain full information by dropping a post card to the Subscription Department, THE ETUDE MUSIC MAGAZINE. You can add substantially to your income by taking subscriptions for THE ETUDE in your circle of musical friends and acquaintances.

The Elbow Position

By ESTHER WALLACE DIXON

THE ELBOW is a very important factor in ordinary piano playing. It might even be considered a measuring stick for correct posture at the piano. If the player is sitting at a correct distance from the piano the elbow will appear relaxed and at ease; but when the player sits too close to the piano the elbow appears awkward and incongruous. Sitting too far away from the piano is apt to give an exaggerated appearance of stiff arm playing. Very few people realize how much grace and agility may be due to a relaxed elbow, which does not swing with each independent finger motion.

Occasionally a player will be noticed who plays church music with an outward, swinging motion of the elbow on each chord. Now this is incorrect and inconsistent. It is merely a false imitation of a sustaining chord motion which should be made by first striking the chord in a natural "V"-shaped position between the arm and hand. Then, when the chord is sustained the small joint which connects the fifth finger to the hand is brought into prominence, as the "V" between the arm and hand is brought into a straight line, a decided advantage to the wrist and fingers.

The Camera of Music

Candid Snaps from Everywhere

Nadia Boulanger, the brilliant French teacher of composition, turned down George Gershwin when he went to her in Paris for lessons. She told him that there was nothing she could teach him that would help him.

Gustav Mahler was born a Jew in Vienna, became a devout Catholic, and then turned into a rabid pantheist. Once he said to the writer, "Every tree, every flower is a god." Once hailed as one of the greatest symphonists of the great Austrian music center, since Brahms and Bruckner, his music now is, of course, erased in the Reich by the Swastika. He had a great fear of being buried alive and begged friends and acquaintances to see that a needle was run through his heart after death.

The MacDowell Colony at Peterborough, Vermont, is a five hundred acre tract of mountain woodland, with cottages located here and there, in which artists, writers and musicians, who are fortunate enough to be admitted to this haven for work and study, work all day long. Mrs. MacDowell, widowed for thirty years and seriously crippled, has personally raised over one hundred thousand dollars for this monument to her husband.

The American Federation of Musicians is fighting a battle to compel every radio station using records for reproduction to engage also a given number of musicians. Joseph N. Weber, national president has fought relentlessly for this plan.

The "Big Apple," according to one account, originated in a synagogue in South Carolina. The building had been taken over by Negroes as a dance hall. Students from the University of South Carolina saw this performance and adopted it a little over a year ago. Since then it has spread like the boll weevil.

* * *

."The personnel of our best American orchestras is, with the possible exception of the bassoon group, mostly German, a Latin woodwind and a Teutonic brass section. This feature explains the versatility and technical efficiency of our orchestras; they can solve the tasks equally of a Ravel or a Wagner score."—Fritz Reiner.

World of Music

(Continued from Page 490)

LAWRENCE TIBBETT has been making his first tour of Australia; and last reports stated that, although he had been booked in advance for but one program in Sydney, it was practically decided that his recitals would number fifteen in this one Polynesian capital.

THE CENTENARY of the birth of Theodore Dubois has been commemorated by French musicians, with a program of his works performed in the Cathedral of Rheims, with two hundred and twenty participants. Included was his masterpiece, "The Seven Last Words," composed when he was but thirty.

IGNAZ FRIEDMANN gave lately, at Oslo, Norway, two concerts dedicated entirely to the works of Chopin.

BY THE LATEST REPORT of the Minister of Education of Austria, the National Library at Vienna contains 28,000 musical manuscripts; 39,000 published musical texts; 14,000 books on music and opera librettos; to which may be added 48,000 reproductions of musical works housed in the Hoboken Foundation.

* * * * *

COMPETITIONS

A FIVE HUNDRED DOLLAR PRIZE is offered for an original, unaccompanied composition suitable for a chorus of high school age. It must be from ten to fifteen minutes in length; the poem must be by an American author; and entries close August 31, 1938. For further information, address G. Schirmer, Inc., 3 East 43rd Street, New York City.

THE NEW YORK WOMEN'S SYMPHONY ORCHESTRA is offering a Prize of Five Hundred Dollars for an orchestral work of ten to twenty minutes, by an American composer. The competition closes December 31st. Full information as to instrumentation and other details may be had from the New York Women's Symphony Orchestra, 53 West 57th Street, New York City.

AN ENGLISH "GRAND PRIX" has been established by the British Council, which offers an annual stipend of £250 (about $1,250), for which foreign students will compete in order to complete their musical education in one of the Royal Schools of Music in London. The prize entitles the holder to free musical training and maintenance in England during three years. For information address British Council, care of Royal Academy of Music, Marylebone Road, London, N.W.I., England.

THE MENDELSSOHN CLUB of Philadelphia offers recognition in the form of a Public Dinner in Philadelphia in honor of the successful American or Canadian composer of a mixed chorus in four or eight parts, requiring not more than twenty minutes in performance. Submissions close September 15th; and further particulars may be had from Miss Sophia Blivens, Secretary of the Mendelssohn Club, 530 Walnut Street, Philadelphia.

TWO WOOLLEY SCHOLARSHIPS in instrumental music, for the year beginning October 1, 1938, are offered under the auspices of the United States House of the Cite Universitaire of Paris. Winners will have quarters in the United States House and a stipend of six hundred dollars. Candidates must be American citizens, between the ages of nineteen and thirty-two, who are graduates of a college, university or professional school, and who have a good working knowledge of the French language. Particulars from school mentioned.

THE H. W. GRAY COMPANY PRIZE of one hundred dollars is offered under the auspices of the American Guild of Organists, for an anthem of any difficulty or length (with about eight printed pages given the preference). Submissions close January 1, 1939; and further information may be had from The American Guild of Organists, 1270 Sixth Avenue, New York City.

ADVERTISEMENT



THE JUNIOR ETUDE

Edited by

ELIZABETH A. GEST



? ? ? Who Knows ? ? ?

1. Who wrote the "Hebrides Overture"?
2. By what other name is it known?
3. What is the time signature in the *Minuet in G?*
4. Is the lute in use to-day?
5. What composer is this?



6. Is the flute a wood wind or brass wind instrument?
7. How many half-steps are there in an augmented fifth?
8. When did Brahms die?
9. What is the lowest note playable on a viola?
10. What is a double sharp?

(*Answers on next page*)

Mary, Mary, Quite Contrary

By Agusta Catalano

Mary, Mary, quite contrary,
How does your technic grow?
With pearly scales and rippling runs,
With meter, both fast and slow.

Betty Prepares for Real Progress

By Albertha Stoyer

"OH, BETTY, where are you going with your music bag?" Florence called, as she saw her chum walking down the street one warm Summer morning.

"Down to Miss Dawson's studio, to make arrangements for my piano lessons this fall," answered Betty.

"Seems to me that you are getting a little ahead of time," remarked Florence. "It is still Summer."

"I know, but I want a certain day and hour for my lesson, and if I wait the time may be taken like it was last year," Betty explained. "Then, too," she added, "I want Miss Dawson to select the exercises and pieces for my first lesson so I will not waste time practicing the wrong things."

"Maybe you are wise in making these arrangements early," Florence admitted. "I neglected getting started on time last year, and couldn't take part in any of the fall recitals because I did not know my pieces well enough."

"Why don't you get your music, and come along with me?" asked Betty. "I'm sure the teacher will be glad to help you, too."

"I believe I will," Florence declared. And so the two girls spent the next hour at Miss Dawson's studio arranging for their lesson periods, and having her select the music for their first lessons. Then, much to the delight of the teacher and their parents, they both were ready to play in all of the fall programs.

The Scale Clock

By PRISCILLA M. PENNELL

MARION sat in the window seat trying to learn some rules from her music lesson notebook.

"I just can't remember key signatures," she sighed; "I learn the rules but I forget them just as quickly. I wish scales and rules and key signatures had never been invented!"

"What's that I hear?" asked Aunt Mary, from the next room. Marion jumped. She did not realize she was talking aloud.

Aunt Mary used to be a music teacher herself, and was just full of helpful ideas. Marion was always glad when she came to visit her family.

"I have an idea from musicland," said Aunt Mary; "and I think you might like it."

"Will it help me to learn these old rules?" asked Marion.

"It certainly will," said Aunt Mary; "that is just what it is for. But you must do exactly as I tell you."

Marion promised. This was mysterious and exciting; and Marion loved exciting things. They reminded her of detective stories.

"First," said Aunt Mary, "you must get a sheet of cardboard, a pair of scissors, a bottle of glue, some colored pencils, a ruler, and a large dinner plate. Do not lose any time, for we have much to do."

Although much puzzled, Marion skipped off to do as she was told. In a few minutes she returned and put the articles on the table.

"Now," continued Aunt Mary, "draw around the plate on the cardboard and then cut out the circle."

Marion couldn't imagine what this could have to do with her music lesson and rules; but it was fun, anyway, and she obediently went to work. When the circle was finished, the next thing to be done was to divide the circle into fifteen pie shaped parts, by drawing from the center to the edge with the ruler. In each section near the edge was marked the name of a key. These were not in any particular order for reasons which you will soon learn.

"We are making a scale clock," Aunt Mary explained, "It will help you to learn your scales and key signatures; and it is ever so much fun to play. Now our clock must have a hand that will spin freely and it will be ready to use. Let us see, what can we use for that?"

"I know just the thing!" cried Marion, "I have a spinner on a card that went with an old game I used to play. If I can't find that maybe brother Jack can make one and mount it on a little block of wood to stick in the center."

After delving into the depths of the chest which held her games, she triumphantly emerged with the spinner. The card to which it was attached was trimmed into a circle and glued firmly in the center of the clock.

Now that the clock was finished, Aunt Mary showed Marion how to play the game. She set it between them on the window seat and with thumb and forefinger set the spinner whirling. When it stopped it was pointing to the section marked C.

"What is the signature of this key?" asked Aunt Mary abruptly.

"Oh, that's easy," answered Marion quickly, "no sharps, no flats. But I am afraid I do not know the others very well."

"Now you spin and I will answer," said Aunt Mary.

Marion set the spinner going. It stopped at E-flat.

"Three flats, B-flat, E-flat and A-flat," answered Aunt Mary so quickly that Marion gasped. She had to figure out the answer slowly, herself.

Aunt Mary smiled as she counseled, "After you play this game awhile you will really want to learn your rules so you can play it better. And when you really want

(*Continued on next page*)



THE SCALE CLOCK

The Pipes of Pan

By Gladys Hutchinson

THE GREEKS have a legend—the one *Pan;* how with him it was that our *began.* Pan walked by the river, and p from the *shore* a tall, hollow ree then plucked some *more.* He bunche together, with never a *thought,* an o'er the ends—thus, MUSIC was *w*

Fairy Bells

By Rena I. Carver

WILMA closed her music book and we into the garden, thinking, "Why d have to practice every day?"

She bent over and touched one beautiful green plants. How fast grew! It seemed only a few days sin had discovered the green tips p through, for it was early in the

"Of course, to you it seems as we grew very fast, but we sometimes we are very slow. It takes so mu tience to work until we have force way through the soil and then we only rightly started."

Wilma looked all around the sunn den but could see no one. She cou imagine where the speaker could be. she bent over her flower bed once and saw the beautiful leaves swaying and forth.

"You complain about practicing day and wish that you could play be pieces without practicing at all. Jus pose you had to work for months i darkness in the ground! You have a ing, light room and cheery surroundi which to practice, and you have different things to learn and many to play every day. We must conce on just one thing!"

"Oh! I never thought about f needing patience. How ashamed of I am!" said Wilma and she ran in house and resumed her work; and time she practiced she tried to rem all the wise things her flower bed ha her.

Then one happy day Wilma's t gave her a beautiful piece called, *Bells,* to study; and she was so bus she had not visited the garden for time and she marveled at the beau she skipped down the path. She cou wait to tell her little garden abou music and her wonderful new piece *Fairy Bells.*

But when she reached her flowe she gave a shout of joy. For there the glossy leaves hung tiny, white

"Oh, you perfect bells!" she br as she bent over them. Then she was listening to the beautiful music that from the flower fairy bells.

The Scale Clock (Continued)

hing you will do it."
played by turns and, although
nade many mistakes at first, she
a fascinating game. Suddenly the
the mantel struck five. Aunt Mary
ıp. "Five o'clock already, and I
g out to supper. I will have to
will play again to-morrow," and
ppeared.
set to work with a will to learn
s. Every now and then she spun
arrow to see how she was pro-
and was surprised to see how
she improved. She took the scale clock to the next music club meeting and they all enjoyed the game. The counselor, Miss Harris, found so many ways to use the clock that soon every member of the club had improved very much indeed. They sat in a circle, with the clock on a table in the center, and played in turn, all trying to call out the correct answer first. Sometimes they named the key signature and sometimes the triad or the relative minor, but all ways were fun and helpful.

Surely other Juniors and clubs will want to follow Aunt Mary's directions and make a scale clock of their own.

Woodland Symphony

By **Monica Tyler Brown**

get up at break of day,
ear an orchestra at play,
truments in every key
ıemes in nature's symphony.

ıave to hurry for a seat,
the forest folk you'll meet
the airy woodland hall,
st seat's near the waterfall.)

ıen the sky with roselight gleams,
werets wake from all their dreams,
from the thrush you'll hear—
ly it will bring a tear.

And all the listeners will applaud,
The violets will approval nod,
And daisies whispering in the breeze
Will for an encore beg and tease.

The bunnies will prick up their ears,
All hunted things forget their fears
And stand in awe beneath the spell,
As bird songs ring from dell to dell.

So please get up at break of day,
Go hear this orchestra at play,
For many joys it will impart,
To this great hymn you'll add your heart.

Don't Trust to Luck

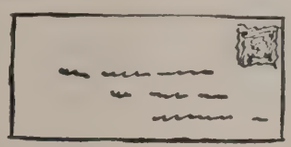
For very little Juniors

By **M. Gratia**

just after Christmas in the cheerful
m and the Toy Orchestra was hav-
final rehearsal for its holiday con-
he conductor was a sturdy Teddy
A gorgeous Tin Soldier was the
of the violins and next to him was
Jumping Jack. The rehearsal was
ılong very well; the conductor was
ıg the success of the concert. Tin
had been playing like a master
here came a thirty-two measure rest
violins.
m not going to count those meas-
thought Tin Soldier with a sleepy
"I will come in with Jumping Jack.
ll be sure to be right. I know my
d even a soldier gets sleepy."
n not going to count out thirty-two
es," thought Jumping Jack, "I'll
n with Tin Soldier. He is leader and
end on him. I want to jump at that
rench doll and scare her."
n the thirty-two measures were fin-
o violin came in at all. Tin Soldier
at Jumping Jack and Jumping Jack
frantically at Tin Soldier and what
ddy Bear conductor did and said
even little Black Sambo turn pale.
ldier's resolution: In counting time
reafter I will depend on myself.
ıg Jack's resolution: Hereafter I will
t trust to luck or my neighbor.

Answers to Who Knows

fendelssohn; 2. "Fingal's Cave"; 3.
four; 4, No; 5. Chopin; 6. Wood
7. Eight; 8. 1897; 9. C below mid-
10. A symbol used to raise the pitch
ne one whole step, instead of a half



DEAR JUNIOR ETUDE:

I like my violin very much and just love to go for my music lessons to the National Institute of Music and Arts. I have had sixteen lessons. I like to practice for a half hour at noon and in the evening of every day. I can read my music very well.

Last Christmas we had a contest and the best players won prizes. I was pretty happy and excited, when I got a prize for playing a piece.

I am six years old. I started school last fall and I am in grade 1. I like to take my violin to school and play for my teacher and the children. My school teacher took me to grade II, to play for them. They would like to hear me play oftener, but I will have to learn a lot more about my violin and more pieces, so I can take it oftener. When I can play better, I will play with my Dad on the piano.

From your friend,
HAROLD RAMME (Age 6), Canada.



JUNIOR RHYTHM BAND
Columbus, N. C.

DEAR JUNIOR ETUDE:

I am a freshman in high school and live in a small village. I think I am quite unfortunate, as the only instrumental teachers here are piano and violin teachers and I want to take lessons on the xylophone.

I have had three years on the piano and like music, especially classical pieces. My greatest achievement has been to be able to play all my scales correctly on the piano. My future lies in music

From your friend,
SYLVIA TROP (Age 13).
New York

usual the JUNIOR ETUDE CONTEST is omitted during July d August. Results of the May Contest will appear in October.

The Perfect Pupil

By **Abbie Llewellyn Snoddy**

FREDERICK stopped at the door of the studio and stared in amazement. Everything was topsy-turvy. Even the room seemed to be out of shape. The windows were squinting at him, and the piano was balancing itself on one leg.

But strangest of all, his teacher—his quiet, rather stern German professor—had shrunk until he looked more like a brownie than like his cheerful, wholesome self. He had on a peaked cap, and in his hand he held a lantern, which he raised high as he searched anxiously under chairs and tables and behind the davenport.

"Have you lost something?" Frederick inquired politely.

His teacher barely gave him a glance.

"You make me think of Diogenes, search- with his lantern for an honest man," Frederick was inclined to laugh.

His teacher stopped then and looked at him sharply.

"You silly boy, don't you know what every teacher is constantly searching for, all his life? For the perfect pupil, of course?"

"The perfect pupil?" Frederick echoed in surprise, "Why—what—?"

And then suddenly, the room was full of pupils. They, too, were tiny in size and they stood ranged against the wall like a row of dolls.

"Perhaps you will find the perfect pupil there," Frederick suggested courteously.

"Yes, yes," his teacher agreed eagerly, "Surely there will be one in this group who will prove to be the perfect pupil." He lifted his lantern and looked at the first pupil anxiously.

"No, not this one," he sighed. "She has a bad hand position, and she will not try to correct it. Nor this one either. He will not practice his exercises."

"This girl may be the one you are looking for.'"

The teacher shook his head mournfully.

"I thought so once. She has good hands for the piano, and she is bright and intelligent. But she is careless—oh, so careless. She stumbles over her notes, and plays too quickly. The perfect pupil must learn to practice slowly are carefully."

"What about this fine boy?"

"No," the teacher said sadly. "He could be a perfect pupil, for he is musical—he has a good ear and much musical feeling. But he will not work. He will not memorize his pieces—he will not polish them until they are perfect."

Frederick hung his head, his face red with shame. All these faults were his. How often had his teacher told him to practice slowly and carefully, to watch the expression marks; to keep good time! He blushed again, as the teacher set down his lantern and turned to him with a deep sigh.

"Do you suppose I'll ever find him—the perfect pupil?"

Frederick opened his lips to reply. Then suddenly his mother was shaking him gently.

"Why Frederick, you have gone to sleep over your lessons!"

"Oh, mother—I've had such a strange dream. And oh, mother, please wake me early in the morning. I must practice an hour before school, for I want to try very hard to be a perfect pupil."

Initial Puzzle

By **Wilbur L. Motta**

The initials of the following words reading down will give the name of a composer of well known light operas. Answers must give words as well as composer's name.

1. A sign for *legato.*
2. A violin term, meaning from the point of the bow to the nut.
3. Very slow.
4. The opposite to *staccato.*
5. The difference in pitch between two sounds.
6. A small, old instrument of the harpsichord family.
7. Quick or lively.
8. The handle of a violin or other string instrument.

Fingering for Scales

By **Gladys Hutchinson**

IF THE STUDENT will memorize the key upon which the fourth finger is to be used in each hand of each scale there will be no chance of incorrect fingering.

To impress this further upon the mind, the student should recite, "C major scale—fourth finger in the R. H. on B; fourth finger in the L. H. on D"; and then play all the B's with the fourth finger, right hand, and two D's with the fourth finger, left hand, hands crossing over each other. The keys for the fourth finger in the other scales should be determined and used in like manner.

Answers to Initial Puzzle

1. Slur; 2. Up-bow; 3. Largo; 4. *Legato;* 5. Interval; 6. Virginal; 7. *Allegro;* 8. Neck. Composer, SULLIVAN.



MELODY MAKERS MUSIC CLUB
North Quincy, Mass.

Ten Little Athletes

By **Lulu C. Johns**

THESE are the days of athletic sports, and did it ever occur to you that you have ten good athletes with you all the time? Well trained, they will outshine any athletes in the world in speed and in receiving and obeying many commands per second from the brain. Can you guess who these athletes are? Your fingers, of course.

Did you ever hear a good athlete say, "I'll do just as I please?" or, "I won't pay any attention to what the coach says."

No indeed. Our ten little athletes must obey their coach just as carefully as any football player. They must practice carefully and in correct position. They must follow each other with regularity. Incorrect fingering will make them stumble and fall.

Let us be proud of our ten athletes and make our mind a kind but firm coach who watches over each finger athlete and makes it obey, and trains it to become a one hundred per cent perfect athlete.

Letters from the Etude Friends

Making Acquaintance With Music

To The Etude:

Not long ago I heard a superintendent of schools tell his primary teachers to have each pupil read at least thirty small books during the year. This was certainly an advance from the antiquated method which insisted that an entire school year be spent in plodding through the primer or first reader. I decided to use the idea in teaching music to my rural school youngsters.

Most of them were children of foreign born parents who gathered fruit, pruned orchards, and, in general, did whatever they could find to do for a living. To own a musical instrument was, for them, out of the question.

Our school owned an old organ. So I taught the children at noons and recesses, early in the morning, or after school to finger and play many of the little tunes in their school readers. Sharps and flats, I told them, were merely half steps up or down, and time and rhythm could be understood from the way we accented the words when we sang.

Whenever visitors came to the school, I had the children to play for them; and as they were usually encouraging in their attitude toward the pupils, this helped in the development of self-confidence among them.

Almost every rural school owns a piano or organ; and time should be taken by teachers for instructing their pupils so that they may gain some understanding of music.

—Agnes S. Thompson.

Accordion Department

(*Continued from Page* 543)

their various inversions during practice periods, less difficult chords should certainly be played well when encountered in a selection.

The illustration is an excerpt from the revised "Pietro Deiro Accordion Method."

(Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of The Etude.)

Accordion Question and Answer Department

Q. I contemplate purchasing a new accordion. Would it be wise to purchase a 96 bass instrument which possesses many fine features in preference to a standard 120 bass model, both selling for around $200.00? I have no intention of entering the profession but play only for my own amusement.—J. N. M., Canada.

A. The 96 bass accordion has its distinct place in the accordion world but we recommend that an adult avail himself of the advantage of a full sized 120 bass instrument as long as the price and quality of the two instruments are the same.

Q. I do not play with an orchestra but play only solos at occasional entertainments. Should I learn both bass and treble clef?
—B. M., Montana.

A. It is advisable to know both clefs.

Q. A father (age 45) and his daughter (age 10) want to learn to play the accordion. What sized instrument should they buy that would most nearly suit both their needs?

2. How long does a good accordion last? I have been told they last only five years with ordinary wear.

3. Can you give the name of some organization that offers correspondence courses for the accordion? Do you think it advisable to learn that way?—A. C., South Carolina.

A. 1. A 120 bass baby grand accordion should be convenient for both father and daughter. This model is complete in all details but the dimensions are slightly smaller than the full sized accordion and the weight is less.

2. Good accordions last almost indefinitely. The best instruments have hand made reeds so the quality of tone improves the more they are used. If an individual reed breaks it can be replaced at a minimum cost. The bellows can be relined and replaced. This is also true of other parts of the accordion. The life of an instrument really depends upon the care given it. This naturally applies only to good instruments because inferior models depreciate rapidly.

3. Many accordionists claim that they have learned to play well from correspondence courses. We regret that we cannot recommend in this column, any particular course.

* * * * *

"Were it not for music, we might in these days say that the beautiful is dead."
—Benjamin Disraeli.

Yes, Teacher, You Are in Business

(*Continued from Page* 547)

an individual operator working indefinitely and apart from the complexity of social activity which spells the life of teaching.

"Of course, basic to the fact of initiative service to the public, we teachers," he said, "must be unremittingly busy as investigators. We must study not only music and its collaterals but also our environment, its social aims and purposes. The people about us are the initiators of the life in the midst of which we live. The great human factor we must learn to know, understand and, above all, to serve. I am a firm believer in the correspondence method of instruction, for those adults who are so located that they cannot do personal or institutional study. Many universities in the United States offer most practical courses in this manner. I do not mean particularly professional music courses, although these are available too, but courses in education, history, sociology, art and education in the community, and the like. These tend to keep us up to pitch. For, inevitably, if we do not stretch forth to make progress we must slip back into inertia.

"Thus, the best thought of our own professional world and work, as reflected in the pages of best music educational journals, should be our one element of daily heed. No isolation is so complete as that which is generated by lack of contact with members of our own professional class.

"As I said at the Rotary Club, a music teacher or performer can create an influence with pupils or an audience, that will continue to increase in beneficial action for an indefinite time. Teach a person to love music, to play or sing, even a little, and you have established for him a lifelong investment. Indeed, we should think of teaching in terms of attainment for life rather than for a few passing hours of practice.

"I conclude, from my experience, that we must not weary in looking for ways and opportunities for well-doing. Our community needs what we can do. But it does not always know that it needs it. That is where, in a business sense, we have to take matters into our own hands and sell what we very logically call our merchandise."

This ends his story as he related it to me. There is testimony in it of two important matters that everyone of us can pursue to advantage if we will apply them at the same time with wisdom. The first is: Music is no mere embroidery to life, no superfluous cultural factor to be adopted or ignored at will. It is a human necessity, toward which everybody should make some approach—the earlier in life the better. The second is: The great artists referred to in Paragraph III of this article are real purveyors of service, and that in a form of loveliness that is enriching and ennobling to all who hear them. They are home missionaries of the highest type. *But decidedly no more so than any teacher who will, as these artists do, continue to keep her ability at highest standard of attainment and out of it give the best service possible.* This is simply making the most of what one has.

All this demands more than emotional reaction. The beauty, loveliness, and deep sentiment of music are its characteristics. Its interplay between the musician himself and the public is, in a definite sense, a business activity. And business, let us remember, is, at its best, the highest type of interchange of value for value, benefit for benefit, service for service.

Next Month

OPPORTUNITY STARTS WITH SEPTEMBER

What music workers do in September determines largely the success of their musical year. Great numbers of teachers, knowing the incentives for study and interest in THE ETUDE, make their classes 100% ETUDE subscribers, starting with September. Watch for our fine "Opening of the Season" issue.



GERALDINE FARRAR

GERALDINE FARRAR GIVES ADVICE

Geraldine Farrar, one of the most beautiful, glamorous and famous of American prima donnas of the recent past, tells the youth, or the "youthess," who wants to sing, how to proceed. Surely the one who could create a nation-wide myriad of "Gerry Flappers" should have something to say worth the while of the embryonic aspirant to operatic celebrity.

THE PIANO IS FORGING AHEAD

The American Association of Piano Manufacturers has made an extensive and expensive survey to get the real facts about the use of the piano. Those things, of emphatic interest to piano students and to teachers, are presented in concise, understandable form in the September issue.

PICTURESQUE MUSICAL PRAGUE

Call it Prague, Prag, or by the new official name of Praha, if you will; but the capital of one of the most discussed nations in the world, Czecho-Slovakia, home of Dvořák and Smetana, will remain one of the foremost musical centers of Europe. Norma R. Grave's article gives a colorful tale of the fascination of this romantic old capital.

A MASTER LESSON BY MARK HAMBOURG

Some years ago, in London, the great pianist, Mark Hambourg, was discussing with the Editor of THE ETUDE, his favorite compositions of the masters. Both concluded that the Mazourka, No. 1, in F-sharp minor, by Chopin, is one of the most interesting and distinctive of its type. The conversation resulted in Mr. Hambourg making this very excellent Master Lesson.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of delightful new music to play and sing.

Musical Books Reviewed

Handel

By C. F. Abdy Williams

By the editing of this very readabl of Handel," so that it might be brou in a new and more dependable editi Eric Blom has done the musical re real service. In the quarter of a preceding this brilliant editing, resear deflated many of the picturesque fable intervening years had hung on th veniently appropriate name of "T Saxon." Among these was the discove for nearly two centuries the guides o had proudly shown to wide-eyed visit wrong house as the one in which the first cooed his infantile phrases; t colorful story of the "Water Musi most probably discolored in many and that the tuneful tale of the ins of the *Harmonious Blacksmith* was myth of a none too punctilious pu And thus we give up our long favore for facts for which the reader of histo be grateful. At the same time there a illustrations to enliven the story of the most interesting personalities amo gallery of creative masters of music.

Pages: 276.
Price: $2.00.
Publishers: J. M. Dent and Sons London.
E. P. Dutton and Co., Inc., New Y

The Story of Musical Instru

By H. W. Schwartz

The enormously increased interest instruments of the band and the or should make this new book by H. W. S of great value to all music student author has for years been connected w musical instrument manufacturing fie few people could be more competent t a book of this type. It has been done teresting and humanistic style and quately illustrated. We recommend th emphatically.

Pages: 365.
Price: $3.50.
Published by: Doubleday, Doran an

Group Instruction in Soc Dancing

By Edith Ballwebber

A most timely and authoritative ex of the principles and forms of social are presented in this excellent volum author draws upon her vast teachin rience to produce a method of group tion for social dancing, which will be valuable both to student and teacher. T is profusely and graphically illustrate diagrams and drawings by Peg Sidl these add much to the practical worth book.

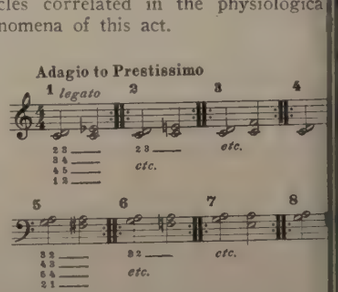
Pages: 131.
Price: $2.50.
Publishers: A. S. Barnes & Company

A Helpful Finger Exter Suggestion

By HAROLD S. PACKER

So often in broken chord and ar passages the fingers fail to extend ficient time so that many inaccuracie to the detriment of tone and agility.

A simple series of exercises such following will help to eliminate the f question and at the same time aid the in gaining greater control over othe cles correlated in the physiologica nomena of this act.



Make sure that these exercises a tirely confined to the fingers and perfect *legato* is obtained. Besides, t gers should preserve a flat attitude beginning of each exercise and gr assume a bent position characteristic particular hand in question.

THE CUNEO PRESS, INC

Special Money-Saving

Combination Offers of Leading Magazines

● Right now you can order your favorite magazines combined with THE ETUDE at greatly reduced prices. Cooperating publishers make these special offers possible—enable you to enjoy two magazines for only a little more than the regular cost of one. Subscriptions may be new or renewal.

Order Now! These Offers Will Soon Be Withdrawn!

E ETUDE Music Magazine...$2.00 CALL'S ... 1.00 Regular price ... $3.00	Both	$2.30 Save 70c
E ETUDE Music Magazine...$2.00 THFINDER ... 1.00 Regular price ... $3.00	Both	$2.30 Save 70c
E ETUDE Music Magazine...$2.00 OMAN'S HOME COMPANION 1.00 Regular price ... $3.00	Both	$2.60 Save 40c
E ETUDE Music Magazine...$2.00 MERICAN HOME ... 1.00 Regular price ... $3.00	Both	$2.60 Save 40c
E ETUDE Music Magazine...$2.00 HRISTIAN HERALD ... 2.00 Regular price ... $4.00	Both	$2.75 Save $1.25
E ETUDE Music Magazine...$2.00 ARENTS' MAGAZINE ... 2.00 Regular price ... $4.00	Both	$2.75 Save $1.25
E ETUDE Music Magazine...$2.00 IBERTY (Weekly) ... 2.00 Regular price ... $4.00	Both	$3.00 Save $1.00
E ETUDE Music Magazine...$2.00 ED BOOK ... 2.50 Regular price ... $4.50	Both	$3.40 Save $1.10
E ETUDE Music Magazine...$2.00 OLLIER'S (Weekly) ... 2.00 Regular price ... $4.00	Both	$3.60 Save 40c
E ETUDE Music Magazine...$2.00 ATURE MAGAZINE ... 3.00 Regular price ... $5.00	Both	$4.35 Save 65c
E ETUDE Music Magazine...$2.00 HILDREN'S ACTIVITIES ... 3.00 Regular price ... $5.00	Both	$3.75 Save $1.25
E ETUDE Music Magazine...$2.00 MERICAN MAGAZINE ... 2.50 Regular price ... $4.50	Both	$4.10 Save 40c
E ETUDE Music Magazine...$2.00 T. NICHOLAS ... 3.00 Regular price ... $5.00	Both	$4.50 Save 50c
E ETUDE Music Magazine...$2.00 EADERS DIGEST ... 3.00 Regular price ... $5.00	Both	$4.60 Save 40c
E ETUDE Music Magazine...$2.00 cCALL'S ... 1.00 ATHFINDER ... 1.00 Regular price ... $4.00	All	$3.00 Save $1.00
E ETUDE Music Magazine...$2.00 OMAN'S WORLD ... .50 ED BOOK ... 2.50 Regular price ... $5.00	All	$3.75 Save $1.25
E ETUDE Music Magazine...$2.00 cCALL'S ... 1.00 ED BOOK ... 2.50 Regular price ... $5.50	All	$4.15 Save $1.35
E ETUDE Music Magazine...$2.00 HILDREN'S ACTIVITIES ... 3.00 ARENTS' MAGAZINE ... 2.00 Regular price ... $7.00	All	$5.00 Save $2.00

THE ETUDE Music Magazine...$2.00 WOMAN'S WORLD ... .50 Regular price ... $2.50	Both	$2.15 Save 35c
THE ETUDE Music Magazine...$2.00 BETTER HOMES AND GARDENS 1.00 Regular price ... $3.00	Both	$2.30 Save 70c
THE ETUDE Music Magazine...$2.00 OPEN ROAD FOR BOYS (2 yrs.) 1.00 Regular price ... $3.00	Both	$2.30 Save 70c
THE ETUDE Music Magazine...$2.00 WEE WISDOM ... 1.00 Regular price ... $3.00	Both	$2.50 Save 50c
THE ETUDE Music Magazine...$2.00 BOYS' LIFE ... 1.00 Regular price ... $3.00	Both	$2.50 Save 50c
THE ETUDE Music Magazine...$2.00 AMERICAN GIRL ... 1.50 Regular price ... $3.50	Both	$2.75 Save 75c
THE ETUDE Music Magazine...$2.00 CHILDREN'S PLAYMATE ... 1.50 Regular price ... $3.50	Both	$2.65 Save 85c
THE ETUDE Music Magazine...$2.00 AMERICAN BOY ... 1.50 Regular price ... $3.50	Both	$3.10 Save 40c
THE ETUDE Music Magazine...$2.00 POPULAR SCIENCE MONTHLY 1.50 Regular price ... $3.50	Both	$2.95 Save 55c
THE ETUDE Music Magazine...$2.00 CHILD LIFE ... 2.50 Regular price ... $4.50	Both	$3.75 Save 75c
THE ETUDE Music Magazine...$2.00 THE INSTRUCTOR ... 2.50 Regular price ... $1.50	Both	$4.00 Save 50c
THE ETUDE Music Magazine...$2.00 THE GRADE TEACHER ... 2.50 Regular price ... $4.50	Both	$4.00 Save 50c
THE ETUDE Music Magazine...$2.00 THE ORGANIST ... 2.50 Regular price ... $4.50	Both	$4.25 Save 25c
THE ETUDE Music Magazine...$2.00 PHYSICAL CULTURE ... 2.50 Regular price ... $4.50	Both	$3.75 Save 75c
THE ETUDE Music Magazine...$2.00 POPULAR MECHANICS ... 2.50 Regular price ... $4.50	Both	$3.75 Save 75c
THE ETUDE Music Magazine...$2.00 McCALL'S ... 1.00 WOMAN'S WORLD ... .50 Regular price ... $3.50	All	$2.65 Save 85c
THE ETUDE Music Magazine...$2.00 McCALL'S ... 1.00 BETTER HOMES AND GARDENS 1.00 Regular price ... $4.00	All	$3.00 Save $1.00
THE ETUDE Music Magazine...$2.00 AMERICAN MAGAZINE ... 2.50 WOMAN'S HOME COMPANION 1.00 Regular price ... $5.50	All	$4.60 Save 90c

(This Club to One Address Only)

Add to Any Combination

LADIES' HOME JOURNAL. $1 for 1 Yr.; $1.50 for 2 Yrs.*; $2 for 3 Yrs.*; $3 for 5 Yrs.*
SATURDAY EVENING POST. $2 for 1 Yr.; $3.00 for 2 Yrs.*; $4 for 3 Yrs.*; $5 for 4 Yrs.*
COUNTRY GENTLEMAN. 5 Yrs. for $1.

*United States Only

Canadian and Foreign Postage Extra

The Etude Music Magazine

THEODORE PRESSER CO., Publishers
1712 Chestnut Street, Philadelphia, Pa.

TWO-PIANO MUSIC

(FOUR HANDS)



FOR ALL PLAYERS

From the Students Just Beginning to Performing Artists



	Grade	Price
ALBENIZ, I.		
26353 Tango in D. Arr. E. Gest	5	$0.70
BILBRO, MATHILDE		
30234 Birds of the Forest	2	.50
30231 Brownie Dance	2	.50
30233 Little Artists, The	2	.50
30232 Singing and Swinging	2	.50
30235 Summer Moonlight	2	.60
BIZET, GEORGES		
25226 Menuet de l'Arlesienne	4	.70
BOHM, CARL		
15387 Charge of the Uhlans. Grand Military Galop. Arr. C. Durand	3½	.80
BRAHMS, JOHANNES		
30441 Etude. Founded on Chopin's Op. 25, No. 2	6	1.25
BROWN, MARY HELEN		
15348 Gavotte Miniature	3	.50
15347 Maytime	2	.50
15346 Pussy's Lullaby	2	.50
BURLEIGH, CECIL		
26349 Coasting, Op. 9. Arr. G. Anson	6	.80
CHAMINADE, C.		
14480 Flatterer, The. La Lisonjera	4	.75
CHOPIN, F.		
30242 Etude. Op. 25, No. 4	5	.80
30243 Etude. Op. 25, No. 8	6	.80
30241 Nocturne. Op. 9, No. 2	6	1.00
26630 Polonaise, Op. 40, No. 1 Arr. E. Gest	6	.80
30244 Valse. Op. 64, No. 1	5	1.20
COOKE, JAMES FRANCIS		
24992 Sea Gardens. Arr. E. Hesselberg	4	.60
DELIBES, LEO		
30245 Pizzicati. From Sylvia	5	.80
DURST, SIDNEY C.		
30548 In Stately Mien. Prelude	4	1.25
30487 Light and Gay. Scherzo	4	.90
ENGELMANN, H.		
16953 Grand Valse Caprice	4	1.25
FONTAINE, L. J. OSCAR		
16667 Eole. Valse Vive. Op. 155, No. 6	5	.85
GAYNOR, JESSIE L.		
30599 Guitar Serenade, The. Arr. D. G. Blake	2	.50
30598 March of the Wee Folk. Arr. D. G. Blake	2	.50
GRIEG, EDVARD		
30188 Butterfly, The. Op. 43, No. 1	8	.75
30057 Norwegian Dance No. 2. Op. 35. Arr. Ph. Werthner	4	1.25
30348 Peer Gynt Suite No. 1. Op. 46	6	2.50
26352 Puck, Op. 71, No. 3. Arr. E. Gest	5	.80
30462 Two Elegiac Melodies. Op. 34. Heartwounds and The Last Spring. Arr. Ph. Werthner	4	1.25
HESSELBERG, EDOUARD		
30547 El Trocadero. March-Two Step	5	1.20
24982 Russian Rhapsody	8	1.25
HOLST, EDOUARD		
14453 Camp of Glory March	3	.80
KETTERER, ELLA		
25328 At the Dance	1½	$0.50
25326 Mazurka	2	.50
25327 To the Hunt	2	.50
KOELLING, CARL		
24961 Hungary. Rapsody Mignonne	4½	.80
KOHLMANN, CLARENCE		
26614 Joy of Spring	4	1.00
MacDOWELL EDWARD SECOND SUITE (INDIAN)		
25258 Dirge	5	.90
25257 In War-Time	7	2.50
25255 Legend	8	2.50
25256 Love Song	6	.90
25259 Village Festival	8	2.50
MacFADYEN, ALEXANDER		
30671 Cradle Song. Arr. L. V. Saar	5	1.00
MARZO, EDUARDO		
18365 Galop Marziale	4	.85
MENDELSSOHN, FELIX		
30623 Elfin Dance. From A Midsummer Night's Dream. Arr. O. Sutro	4	2.50
30236 Nocturne. From A Midsummer Night's Dream. Arr. O. Sutro	5	1.40
30583 Scherzo. From A Midsummer Night's Dream. Arr. O. Sutro	5	3.00
MORRISON, C. S.		
13738 Manitou. Fantasia	4	.80
NEVIN, ETHELBERT A DAY IN VENICE. Arr. O. Sutro		
30288 Dawn	4	1.00
30289 Gondoliers	4½	1.50
30291 Good Night	4	1.25
30290 Venetian Love Song	4	1.00
PIERSON, ANNA		
24245 Galloping Horse, The	2½	.50
PRESTON, M. L.		
26488 Tommy's New Drum	1½	.50
ROWE, G. H.		
30246 Forget-me-not. Mazurka	3	.80
SAAR, LOUIS VICTOR		
24967 Merry Wedding Tune, A. Op. 129	5	.75
SCHARWENKA, XAVER		
30058 Polish Dance, A. Arr. Ph. Werthner	5	1.25
SEEBOECK, W. C. E.		
30049 Minuet a l'Antico. Arr. L. V. Saar	5	1.50
SPROSS, CHAS. G.		
30274 Valse Caprice	5	1.25
TERHUNE, ANICE		
30502 Bridal Song	3	.75
TSCHAIKOWSKY, P. I.		
30314 March of the Tin Soldiers	3	.60
WILLIAMS, FREDERICK		
23530 Firefly, The	3½	.55
WRIGHT, N. LOUISE		
24565 Spanish Serenade	3	.50

THEODORE PRESSER CO.

Music Publishers, Dealers and Importers

Distributors for OLIVER DITSON CO., *and* JOHN CHURCH CO.

1712 Chestnut Street, Philadelphia, Pa.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3520 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



Patty Stair—B. Cleveland, O., Nov. 12, 1869; d. there April 26, 1926. Comp., pnst., orgst., tchr. For over 20 yrs. a tchr. in Cleveland Cons. Songs, pt.-songs, crg. and pia. pcs.



Olga Steeb—Pianist. Pupil of Becker, Godowsky and Gallico. Has ap. with Ber Philh, Orch. and other orchs. Tours of U. S. Maintains a school in Los Angeles. Conducts master classes.



Robert Steel—B. Lansdowne, Pa., Dec. 14, 1899. Baritone. Has sung with Phila. Grand Opera Co.; Chicago Civic Opera Co. and in opera houses of Naples, Milan, Venice and other cities.



Paul Stefan—B. [illegible] Moravia, Nov. 25, [illegible] Critic, wrtr. Has done critical writing for [illegible] publctns. in Vienna, books on Mahler, Schu Wagner, and others.



Agostino Steffani—B. Castelfranco, Italy, July 25, 1654; d. Frankfort, Ger., Feb. 12, 1728. Comp., diplomatist. One of the most remarkable figures of his time. Wrote many ops., and excel. duets.



Fritz Stege—B. Bonn, Ger., Apr. 11, 1896. Wrtr., music critic. Active in Berlin where he has done much critical and analytical writing. Mus. wks. are pia. pieces, motets, and lieder.



Daniel Steibelt—B. Berlin, 1765; d. Petrograd, Sept. 20, 1823. Comp., noted pianist. Toured Europe. In 1818 succ'd Boieldieu as Imp. court cond. at Petrograd. Wrote many works for piano.



Fritz Wilhelm Stein—B. Gerlachsheim, Baden, Dec. 17, 1879. Cond., mus. dir. Studied at Leipzig Cons. Former mus. dir., Univ. of Jena. In 1933, dir., High School for Music, Berlin.



Max Martin Stein—B. Jena, Ger., July 27, 1911. Comp., organist. Son of Fritz S. Has studied with various well known teachers in Germany. His works include pieces for organ and chorus.



Fritz Steinbach—B. Grünsfeld, Baden, June 17, 1855; d. Munich, Aug. 13, 1916. Comp., eminent cond. A Brahms specialist. Was Hofkapellm. in Meiningen. In 1906 guest cond., N. Y.



Paul Steindorff—B. (?); d. San Francisco, Cal., Feb 18, 1927. Cond., pianist, accompanist, pedagog. For nearly 30 yrs. a ldr. in mus. life of San Fran. Was an early enthust. of op. in Eng.



Irving A. Steinel—B. [illegible] waukee, Wisc., Aug. 6, Comp., dir., tchr. S compos. with Cadma *Heart Is a Haven*, best song. Voice teacher a dir. in Glendale, Cal.



Alexander Steinert—B. Athens, Ga., 1861; d. Boston, Mass., Nov. 5, 1933. Pia. mkr., mus. and art patron. Was head of firm, M. Steinert & Sons. A fdr. of the Boston Singers.



Alexander Lang Steinert—B. Boston, Sept. 21, 1900. Comp., pianist. Son of A. Steinert. Studied in Paris. Has appeared with Boston Symph. Orch. as soloist in own works.



Theodore Steingraber—B. Neustadt-on-the-Orla, Jan. 25, 1830; d. Leipzig, April 5, 1904. Mus. publ. Was fdr. and head of mus. publ. firm. Wrote a pia. method (under name, Gustav Damm).



Max Steinitzer—B. Innsbruck, Jan. 20, 1864. Comp., cond., wrtr., crit. Active in var. Ger. cities. His writings incl. a comp. biog. of R. Strauss, his intimate from boyhood.



Heinrich Engelhard Steinway—B. Wolfshagen, Harz., Feb. 15, 1797; d. New York, Feb. 7, 1871. Pia. mkr. With four sons, estbld. in New York (1853) firm, Steinway & Sons.



Theodore E. Steinway—B. New York, Oct. 6, 1883. Pia. manufacturer. Music patron. Grandson of Heinrich Engelhard Steinway. Has been for a number of years president of Steinway & Sons.



Wilhelm Stenhammar—B. Stockholm, Feb. 7, 1871; d. there Nov. 20, 1927. Comp., cond., pianist. Was cond., Stockholm Philh Orch.; also Stockholm Opera. Wrote stage wks. and orchl. pieces.



Rudolf Stephan—B. W July 29, 1887; d. F (killed in battle). Sep 1915. Studied in W Frankfort and Munich. an opera, orch. works, piano pieces.



Hermann Stephani—B. Grimma, Saxony, June 23, 1877. Comp., dir. of choral and orchl. groups. Studied in Munich and Leipzig. Since 1921 mus. dir. at Marburg Univ. Chl. wks. & songs.



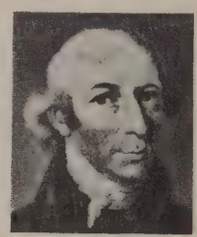
Charles Edward Stephens—B. London, March 18, 1821; d. there July 13, 1892. Comp., pianist, organist., teacher. Prom. in London Philh. Soc. Orig. member of Mus. Assoc. Orchl. and other works.



Percy Rector Stephens—B. Chicago, Sept. 24, 1876. Tchr. of singing. Since 1897 in N. Y. Werrenrath, Paul Althouse and Jeannette Vreeland (his wife), among artist pupils.



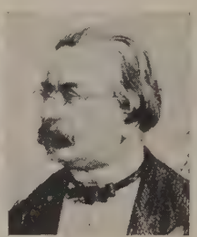
Ward Stephens—B. Louisville, Ky., Sept. 10, 1872. Comp., cond., orgnst., pnst. Pnst and accomp. on tour with Kubelik, Melba, Kreisler and other artists. Comp. of many suc. concert songs.



Johann Franz Xaver Sterkel—B. Würzburg, Dec. 3, 1750; d. there Oct. 21, 1817. Amateur comp., pnst. Court chaplain and orgnst. at Mayence. Symphonies and ensemble works.



Antoinette Sterling—B. Sterlingsville, N. Y., Jan. 23, 1850; d. Hampstead, Eng., Jan. 9, 1904. Alto. Highly suc. ballad singer. Cowen's *The Better Land* written especially for her.



Julius Stern—B. Breslau, Aug. 8, 1820; d. Ber., Feb. 27, 1883. Cond., tchr. Fdr., 1847, and till 1874, dir., Stern Gesangverein. In 1850 estbld. Stern Cons. From 1869-71, cond. Ber. Symph.



Lucie Stern—B. Riga, L Nov. 14, 1913; d. May 15, 1938. Pnst. A prodigy; played with P Philh. at 8. Début with Orch. in 1925. Annual opean tours 1927-31.



Constantin von Sternberg—B. Petrograd, July 9, 1852; d. Phila., Mar. 31, 1924. Comp., pnst. From 1867-80 active in Europe; then in U. S. Fdr., 1890, Sternberg Sch. of Music, Phila.



Ivan Steschenko—Dramatic bass. Is best known for his excellent work as member of Philadelphia Grand Op. Co. His repertoire includes "Aida," "Masked Ball," and "Lakmé."



Frederick Stevenson—B. Newark, Eng., Sept. 16, 1845; d. Cal. (?). Comp., cond., orgnst. Active in Den., Colo., 1883; from 1894 in Los Angeles. Wr. sac. solos, anthems and lar. choral wks.



John Andrew Stevenson—B. Dublin, Nov. 1761; d. Headfort House, Ireland, Sept. 14, 1833. Comp., orgnst., mus. dir. Best known for accomp. to "Irish Melodies," words by Thomas Moore.



Humphrey John Stewart—B. London, May 22, 1856; d. San Diego, Cal., Dec. 28, 1932. Comp., orgnst. For 17 yrs., Munic. orgnst., San Diego, with daily outdoor recitals in Balboa Park.



Heinrich Sthamer—B. Hamburg, Jan. 11, 1885. Comp., teacher. Studied at Leipzig Cons., and in Sondershausen. Since 1919 theory teacher at Hamburg Cons. Has written operas and other works.



William Stickles—B. New York. Comp., voice teacher. For 4 years in Florence, Italy; then at the Hof-Theater, Munich, Ger. Maintains N. Y. studio. Active in radio. Has written songs.



Hans Stieber—B. N burg, Ger., Mar. 1, Comp., cond. Active in ous German cities as th and concert cond. Since cond. of Oratorio Soc., over. Operas, chl. works



Frederick P. Stieff—B. Baltimore, Md., May 1, 1845. Piano manufacturer. Grandson of Charles M. Stieff, founder in 1842 of Chas. M. Stieff, Inc. Was for a number of years president.



William Grant Still—B. Woodville, Miss., 1895. Comp. His works have been played by major orchs. of Europe and U. S., incl. Phila. Orch and New York Philh. Active in Hollywood.



Anton Stingl—B. Konstanz, Ger., Jan. 25, 1908. Comp. Most of his studies were carried on in Freiburg and in Vienna. Is best known for his chamber music works, songs, and guitar music.



Frederic B. Stiven—B. Ionia, Mich., July 17, 1882. Orgnst., educator. Studied at Oberlin Cons., and in Paris with Guilmant. Dir. of mus. dept., Univ. of Ill., Urbana. Past Pres., M. T. N. A.

Johann Stobaeus—B. Graudenz, West Prussia, July 6, 1580; d. Königsberg, Sept. 11, 1646. Comp. From 1626 was Kapellmeister to the Elector of Brandenburg. Wr. much church music.

George Chadwick Stock—B. Massachusetts. Comp., voice tchr., lectr. For many years has maintained studio in New Haven, Conn. Song, *Roulc Marchin'* used by David Bispham. Etude contbr.

Frederick A. Stock—B. Jülich, Rhine Prov., Nov. 11, 1872. Comp., cond. In 1895, ldr. of violas in Chicago Symph. O.; appt. asst.-cond., 1901; in 1905 succd. Thomas as cond. Orchl. wks.

Julius Stockhausen—Paris, July 22, 1826 Frankfort-on-Main, Sept 1906. Baritone singer. Among the first and g interpreters of Brahms personal friend).

ETUDE MUSIC MAGAZINE

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

d as second-class matter January 16, , at the P. O. at Phila., Pa., un- the Act of March 3, 1879. Copy- ght, 1938, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

0 a year in U. S. A. and Possessions, tina, Bolivia, Brazil, Colombia, Costa Cuba, Dominican Republic, Ecuador, vador, Guatemala, Mexico, Nicaragua, uay, Republic of Honduras, Spain, Peru Uruguay. Canada, $2.25 per year. All countries, $3.00 per year. gle copy, Price 25 cents.

Remittances

nittances should be made by money bank check, registered letter, or United s postage stamps. Money sent in letters risk the sender assumes.

Renewals

receipt is sent for renewals since the ng wrapper shows the date to which

Manuscripts

nuscripts should be addressed to THE DE. Write on one side of the paper only, a margin of at least one inch at each of the sheets. Contributions solicited. y possible care is taken but the publishers ot responsible for manuscripts or photo- hs either while in their possession or ansit.

Advertisements

dvertisements must reach this office later than the 15th of the second th preceding month desired. Rates on cation.

Advertising Representatives

Western
L. F. McClure
919 N. Michigan Ave.
Chicago, Ill.

Eastern
C. R. Beers,
Room 1212, 30 Rockefeller Plaza
New York City

New England
Mr. Roger Fison
30 Rockefeller Plaza
New York, N. Y.

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

OSITION WANTED: Organist and master. Familiar with any Protes- church service. Twenty-five years' rience. Letters of recommendation. e P. J. R., c/o Etude.

OR SALE: Steinway Grand. Style B. inally $2,250. In perfect condition; for musicians: $600. CET, c/o Etude.

DICE TEACHER'S MANUAL—Book fifty lesson sheets for pupils $1.00 per One set for each of a 4 year course. Cen- Music Studios, Indianapolis, Indiana.

ANNOUNCEMENTS

AY PIANO JAZZ like dance and radio ers. Quick mail course. Information Erskine Studio, Dept. B, 810 E. 14th Oakland, Calif.

ANO TUNING made easy. Tools & in- ctions complete $5.00. Instructions $2.00. Postpaid. J. C. Sullivan, Grant et, Irwin, Pa.

LM DEVELOPING. Eight gloss prints, 5 x 7 enlargements. Send 25c coin any roll. Dependable Photo Service, 405, Camden, N. J.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy $2.00 a year

VOLUME LVI. No. 3 SEPTEMBER, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine	George C. Krick
Pietro Deiro	Guy Maier
Dr. Nicholas Douty	Guy McCoy
Dr. Henry S. Fry	Peter Hugh Reed
Karl W. Gehrkens	William D. Revelli
Elizabeth Gest	Henry S. Sawyer

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

Etude Historical Portrait Series 558
World of Music 560
Editorials 561
How Can We Best Serve Our Students ..... *G. Farrar* 563
Musicians of September Birth ..... *W. F. Gates* 564
About Pieces for Two Pianos ..... *P. W. Orem* 565
Hymns in Teaching Harmony ..... *R. E. French* 566
The Threshold of Music ..... *L. Abbott* 567
Recent Record Releases ..... *P. H. Reed* 568
The Modern Marimba and Its Relation to the Xylophone ..... *Y. Hiraoka* 569
Do Not Cast the Old Aside ..... *P. R. Olson* 570
Fifty Years Ago This Month 570
The Chord "Twins" ..... *G. B. Thornton* 570
Picturesque Prague ..... *N. R. Graves* 571
Transposing by Numbers ..... *G. M. Stein* 572
Radio Flashes ..... *P. Girard* 572
What Did Bach Mean ..... *F. Leonard* 573
The Hand and Memory ..... *L. R. Balgue* 574
Bands and Orchestras ..... *W. D. Revelli* 575
The Marching Band ..... *W. D. Revelli* 575
Music Extension Study Course ..... *J. Thompson* 576
Teachers' Round Table ..... *G. Maier* 577
The "Mazurka in F-sharp Minor" of Chopin ..... *M. Hambourg* 578
Compactness With Comfort ..... *A. Levington* 591
Shopping For Charm ..... *T. van Doorn* 592
Marjorie Lawrence—And Achievement ..... *A. Comfort* 593
Use of Amplifying Systems in School ..... *E. Dickinson* 607
"Can" and "Will" ..... *T. Angus* 607
Singer's Etude 608
The Song in Vocal Study ..... *W. G. Armstrong* 608
Our Poverty of Singing Artists ..... *D. C. Parker* 608
How to Preserve the Voice ..... *J. L. Brainerd* 609
The Bells of St. Mary's 609
Organist's Etude 610
Getting the Spirit of a Great Motet ..... *W. H. Buckley* 610
How to Succeed with Your First Choir ..... *F. L. Calver* 610
The Versatile Organist ..... *M. M. Hine* 611
Organ Questions and Answers ..... *H. S. Fry* 612
The Accordionist's Début ..... *P. Deiro* 613
Violinist's Etude ..... *R. Braine* 614
Three of the Violinist's Problems Solved ..... *K. Masson* 614
Progressive Group Teaching ..... *R. L. Olson* 614
Tuning the Violin ..... *L. Mettersheimer* 615
Some Technical Helps ..... *S. Applebaum* 615
Violin Questions and Answers ..... *R. Braine* 616
A Fresh Start for Teacher and Pupil ..... *G. C. Krick* 618
Questions and Answers ..... *K. W. Gehrkens* 619
Voice Questions and Answers ..... *F. W. Wodell* 620
Scales for Little Folks ..... *I. W. Russell* 625
Junior Department ..... *E. Gest* 626
Letters from Etude Friends 628
To See as Well as Hear ..... *D. D. Freas* 628
A Jolly Card Game ..... *F. L. Curtiss* 628
Worth While Music in the Movies ..... *V. Arvey* 628
Musical Books Reviewed 628
A Right Hand Builder ..... *G. Dupont* 628

Music

Fascinating Pieces for the Musical Home

My Lady's Gavotte ..... *B. R. Frick* 579
Farmer Boy from Dublin ..... *G. Johnson* 580
Twilight in Arcady ..... *C. Kohlmann* 580
Moon Shadows ..... *F. Grey* 581
Autumn Sunset ..... *F. A. Williams* 582
Waltz in the Moonlight, A ..... *R. Federer* 583
Fox Hunt, The ..... *C. W. Kern* 584
Farewell, Summer ..... *Mrs. H. H. A. Beach* 585
Morning at the Mill ..... *E. Lehman* 587

Master Works

Mazurka in F-sharp Minor, Op. 6, No. 1 ..... *F. Chopin* 588
Ringlet, The ..... *Chopin-Liszt* 590

Outstanding Vocal and Instrumental Novelties

Boat Song (Violin and Piano) ..... *G. R. Brown* 595
My Lover Is a Fisherman (Vocal) ..... *L. Strickland* 596
Lord's Prayer, The (Vocal) ..... *C. A. Preyer* 597
Badinerie, from Suite in B Minor for Flute and Strings (for Organ) ..... *Bach-Bedell* 598
Melody of Love (Piano Accordion) ..... *H. Engelmann* 599
Dance of the Rosebuds (2 Pianos—4 Hands) ..... *F. Keats* 600

Progressive Music for Violin Ensemble

Lovely Maiden ..... *F. J. Haydn* 602

Delightful Pieces for Junior Etude Readers

Cuckoo Sings His Merry Lay, The ..... *H. R. Bagge* 604
Skipping Home from School ..... *R. N. Kerr* 604
Out for a Stroll ..... *R. Miles* 605
Zuyder Zee ..... *T. R. MacLachlan* 605
Let's be Gay ..... *A. M. Steede* 606
Playing Hopscotch ..... *M. Adair* 606

CENTURY MUSIC 15¢ A COPY
CENTURY Certified EDITION SHEET MUSIC
WHY PAY MORE YOU CAN'T BUY BETTER

For thirty-eight years Century music has enjoyed the distinction of being one of the finest editions published, yet its price is but 15c a copy.

In the following list are featured some of our very latest issues, including the works of four of today's most popular composers.

Teachers, pupils and players will find them all of exceptional value, especially Kay Armour's "Modern Piano Method" and Walter Rolfe's "Book on Harmony." You can buy them at your dealer or direct from us.

Teachers who use and recommend Century music win the everlasting gratitude of parents who can't afford the high prices generally asked for teaching music. Century music helps you hold your old pupils and also aids in enrolling new ones.

Your money refunded without question, if not fully satisfied with your purchase.

NEW *and* IMPORTANT

A MODERN PIANO METHOD FOR BEGINNERS
by
KATHLEEN ARMOUR
PRICE 15c EACH PART

Here is something decidedly new and original. It is issued in five parts in sheet music form and each part sells at the regular price at 15c per copy, which enables the pupil to start the study of the piano with very little financial outlay. This modern work is based on the middle C approach and is so clear and step-wise that the pupil is playing little tunes almost at the outset. Profusely illustrated. Teachers, be sure to see this outstanding work.

3196—Part I—Learning Letters on the Keyboard
3197—Part II—Notes, Bars, Time Signatures
3198—Part III—Five Finger Exercises
3199—Part IV—The 2/4, Time Signature
3200—Part V—Introducing the 8th Note

CENTURY PIANO SOLOS, 15c ea.
(Capital letter indicates key-number the grade)

3178 A Wish (Symp. No. 3), F—2. Beethoven-Rolfe
3180 A Prayer (Symp. 2), G—2, Beethoven-Rolfe
3171 A Little Ballad, C—2 ..... Chopin-Rolfe
3143 A May Day Dance, C—F—2 ..... Crosby
3165 An Airplane Ride (Arpeggio), 2—D, Richter
3187 Andante Cantabile, Em—5 ..... Tschaikowsky
3185 Ave Maria, F—4 ..... Schubert
3189 Barberini's Minuet, C—2 ..... Hasse
3166 Bounce the Ball, C—2 ..... Richter
3168 Busy Little Bee (Valse Capr), Am—2, Richter
3179 Chicadee (Symp. 8), F—2, Beethoven-Rolfe
3155 Darting In and Out, C—1 ..... Armour
3175 Dark Eyes (Easy), D—Mi—3 ..... Armour
3170 Dancing the Minuet, G—2 ..... Chopin-Rolfe
3190 First Waltz, C—2 ..... Durand-Rolfe
3184 Flight of Bumble Bee, C—5, Rimsky-Korsakoff
3188 Garland of Roses (Waltz), C—2 ..... Streabbog
3154 In Rose Time (Waltz), F—B♭—1 ..... Armour
3134 In Gay Costume (Minuetto), G—C—2. Crosby
3162 Jumping Rope (March Tempo), C—2 .. Richter
3137 Jolly Little Sambo, F—B♭—2 ..... Crosby
3173 Laces and Frills, Am—2 ..... Chopin-Rolfe
3176 March Militaire, C—3 ..... Schubert-Rolfe
3182 March of the Sardar, E—5—6—m, Iwanow
3156 Moonlight Waltz, G—1 ..... Armour
3164 Mr. Third Takes a Walk, C—2 ..... Richter
3051 My Little Pet (Valse), C—2 ..... Hopkins
3150 Nannette Poco Animato), F—1 ..... Armour
3117 Out on the Ocean (Waltz), C—2 ..... Hopkins
3169 Pussy Willow (Valse), C—2 ..... Richter
3151 Roaming Up and Down(Mar.), C—1, Armour
3054 Robin Red Breast (Waltz), F—2 ... Hopkins
3161 Sail on Little Boat (Barc.), F—2. Richter
3139 Scouts on Parade (March), G—C—2. Crosby
3135 Shadow Waltz (Valse), G—C—2. ... Crosby
3131 Skaters Waltz, C—2 ..... Waldeufel-Rolfe
3136 Skipping to School (Polka), G—C—2. Crosby
3144 Singing in the Glen (Waltz), G—2 ... Armour
3142 Spinning the Top (Scherzo), D—G—2. Crosby
3181 Stop, Pretty Water!, G—2, Beethoven-Rolfe
3157 Soldiers All (March), C—1 ..... Armour
3058 The Fairy Wish (Dance), G—2 ..... Hopkins
3057 The Meadow Princess E♭—2, ... Hopkins
3152 The Wandering Minstrel, C—1 ..... Armour
3192 Two Guitars (Easy), F—2 ..... Armour
3141 The Sandman's Lullaby, F—B♭—2 .. Crosby
3177 The Violet (Sonata 12), C—2, Mozart-Rolfe
3172 Valse Trists, Am—2 ..... Chopin-Rolfe
3183 Valse Lente, B♭—4 ..... Tschaikowsky
3193 Waltz in A♭ (op. 39), G—2, Brahms-Rolfe

ALSO
THE CENTURY MANUAL OF HARMONY
by
WALTER ROLFE

A pocket sized simplified method of the elements of harmony, embracing the scales and their construction, the intervals, the triads in both major and minor keys up to and including the dominant 7th, and its inversions.

Everything is quoted in the simplest terms possible so that even a child with a year or so of piano study can easily "follow thru" with it. Be sure to see it. PRICE, 25c.

The Century Catalogue contains over 3,000 compositions consisting of PIANO SOLOS—DUOS and TRIOS — VIOLIN and PIANO — DUOS — TRIOS and QUARTETS — SAXAPHONE and PIANO — MANDOLIN and GUITAR and VOCAL.

Ask your dealer for Century music, and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed you FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA.
PENNA.

THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 9 • SEPTEMBER, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



WILLEM MENGELBERG

THE FAMOUS CONCERTGEBOUW of Amsterdam finished late in May its Golden Jubilee Year with a series of special concerts culminating in five performances in one week of the colossal "Eighth Symphony" of Gustav Mahler, which requires a large orchestra, a double chorus, a boys' chorus, an organ, and fourteen soloists. Willem Mengelberg, who has led the Concertgebouw Orchestra for forty-three of its fifty years of existence, conducted and was the center of all celebrations.

BORIS ROMANOFF, Russian dancer and disciple of Mikail Fokine, ballet master for Anna Pavlowa, and himself a former ballet master of the Imperial Opera of St. Petersburg and the Royal Opera of Rome, has been appointed choreographer and ballet master of the Metropolitan Opera Company for the coming season.

THE CHARLES H. DITSON FELLOWSHIP of two thousand dollars, for a year of foreign study of music, was awarded at the Annual Commencement Concert of the School of Music of Yale University, to Roger Leroy Cushman of West Springfield, Massachusetts.

THE HOUSE AT GRAMPA, near Pirna, Saxony, in which Wagner wrote the greater part of "Lohengrin," was destroyed by fire, early in June.

DUSOLINA GIANNINI created the rôle of *Hester Prynne* in a new opera, "The Scarlet Letter," by her brother Vittorio Giannini, when it had its world première on June 2nd, at Hamburg, Germany. Based on the classic novel by Hawthorne, the libretto was created by the composer of the score. An opera of the same name and story, by Walter Damrosch, was first heard when given on February 10, 1896, in Boston, by the Damrosch Opera Company led by the composer.

A SYMPHONIC CHOIR, under the direction of Cantor Myro Glass, has been organized in Palestine, where it will make a specialty of creating and performing compositions based on biblical themes.



TIANA LEMNITZ

TIANA LEMNITZ is heralded as a new star in the constellation of vocalists. On the opening night, June 2nd, of the Covent Garden Season of International Opera she won from a leading London Critic the opinion that "Tiana Lemnitz as *Pamina* (in Mozart's 'The Magic Flute') was completely satisfying." Of a later performance of Richard Strauss' "Der Rosenkavalier" the same oracle declared that "Tiana Lemnitz's *Octavian* was an authentic interpretation." We await her coming.

TO CELEBRATE THE RETURN to Caracas of the ashes of the internationally renowned pianist, Teresa Carreño (who died in New York in 1927), the Government of Venezuela has placed in circulation a postage stamp bearing the portrait of this artist.

GARDNER READ, young American composer, who at twenty-four won the One Thousand Dollar Prize offered to American composers by the New York Philharmonic-Symphony Society, with his "First Symphony, in A minor," is spending the season in Europe, from July 9th to September 7th, mostly at the six weeks' festival at Munich, on a one thousand dollar fellowship granted by Miss Mary Crowell.

THE THIRTIETH NATIONAL SÄNGERFEST of the Northeastern Sangerbund of America, with the Sängerfest Association of Baltimore City as host, held a four day celebration from May 28th to 31st, with more than five thousand singers from all sections of the country participating. The Beethoven Männerchor, of Bethlehem, Pennsylvania, won first honors, with the Rheinischer Sängerbund, of New York City, as a close second.

"DAPHNE," the second of the new one act operas of Richard Strauss, is reported to be about to have its first performance on any stage when given on October 22nd, in Dresden, under the baton of Karl Boehm, to whom the work is dedicated.

THE ST. LOUIS MUNICIPAL OPERA opened, on June 9th, its Twentieth Anniversary Season, at Forest Park, with the first presentation on any stage of "Gentlemen Unafraid," a recently completed operetta by Jerome Kern, Otto Harbach and Oscar Hammerstein, 2nd. The Municipal Open Air Theater, where all the productions are staged, was renovated for the event, and roofed pergolas had been added at either side to shelter ten thousand persons in case of rain.

THE PHILIP PAUL BLISS CENTENARY was celebrated on July 17th, at Rome, Pennsylvania. Mr. Bliss was born July 9, 1838, and for years he was a teacher in the Rome Academy, till his tragic death on December 29, 1876. He was associated in many conventions with such eminent American musicians as William B. Bradbury, H. S. Perkins and George F. Root; and he was the first solo evangelist to coöperate with the great Dwight L. Moody.

THE DUNROVIN MOZART FESTIVAL, presented by William Matheus Sullivan, at the Dunrovin Playhouse, Ridgefield, Connecticut, gave as its final performance, on July 2nd, portions of three of the most popular of Mozart's operas: Scenes from Act II of "Cosi Fan Tutte"; Scenes from Acts I and II of "The Magic Flute"; and Act II of "The Marriage of Figaro." Mr. Sullivan has expressed his desire to create at Ridgefield an "American Glyndbourne."



DR. CHARLES M. COURBOIN AT THE CONSOLE OF THE FAMOUS WANAMAKER ORGAN IN PHILADELPHIA



IRMA BJÖRCK as *Octavian*

IRMA BJÖRCK is reported to have won "a great personal triumph" in the Stockholm Royal Opera season which closed in May, when she "gave a brilliant impersonation of *Octavian*, beaful, slender, elegant, finished (in a rev of 'Der Rosenkavalier' which, but for ness in the cast, 'might have gone on weeks without stopping')." And furt "Miss Björck (are we to have a Flags II?) has had a happy season, distinguis not only by this 'Der Rosenkavalier,' also by a Brünnhilde full of dignity passion in all three parts of 'The Ring,' an impressive *Kundry* in 'Parsifal'."

ROB ROY PEERY received on June the honorary degree of Doctor of Mu from Midland College, Fremont, Nebras and on June 6th the same degree from W tenberg College of Springfield, Ohio. Peery is an alumnus of Midland Coll with the Bachelor of Arts degree, and h also the Bachelor of Music degree of Obe College. At the present time he is head of P lications of the Theodore Presser Compa

MR. VICTOR J. GRABEL, eminent b leader of Chicago, and for some years editor of the "Band and Orchestra Dep ment" of *The Etude Music Magazine*, announced to have been engaged as direc of the Band and Orchestra Department the University of Tulsa, Oklahoma

A HIGH LIGHT of the Internatic Music Festival at Lucerne, Switzerland, the Wagner Festival Concert on August 2 which was conducted by Arturo Toscan at Triebschen near Lucerne, where Wag wrote several of his masterpieces.

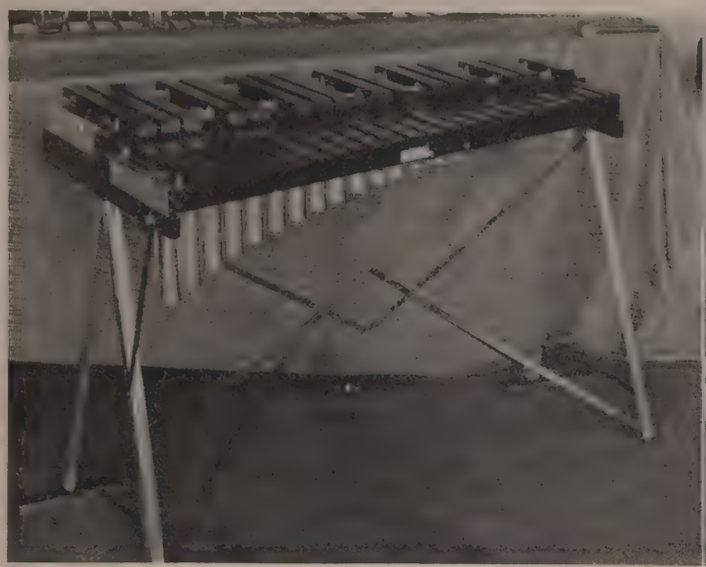
PROFESSOR GUSTAV ERNEST, int nationally known composer, musical auth and pedagog, recently celebrated in Lond his eightieth birthday. Prof. Ernest has b long a welcome contributor to *The Etude*.



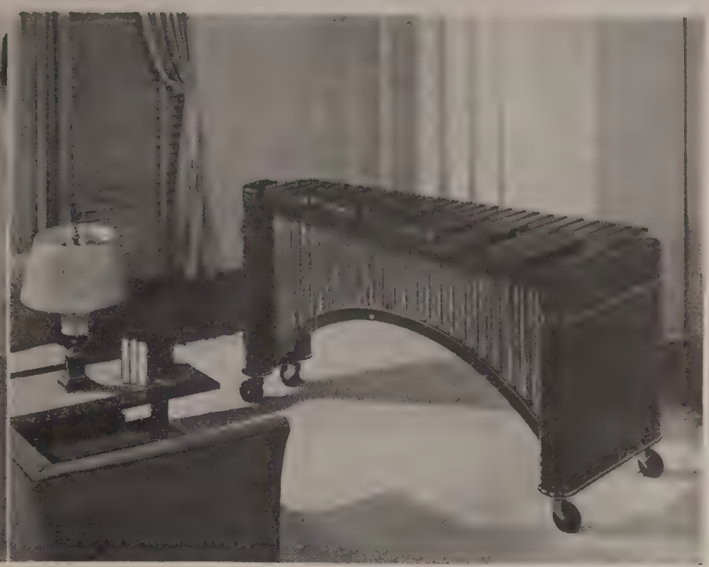
IFOR JONES

THE BACH CHOIR of Bethlehem, Pennsylvania, the first choral organization of America to give a complete performance of the Leipzig Cantor's monumental "Mass in B minor," has called Ifor Jones, internationally known conductor and organist of Westfield, New Jersey, to become its leader. He thus succeeds Dr. Bruce Carey who has b this position since the death, six ye ago, of Dr. J. Frederick Wolle, foun and for thirty-three years conductor this world famous organization. The cha is reported to have been made beca the Bach Choir Association of Beth hem feels that, to maintain its prestige, requires the services of a leader who will side in Bethlehem and give his entire time its interests.

(*Continued on Page 625*)



A FORM OF MARIMBA, STILL WIDELY USED



MODERN FORM OF MARIMBA IN THE HOME

Marimba Supersedes Xylophone

THE ancient xylophone (the *Strohfiedel* or *Holzharmonika* of the Germans) seems destined to be superseded by the marimba, as illuminating gas was superseded by the electric light. The Germans called the xylophone (pronounce it *zilé-o-fone*, *i* broad as in *kite*) a "straw-fiddle" because it originally consisted of blocks of no specified number of glass or metal, but usually wood, tuned to the scale and arranged on belts of straw and struck with two small hammers. It is a very ancient instrument and no one knows its exact origin. Nor do we know who first combined the two Greek words meaning "wood" and "sound" to make its English cognomen. Grove describes its tone as sweet and bell-like, but weak. When Mendelssohn first heard it, however, he said, "With a few sticks, lying on straw and struck with other sticks, the performer does what is possible only on the most perfect instrument. How, from such materials, even the small tone produced—more like a Papageno-fife (tin whistle) than anything else—can be obtained, is a mystery to me."

Feebleness of tone was the main trouble with the xylophone. In this issue readers of THE ETUDE will find an unusual article in the form of an interview with the remarkable Japanese performer upon the marimba (xylophone), Hiraoka, whose delightful playing has been heard, every morning for years, over WJZ from Radio City. He plays an older type of xylophone, which really should be called a marimba, since the tones have amplifying chambers as may be seen in the illustration. Much of his success with this type of instrument is undoubtedly due to the additional electrical amplification of the tone, as it is controlled by the mixing panel as it goes out over the radio.

Our readers should know that, according to well authenticated reports, this older form of percussion instrument is being rapidly superseded by the modern marimba. The two instruments, the xylophone and the marimba, are practically identical, save for the appearance and the superiority of the amplified tone of the marimba. The marimba is a comparatively new development of an old principle. It is now presented in a modern case, or frame, suitable for the drawing room of the finest home.

As recently as twelve years ago the marimba was not even listed in the great Grove dictionary. Groups of players from Honduras, Yucatan and Mexico were seen in vaudeville playing very primitive marimbas. In these the tones were more or less clumsily amplified by empty gourds suspended below the sound blocks. The effect was a kind of pleasing "booming" but not very musical. Certain instruments observed in the African jungle suggested the same principle; but the difference between these primitive instruments and the modern marimba is as great as that between the pipes of Pan and a huge organ.

Both the xylophone and the marimba are similar in that they are percussion instruments played with hammers; but in the xylophone the tones are unamplified, while in the marimba every tone is amplified by an individual resonating chamber accurately and scientifically adjusted and tuned to the tone.

One leading firm, that at one time manufactured most of the xylophones in this country, reports that it sold two thousand of the modern marimbas last year and only two of the older fashioned xylophones, such as Mr. Hiraoka plays. There is, as we have said, a vast difference in the tonal value of the instruments when heard side by side. While the technic of the two instruments is similar, the comparatively feeble tone of the xylophone expires almost the instant the wooden blocks are struck. On the other hand, the amplified tone of the marimba is sustained. This is the reason why in former days xylophone solos sounded like short *staccato* punches or patter against a continual orchestral accompaniment. Thus, with its incessant *staccato*, the xylophone was not designed to be used successfully as a home instrument, for solos to be played without accompaniment. The marimba is, however, admirably adapted to this purpose. We suggest, therefore, that the reader of Mr. Hiraoka's interesting and excellent article consider it from the standpoint of its technical importance, as the same principles may be applied to the modern marimba, substituting the word marimba for xylophone at will.

In the olden days the xylophone used to be the sensation with band and vaudeville performers. Often, dressed up like "Mrs. Astor's horse," with iridescent spangles and red velvet lambrequins, it provided an instrument upon which the player was expected to go through all kinds of acrobatic contortions, especially when he played his *chef d'œuvre*, the "William Tell Overture," with breathtaking *accelerandos*, and arrived at the *finale* like a foaming race horse. In vaudeville interest it rivalled the flying trapeze. Will Mahoney, the famous tap dancer, even used to dance out tunes with his feet, while jigging on a giant xylophone. The difference in appearance between the old-fashioned caparisoned xylophone and the dignified modern marimba

is as great as that between an outmoded gas stove and fine grand piano.

The brittle tones of the xylophone hardly invited higher musical attention. When heard without amplification, it suggested the rattling of bones; and there is no wonder that Saint-Saëns used it in scoring the dance of the skeleton in his *Danse Macabre*. The moment amplification was added, however, a tonal miracle occurred. The instrument immediately suggested serious musical possibilities. Sousa, in his last days, said to us, "The xylophone, except in such special passages as that of the skeleton dance in the *Danse Macabre*, is doomed to be superseded, in all better organizations, by the marimba."

Sousa was right; for, according to reports, eight of the leading symphony orchestras in America have introduced marimbas; and they form a regular part of the equipment of many radio "name bands." The marimba has added a new and fascinating color to the orchestral palette. Moreover, its introduction into the home will add another important note of variety to our active American musical life.

Gentleman

WITH the passing of years we have the joy of meeting many delightful people. It is a blessing to work in the field of music because, for the most part, we have to deal with such gentle folk. The late D. A. Clippinger, distinguished vocal authority and conductor, long resident in Chicago, who was a contributor to THE ETUDE for many years, was an outstanding type of all that one would expect from a gentleman of the "old school." Always genial, tolerant, high-minded, courteous, able, strong in personality and integrity, and everlastingly considerate of the feelings as well as the interests of all those who came in contact with him, he has left a living monument of beautiful memories in the hearts of all who knew him.

We like to think of Mr. Clippinger in the words his cultured wife recently wrote to us: "Our belief that he is going on, living and learning and progressing, is a constant source of comfort to me." Mr. Clippinger will be fondly remembered by hosts of former pupils. He was a splendid example of our definition of a gentleman as "a man who is incapable of doing any ignoble act."

Release

A circus press agent used to be a man who said, "Behold the thundering pachyderms proceed down the boulevard!" when what he meant was, "Oh, look at the elephants coming down the street!" Now that the circus trust has eliminated the long distance adjectives, the press agent has to turn to other means. The best known circus press agent of the last two decades has been the widely liked Dexter W. Fellows, who has just written a very engaging book of stories and facts about the world of sawdust and canvas. It is called, "This Way to the Big Show."

The paragraph that struck us most forcefully (and we have never lost the small boy's love for circusdom) was the following:

"There never has been, so far as I know, a shortage of clowns. At present we (Ringling Brothers, Barnum and Bailey) have nearly one hundred of these jesters; and, if we wished to double their number, we could do it over night. If we advertised, most of the applicants would be not professionals but men from the regular walks of life, eager to get way from the humdrum, eager to show off, eager to escape their own personalities. Everywhere we go we get requests from newspapermen, bankers, merchants, doctors, and others, to be permitted to go on for at least one performance as a clown; and, to accommodate them, we keep several extra costumes on hand."

Dexter Fellows thus eloquently describes a condition long familiar to psychologists—the need for release, for escape from the everyday grind, from the worries and cares, and from the monotony of the same thing over and over again, day after day.

Seeking release in sports, hobbies, and avocations is a part of the philosophy of the age. The reason for the intense interest in golf is that it compels concentration to an extent that the player finds it difficult to think of his daily cares and annoyances. It frees him from worry and any concern for the time being, save that of getting the right stance, the right stroke, keeping his eyes on the ball, keeping his left arm straight, and a score of other things.

The performance of a musical instrument calls for a far greater degree of mental and physical concentration; and, for millions, it has proven to be another peculiar release. Music has been the spiritual and emotional haven for countless people who otherwise might have had mental breakdowns.

If you want to have your fling, and feel that the best way is to put on the cap and gown and the grease paint of "Merry Andrew," by all means find a way to do it; and you will be better for the experience. Nevertheless, most people will seek other forms of release from the everyday commonplaces. The individual who has studied music has one of the finest of the golden keys to this escape from the prison of humdrum.

"Snap Out of It!"

"IT WON'T get you anywhere," or "Aw, forget it"—both of them are typical American colloquial epithets addressed particularly to those who take up the profession of trained nurse for their own disappointments, discouragements, worries and failures. What if up to now you have failed at what you have tried to do? That does not mean that you are going to be a failure all the rest of your days. What a wise thing it was that the New England philosopher, Bronson Alcott (father of Louisa May Alcott) wrote, "We mount to heaven mostly upon the ruin of our cherished schemes, finding our failures were successes."

In talks with countless numbers of music workers we have found all too many who were willing to sit content and view the disasters of the past as unsurmountable barriers for the future. The past is gone. There is nothing that anyone can do about past failures, but to forget them. There is always to-morrow; and to-morrow is largely what you decide to make it. "Hold fast to that which is good," as Saint Paul told the Thessalonians. Banish the rest and start out to build anew.

Consider these instances. A wealthy society man of an eastern city became intoxicated some years ago and on his way home in his automobile he ran over and killed three people. He was given a long jail sentence, and in all respects his life was a failure. On coming out he did not attempt to enter the gay society of his former days; but, with his wife, who had been a nurse in the prison, he started to devote his time and his means to prison reform and so gained the high respect of all his fellow citizens, a respect he never could have gained as a mere "society man." His triumph was built upon failure.

One of the leading American financiers of other days failed at the age of fifty-six, owing seven million dollars, due to the machinations of enemies. No longer a youth, he was obliged to start again in the race of life, with a load upon his shoulders that would have staggered any young man. Notwithstanding this, by wise operation of mining properties he built a new fortune, paid off his seven million dollar debt of honor, with interest, laughed in the face of his enemies, and died at eighty, a wealthy, honorable and successful man who had triumphed over a colossal failure.

A little Italian student went to the conservatory in his native city and failed in his entrance examinations. The examiners said, "He has no talent. He will never make a musician." The boy's name was Giuseppe Verdi; and musical history is filled with such instances of musicians who have built great careers by using the hard cold rocks of failure as their foundations.

If to-day finds you unhappy, discouraged, blue and grumbling, "Snap out of it," and remember that radiant thought of Marcus Antonius, "No man is happy who does not think himself so."

)w Can We Best Serve Our Students?

By GERALDINE FARRAR
The World Renowned Prima Donna

Conference Secured Expressly for The Etude *Music Magazine*
By ROSE HEYLBUT



GERALDINE FARRAR

[E DEVELOPMENT of any artist epends upon three factors: first, hat the artist himself brings to his econd, what his training releases ithin him; and third, what the out- orld contributes towards allowing express himself. Artistic progress us be built jointly by the performer, her, and the public. Let us consider iree contributions separately.

first requisite that the young artist pply (and without which no amount y or public support can assist him) ming, disinterested zeal for the work him. A pretty voice, a pretty face, g" for singing, these are not enough. ndation must be so strong an urge that one would prefer to go off to esert and sing in a cave, rather than sing at all. The student who reckons gress in terms of success and en- nts is on the straight road to an- ng the only thing that can make artist. The problem of determining e career should be settled, not by a ossibility of achieving a spectacular ut, rather, by the complete impos- of existence without singing. The student at the crossroads of decision, nows not whether to "go on" with or to "take up" something else, do well to read the superb biography dame Curie. Meditate upon it and urself whether *you* would be willing ulder the same responsibilities and ke some such sacrifices for art, as ade for science. The honest answer your own mind will provide better than any amount of auditions. And st is infallible. The student who ap- es art in the Curie spirit cannot fail; e excellent reason that his ultimate s will come through spiritual satis- n and not alone through material ds.

Natural Gifts Required

E THIS INNER ZEAL is undoubtedly the important requisite for a life of art it is not, of course, the only one. To one needs, of course, a voice. Zeal may point the way towards musician- pedagogy, or criticism; but for public rmance, the physical ingredients which performance possible must be present. es the voice, the beginner must reveal ent dramatic intuition and human etism to hold an audience. And, of e, our aspirant must possess radiant health—must possess it and work to it. The actual routine of singing re- s tremendous vitality; for singing, all, is basically a physical function. a sad mistake to weaken one's re- ce by making unnecessary obeisances c the altar of fashion. One cannot e one's self down to a weight of fairy ortions (keeping one eye on the re- ments of Hollywood), and hope at the same time to sing like an opulent Flagstad. The sheer physical strain of sing- ing demands a bulwark of dependable physical resistance.

The Choice of a Teacher

SUPPOSING, NOW, THAT our aspiring young candidate proves him- or herself to possess these necessary requirements, the next step is to work with a teacher who can bring all one's latent possibilities to the light of progressive activity. I believe that all legiti- mate teachers have good intentions. All of them know something, and all can produce some excellent results. The mistake lies in persuading one's self that any one of them knows everything and can produce all re- sults.

One often hears it said that this or that vocal theory is "wrong." If one presses the point to urge, "Why?" it will be generally but to be told, "Because I was not taught that way." I consider it disastrous to be- lieve that any one system of vocal approach must be equally applicable to all voices. Each voice, each student, each ardent per- sonality, is an experimental problem in its own right. No two people should be taught in precisely the same manner, unless their vocal and temperamental requirements de- mand it. The wise teacher soon realizes this; and he keeps himself sufficiently flexible to convert his knowledge, not into a rigid "method," but into a well stocked storehouse from which he may draw the exact principle he needs, at the proper moment of its application.

In my own student days I passed in and out of the hands of several admirable teachers whose methods were excellent, except for the fact that they were not entirely fruitful for me. For example, I knew instinctively that whatever pleasure my voice was destined to give would derive from its inherent natural quality rather than from prodigious displays of power or range. Accordingly I registered vigorous objection when fixed methods tried to force me towards effects which were not inherent in me. I was advised to amplify my range, to work for greater power, to conserve my energies in order to go on singing until I reached the age of seventy. I do not con- demn such advice; for many, it may be extremely useful. I condemned it only for myself. My destiny, as I saw it, was to give out to the fullest the spirit that dwelt within me. It disturbed me not at all if someone else could sing three tones higher or lower, or could assert herself more forcibly over a supergenerous orchestra. And I had no desire whatever to continue singing romantic rôles at the age of seventy. Thus, I changed teachers—all of them ex- cellent teachers for other pupils—until I came to one who understood not only sing- ing but also my individual needs in the art. This teacher was Lilli Lehmann.

Frau Lilli possessed, besides her superb artistry, a great fund of wisdom and under- standing. In the beginning she, too, wished me to conform to à pattern—the rather heroic pattern she had built to suit the needs of her own heroic style. Frau Leh- mann had evolved a series of vocal exer- cises, some of which were splendid for me and some of which wearied my throat (which was always extremely sensitive and not at all heroic). When I told her that these exercises were beyond my resistance, she seemed greatly surprised; but she per- mitted me to state why they were harmful to me and what I desired to substitute in place of them. In the end she was wise enough to see that my own vocal pattern had to be built to my needs, and was sat- isfied to have me proceed along my own lines of compromise and care.

I was not yet twenty when I came to Mme. Lehmann, and I was already singing in the opera in Berlin. Regardless of my professional schedule, I had a lesson every morning at nine, which continued until a quarter before twelve. And what work we accomplished! Lehmann's greatest influence lay in her magnificent approach to art values. As a teacher in the strictest sense of the term, she inclined towards severity. She was a rigorous taskmaster. I well re- member some of the arguments we had! Battles royal, to preserve my obstinate but individual approach.

Mme. Lehmann conceived her rôles with immense mental forcefulness. She would think out the most perfect way to play a part, and would then adhere to that concep- tion. She once told me that in forty-six performances of *Isolde* she had never varied so much as a single gesture. I respected her point of view, based as it was upon her preconceived idea of perfection, but I was not in sympathy with such a method for myself. To me, it was impossible to adhere to any conception of a rôle determined in advance. I had to sing each performance as I felt it. When the curtain rose I suddenly ceased being Geraldine Farrar, who had worked and studied and discussed the rôle. I became the character herself, and behaved not as I would have behaved under similar circumstances but as the character must have moved and spoken under those very conditions. Once on the stage, I forgot everything but the magnificent pleasure of making that other person come to life; and I thoroughly enjoyed myself at each per- formance. At first, Frau Lilli objected to this: but she later came to realize that I had to work things out in my own way, just as she had had to work them out in hers. Neither of us possessed absolute truth; yet both of us held to truth for ourselves, in honest endeavor.

Studying the Pupil's Individuality

IN THAT, FRAU LILLI was a great teacher. If a pupil's purpose was serious, she was willing to understand her limitations. She realized that the very person who possessed certain handicaps might prove to be the most painstaking student. Thus I learned that fine teaching lies not in imposing one set system upon all students but in bringing forth from each the peculiarly individual gifts latent within. Discipline I was fortu- nate in receiving at home. My dear mother, who loved order and orderliness in all things—in dress, in speech, in conduct, in work—had early taught me that the soul of any form of self-expression lies in the rhythm and shapeliness of precisely this order.

Wise teachers never force anything. They know that range, for example, is not nearly so important as musical expressive- ness. Antonio Scotti had a comparatively limited baritone range; but what he ex- pressed with it! The most individually expressive singer I ever heard, perhaps, had but five notes in her voice. She was

Nora Bayes, a bailadist, who never aspired to classic works at all.

It is quite as fatal to force dramatic gestures, by coaching them according to pattern. Nothing is more depressing than to see a singer performing semaphoric gestures, which she has probably coached before a mirror. Get away from the mirror and the charted little motions. Study the mood of the music you sing, and do only what your instinct bids as the most fitting way of giving back this mood in sincere feeling.

In third place, at last, what can the public contribute to the development of the singer? Support and admission fees? Those are but half the needed gesture. The public's rôle is to supply the young artist with a chance to perfect himself, as well as the interest and encouragement necessary for future development. And this brings us to a question which lies very near to my heart.

We Americans must promptly assume a responsibility which we have too long neglected: that of bridging over the cruel gap which now exists between the studio and the stage of our great opera houses. Students must have the practice of small routine work, and they should not be expected to get it on the stages with great traditions. We need small operatic theaters throughout the country, which would give our vast number of talented beginners the opportunities they now lack and which would, at the same time, provide the various communities with valuable entertainment, a source of civic pride, and a chance to see and hear great works.

The motion picture theater has become the popular temple of amusement, because it offers fun for all at accessible prices. The same thing should be done for flesh and blood performances. Taking the governmentally subsidized theaters of Europe as my model, I propose a plan, and I believe that each of us could look forward to a healthier national art by helping to champion it.

Intercity Opera Production

FIRST, LET US ORGANIZE complete theatrical units in a dozen key cities—in New Orleans, Dallas, Los Angeles, San Francisco, Omaha, Denver, Chicago, St. Louis, Cincinnati, Cleveland, Boston, Buffalo, and Philadelphia. (It is interesting to note that most of these cities already possess first class symphonic organizations.) Let each of these units be staffed with a full local personnel of singers, conductors, musicians, actors, dancers, technical directors, electricians, stage hands, and so on. Let half the week's performances be devoted to dramatic plays and the other half to opera, if you will combine drama and music. Let the municipal government contribute half the expenses, and let the other half be raised by contributions from the owners of radio sets, in exchange for the privilege of having the performances broadcast.

As to the artistic direction of these establishments, let well qualified regional supervisors be put in charge of each, competing with each other, not in terms of box office intake, but in terms of artistic achievement. And let all concerned be well aware that such a project is not conceived for the purpose of cash returns. The performers would be adequately but modestly paid. They could receive a small monthly salary, regardless of the number of times they appeared, and each performance would bring its additional fee. A beginner could thus be assured of some certain income, enough to permit of freedom from worry and the peace of mind to go on towards bigger things. Creative work needs release from money cares.

Our beginner could appear four times a week, in a comparatively large number of rôles, working up experience in many types of activity and polishing off the corners in the indispensable routine of practice. Incidentally, I do not hold that every beginner must start off in minor parts. It sometimes happens that an unusual gift or an unusual capacity for expression may be best served by an immediate beginning in leading parts—but not, to her best interests, on the stage of the Metropolitan Opera House. The course of training could be enriched by rotating the singers and players in a system of guest performances. Thus, a girl who made her start in the St. Louis theater would be sent for a few weeks of "guest" work in New Orleans; while a singer from Omaha or Buffalo would take her place at St. Louis. This entire course of preliminary training would be calculated to occupy from three to five years of intensive work and activity, after which there still would be ample time for our hypothetical heroine to try her wings with The Chicago City Opera, The Metropolitan Opera Company, and at the larger opera houses of Europe. And it would be infinitely better for her, for her audiences, her colleagues, and for the Metropolitan, if she arrived there after several years of preliminary drill, instead of making her first stage appearance on boards that should be reserved for the banners of tradition.

A Small Beginning

ODDLY ENOUGH, the start has been made, by cruel necessity. The WPA Music Projects, born of need and depression, have pushed the entering wedge into the realm of governmentally sponsored art. And except for the undeserved stigma of "charity" they have proved highly promising of achievement and success. How much better it would be if the charity element could be supplanted by a spontaneous desire for theaters of this sort, which could build towards uninterrupted growth. Indeed, we have evidence that the public responds eagerly to inexpensive repertory theaters for great music. I point to Mr. Salmaggi's enterprise at the New York Hippodrome, where opera is presented at a "ninety-cents top" price. I know nothing of the way in which these operas are organized, cast, or remunerated; but I do know that they are excellently presented and that hundreds of people crowd this theater. Let us envisage a goal of small organizations all over our land, governmentally subsidized during lean years and fat years alike, and honored as our museums and libraries are honored. To-day, with the will in the world, one can give but little help to those who long to try their wings. At best, one can tell them to seek openings in radio or "the movies," without having attained their flesh and blood heritage. When I look back to my own little opera company which gave an abridged version of "Carmen," and played one hundred twenty-three performances in one-hundred twenty days, despite crucifying fatigue. That, I believe, was a greater joy than radio or the movies. When the people desire them sufficiently, we shall have more flesh and blood performances. It is with hope that I advocate a helping hand in our art world by aiding the teachers to carry it to the public ear. The public's part in sustaining our musical art may come yet to be a source of national pride in the development of our rich home talent.

Musicians of September Birth

By W. FRANCIS GATES

SEPTEMBER, with its theme of harvest, has left with us an unusual yield of musicians.

To America it has given such lights as Edwin Shippen Barnes, Mrs. H. H. A. Beach, Frederick Field Bullard, Ernest Carter, Charles Dennée, Henry T. Finck, Adam Geibel, George Gershwin, F. Flaxington Harker, Francis Hopkinson (our first native American composer), Karl Merz, Horatio Parker and George E. Whiting.

Of composers it has given to the world a fine galaxy led by Anton Bruckner, Antonin Dvořák, Girolamo Frescobaldi, Engelbert Humperdinck, Michail Michailovitch Ivanoff, Ildebrando Pizzetti, Arnold Schönberg and Cyril Scott.

Of conductors, a few choice spirits, in Rhené-Baton, Sir Dan Godfrey, Charles Lamoureux and Bruno Walter.

Pianists, in such quality as Alfred Cortot, Theodor Kullak, Isidor Philipp, Eugenio di Pirani and Clara Schumann.

Singers: Marianne Brandt (historic dramatic soprano), Katherina Klafsky, Sims Reeves (immortal English tenor), and Myron Whitney (perhaps best of all American bassos).

Organists include Edward Henry Lemare, Alfred Hollins, and Sir George Martin (all English).

Of violinists, the brilliant Ovide Musin, Kathleen Parlow, Jacques Thibaut and August Wilhelmj.

Harpist: Ada Sassòli.

Publisher, two of the world's leaders, Vincent Novello and Gustav Schirmer.

A Natal Chronology

1st—Johann Ernst Bach (1722), Cleofonte Campanini (1860), Charles (Frederick) Dennée (1863), Engelbert Humperdinck (1854), Johann Pachelbel (Bapt. Sept. 1, 1653), Cornelius Van Vliet (1886)

2nd—Isidor Philipp (1863), R. Kennerley Rumford (1870)

3rd—Ernest Carter (1866), Théodore Lack (1846)

4th—Sir Daniel Godfrey (1831), F. Flaxington Harker (1876)

5th—Mrs. H. H. A. Beach (Amy Marcy Cheney—1867), (Christian) Louis (Heinrich) Köhler (1820), Giacomo Meyerbeer (1791), Rhené-Baton (1879), Theodore Spiering (1871), Myron William Whitney (1836)

6th—Georg Christoph Bach (1641), Robert Coverly (1863), Benjamin Cutter (1857), Antonio Diabelli (1781), Heinrich Nikolaus Gerber (1702), Ferdinand Hummel (1855), Vincent Novello (1781), Rose Olitzka (1873), John Powell (1882), Emerson Whithorne (1884)

7th—Anton Hekking (1856), François-André Danican-Philidor (1726), Thomas Whitney Surette (1862), H. Evan Williams (1867)

8th—Antonin Dvořák (1841), Marin Mersenne (1588), Eugenio di Pirani (1852)

9th—Girolamo Frescobaldi (Bapt. Sept. 9, 1583), James Cuthbert Hadden (1861), Edward Burlingame Hill (1872), Edwin Henry Lemare (1865)

10th—François Benoist (1794), Henry Mollenhauer (1825)

11th—Paul Bekker (1882), Karl Bohm (1844), Eduard Hanslick (1825), Alfred Hollins (1865), Friedrich Kuhlau (1786), Ignaz Lachner (1807), Sir George (Clement) Martin (1844)

12th—Marianne Brandt (Marie Bischof—1842), Melville Antone Clark (1883), Karl Doppler (1825), Theodore Kullak (1818)

13th—Heinrich Conried (1855), Ernest Gillet (1856), Arnold Schönberg (1874), Clara Wieck Schumann (1819)

14th—Edward Shippen Barnes (1887), Luigi (Carlo Zenobio Salvatore) Cherubini (1760), (Johann) Michael Haydn (1737), Jenö Hubay (1858), Antonio Sangiovanni (1831), Otto Singer (1863), George Elbridge Whiting (1842)

15th—Aurelio Giorni (1895), Halfdan Kjerulf (1815), Horatio William Parker (1863), Jules-Étienne Pasdeloup (1819), Bruno Walter (1876)

16th—Heinrich Bach (1615), Hugo Dechert (1860), Hermann Ritter (1849)

17th—Saverio Mercadante (Bapt. Sept. 17, 1795), Richard Henry Warren (1859)

18th—Victor Küzdö (1869), Giuseppina Strepponi (1815)

19th—Katharina Lohse-Klafsky (1855), Karl Merz (1836), Gustav Schirmer (1829), Paul Wachs (1851)

20th—George Hamlin (1868), Kathleen Parlow (1890), Ildebrando Pizzetti (1880)

21st—Frederick Field Bullard (1864), Francis Hopkinson (1737), Otto Lohse (1859), Hans Sitt (1850), August Wilhelmj (1845)

22nd—Henry Theophilus Finck (1854), Ovide Musin (1854), Walter Henry Rothwell (1872)

23rd—(Jean) Desiré Montagney (1803), Camille Decreus (18[illegible]), Michail Michailovitch Ivanoff (1849), A. Walter Kramer (18[illegible]), Jacques-Féréol Mazas (1782), A[illegible] Glover Salmon (1868)

24th—Julius Klengel (1859), Wil[illegible], Henry Santelmann (1863), Jo[illegible], Heinrich Silbermann (1727)

25th—Leon Boëllmann (1862), Karl Kl[illegible]worth (1830), Jean-Philippe Ra[illegible] (1683), Ada Sassòli (1887)

26th—Marius-Pierre Audran (18[illegible]), Henry Franklin Belknap (18[illegible]), Alfred Cortot (1877), Ge[illegible] Gershwin (1898), John Sims Re[illegible] (1818)

27th—Alois Burgstaller (1871), Cyril [illegible] Scott (1879), Jacques Thi[illegible] (1880), Hermann Adolf Wo[illegible]haupt (1827)

28th—Jean-Louis Gobbaerts (183[illegible]), Charles Lamoureux (1834—[illegible] says Sept. 21), Florent Sch[illegible] (1870)

29th—Ernst Ludwig Gerber (1746), [illegible]quin Nin (1859)

30th—Sir Charles Villiers Stanford (18[illegible]), Christian Ehregott Weinlig (174[illegible])

* * * * *

Too much stress is often laid on the i[illegible]lectual side of music. As to the emoti[illegible] side, you can safely trust the children [illegible] that. A lot of tommy-rot has been ta[illegible] about training a child's imagination. T[illegible] is no need to do that, for the imaginatio[illegible] the child is infinitely greater than tha[illegible] the grown-up, with the exception of s[illegible] highly-gifted people who never do grow[illegible]

—Herbert Wisem[illegible]

About Pieces for Two Pianos

A Discussion of Musical Works Rapidly Rising in Popularity

the Late DR. PRESTON WARE OREM

This posthumous article was written in response to a wide demand for authentic information upon this timely subject. Mr. Guy Maier, Editor of our Teachers' Round Table, with Mr. Lee Pattison as Team mate, made an international reputation in Two Piano Recitals

VING DISCUSSED at some ength, in THE ETUDE for February, 938, the matter of "All About nd Music"; and therein expressed enthusiasm for the subject; it has to us to continue with a depart- er which we are equally enthusi- at of music for two players at two n so doing, we are in little danger ition; in fact, it is altogether an- ory. It is a curious fact that certain ing composers, who have written two pianos, have not shone in their ons for four hands at one piano; contrary is likewise true, although e a few bright exceptions.

e article aforementioned, we have at the piano is a "home orchestra." , but two pianos are two orchestras. older writers found this out at a rly date; the great Bach himself in music for two (and even more) ords. But the piano has its own peculiarities: outside of its own interior it is not an instrument of sympathetic vibration; two pianos do not react, one upon the other; and, in a way, this has some advantages. A multiplicity of pianos played in unison is hardly worth while; we may, in a measure, increase the noise but not the true sonority. But, to come back to two pianos, we have available some important resources. A considerable number of years ago, with a zealous and competent colleague, the present writer undertook to explore the existing literature for two pianos, chiefly, of course, of original works, not arrangements. Some results of these explorations will be divulged, as we go on. The pair of us, after some three years of weekly rehearsals, finally reached the recital stage; we hope to the gratification of our audiences, and certainly at least to our own. It was all great fun. There is no joy in music like playing with others.

And now let us consider the resources.



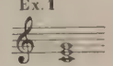
ETHEL BARTLETT AND RAE ROBERTSON
Noted English Two Piano Performers.



THE FAMOUS SUTRO SISTERS
ose and Ottilie Sutro, friends of Brahms, Saint-Saëns, and Richard Strauss, or whom the term duo-pianists was created and originally used. They have ade many very widely used two piano arrangements of famous compositions, including A Day in Venice *by Ethelbert Nevin.*

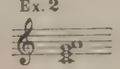
For two orchestras, as it were, comes first the antiphonal aspect. Like many Greek derivatives, the word antiphonal has a wide meaning: not even musical, necessarily; two anvils might be beaten antiphonally; or even echoes might be considered antiphonal. And two orchestras? Well, good old father Bach showed us how to manage those; and of antiphonal choruses there are a multitude. Two pianos are susceptible of many such effects, almost inexhaustibly so. And, by the way, there is a symphony for double orchestra, "The Consecration of Tones" by Ludwig Spohr, classic violinist and pedagog, that is well worth the study of any profound musician. If two orchestras can conduct a colloquy, how much more readily two pianists? Naturally, we have all the resources of four-hand playing, as outlined in our previous article, but somewhat modified, of course. Another, and most valuable, resource lies in the ability to double any part or voices; not necessarily in the octave, above or below. For instance, one player may double in the third or the sixth a melody or ornamental passage played by the other; and when this same resource is employed in the doubling of a counter theme also, we come perilously near to having to manipulate the devices of double counterpoint. Just see how it all fits in, really! And a crossing of the parts, frequently involving contrary motion, another contrapuntal device; and there we are, once again. The beauty of it is that all of these resources serve to bring within our reach passages that, on a single piano, would be either impossible, or else demand the technic of the virtuoso. And at that, one does not have to bang the life out of the instrument. From the preceding, one can gather readily that the purely vertical aspect of harmony alone will not answer in this type of musical creation. Even in an easy teaching piece, by a slight deftness of treatment we can spin a little musical web that will lift us right out of the commonplace. A composer of music is a poet in tones; and a poet, as the Greek derivation of the word informs us, is a worker, a creator, not an extemporizer. Not long ago we happened to hear a "duo team" extemporize on a very well known American art song. By the time they had discharged their torrents of ill-assorted chromatics and other pestilential passage work, the excellent theme had disappeared entirely. One player might as well have been in New York, the other in San Francisco. We wished them both elsewhere. Music is not made in this manner. Nor is it made by taking an otherwise good piano composition and, in arranging it (*de*-ranging it, rather) for two pianos, changing many such entirely proper common chords as

Ex. 1



into "added sixths" (so-called), till it becomes

Ex. 2



Why? Shades of Mendelssohn! what has happened to his chord? That striking chord which opens the famous *Wedding March* is really a chord of the eleventh. But, after all, no chord is really beautiful of itself, but rather from its juxtaposition with other chords; music is motion; and it is not so much the chord that counts as its progression. May we be pardoned this apparent disgression? We feel strongly on this subject.

Now, to consider the real literature for two pianos. We found a good historical starting point in J. S. Bach, with concerted pieces for two, three, or even four pianos, one player at each. But in the case of Bach there is always an accompaniment for small orchestra; with the concerto form, we are not concerned in this article; besides Bach used harpsichords, really. Then comes Haydn, with nothing original for two pianos. And Mozart? Nothing original except a very effective "Concerto in E-flat" (requiring an orchestra) and a "Sonata and Fugue" (little played). But Clem-

(1752-1832), never great but always workmanlike, and a real pianist, comes along with a set of sonatas which might serve as excellent preparatory material for students able to undertake them.

Beethoven offers nothing in this line; but Moscheles (1794-1870), a disciple of Beethoven, a friend of Mendelssohn, and a power in his day, leaves us that old conservatory "war-horse," his "Homage to Handel," an excellent study piece. Schubert, so prolific in the four-hand field, seems not to have been interested in two piano work; but Mendelssohn and Moscheles are said to have played much together at two pianos, even to have improvised together. As to this latter, we are inclined to feel skeptical; and at least, we believe that we would not care for it. We have known but few musicians who could really improvise; and these could do little else, unfortunately. We have known but one who could improvise a genuine fugue; and it was dry stuff at that. But, when it comes to two players, excuse us, please!

But let us continue our survey, as we have reached the beginning of the Romantic School. Mendelssohn (born in 1809) and Robert Schumann (born a year later) coöperated in 1843 in the establishing of the Leipzig Conservatory. And thereafter started the warfare between the Romanticists and the Philistines, as they were called at that time. Our present interest in Schumann lies in the fact that he has given us one of the finest pieces ever written for two pianos—his "Andante with Variations, Op. 46," a work composed in his best period, just as he was abandoning the habit of composing exclusively at the piano keyboard; never a good thing to do, provided one can learn to dispense with it. And Chopin, born in the same year as Mendelssohn? Yes, he has just one piece for two pianos to his credit, the *Rondo in C, Op. 73,* well worth study, and a fine "exhibition piece."

In this estimate of individual compositions, it is to be understood that we are hitting only the "high spots." An examination of catalogs of standard works discloses the literature of original compositions as far more limited than that for four hands. Nevertheless, it is to-day growing by leaps and bounds, and especially in the earlier degrees of difficulty. Two pianos have become available in so many more studios and classrooms, and even in private homes. In the matter of transcriptions, of course, the lists are much larger. And just now, they are growing strongly.

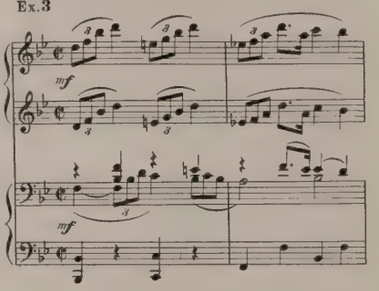
But, to continue—in his own career Chopin was surrounded by a galaxy of lesser lights, men of real ability, who played and composed, but left little that has survived. Even his friend Liszt left nothing original for two pianos. The generous-minded Schumann contributed much to the vogue of certain composers, so that when we reach Brahms, we really find something, his *Variations on a Theme by Haydn, Op. 56.* Not to forget dear old Carl Reinecke, his *La Belle Grisélidis* is a conservatory standby; and his *Improvisation on a Gavotte by Gluck, Op. 125,* is very fine. And when we reach the composers of "national" tendencies we are much impressed by Grieg's *Northern Romance, Op. 51;* then (still later) Sinding's *Variations, Op. 2;* and the Russian, Arensky, gives us something very good indeed, in his "Silhouettes, Op. 23," and the "Suite, Op. 15," which is less difficult. We used to enjoy very much the *Feu Roulant, Op. 256,* by Duvernoy, a sort of "perpetual motion" piece. And there is a *Don Juan fantasie, Op. 284* (on the *Serenade* from Mozart's opera), which was a great favorite.

The custom of writing second piano parts, both to standard solo numbers and to current teaching pieces of various grades of difficulty is by no means new; and it has been productive of some interesting results. Even the indefatigable Czerny (1791-1857) made such accompanying parts to his own "Velocity Studies." And similarly there are second piano parts to Kuhlau's "Sonatinas." Henselt, a remarkable pianist, wrote some famous accompaniments to standard studies; but probably the most distinctive of such accompaniments are those by Grieg to four of the piano sonatas of Mozart; these are most enjoyable to play; and, aside from Grieg's characteristic employment of major ninths and descending thirds of dominant chords, they do no violence to the originals.

In creating second piano parts, one has available the same resources as are herein outlined for creating and arranging. We do not believe in mere accompaniments, or in strengthening certain parts to the disadvantage of others; one must seek balance always. Rather should we weave about the piece to be accompanied additional parts or voices, above and below; possibly with motives or ideas derived from the piece itself. There is still much to be done in this department; but it is not to be done off-hand; the piece to be accompanied demands close study and analysis before such treatment is even attempted.

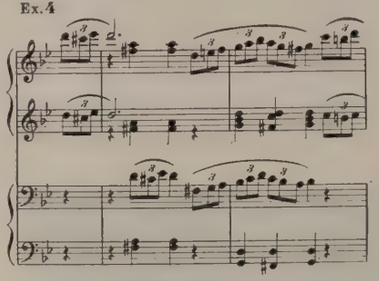
The absolute rearrangement of solo piano pieces or other published numbers draws upon all of our resources, with a technic of its own. In a third grade teaching piece of rather popular character, *Dance of the Rosebuds,* by Frederick Keats, we have ventured to put into practice some of our own precepts, and to dignify this number by free contrapuntal devices. Foreshadowing this in the light *Introduction,* we start off the first theme with Piano I taking the melody in octaves, while Piano II takes the accompaniment combined with a counter theme, as in Ex. 3.

Ex.3



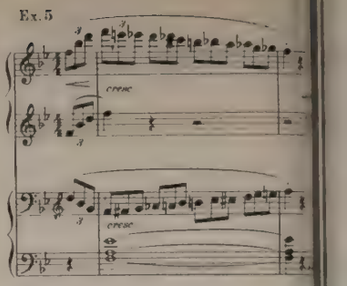
As the second theme starts, we employ a bit of imitation, and continue the counter theme in sixths.

Ex.4



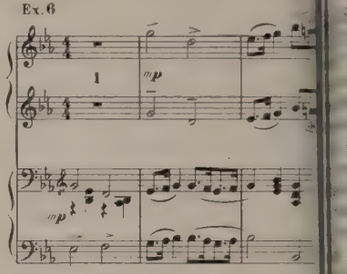
For heightened interest, at the close of the first portion scales in contrary motion are interpolated.

Ex.5



Then, in the *Trio,* we seize a ch a bit of canonic imitation.

Ex.6



Big words, are they not, for su paratively inoffensive treatments? I it on some time! We learn count not as a collegiate "snap," wher covered reams of paper, with no app music emerging from it, but to acc just such apparently simple but e results as these. In the course of rangement, we had only to alternat effects between the players in o insure a suitable balance.

As already suggested, of transc there is no end; duo players seeking thing monumental might try, for i Franz Liszt's transcription of Beet "Ninth Symphony." From that w downward, to the smallest teaching almost everything may be had. But there are some high spots: Saint "Suite Algerienne," for instanc Brahms' "Hungarian Dances"; as many other such numbers.

Fortunately, all of the great pia certos, from Bach to Rachmaninoff, had for two pianos, the 2nd piano the orchestral accompaniment. This a great boon to both artists and st with the advantages obvious.

Hymns in Teaching Harmony

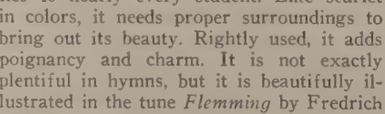
By RUTH E. FRENCH

MANY TEACHERS of harmony overlook a vast vein of harmonic ore by not using hymnals as reference books. Many of our best hymn tunes were written by the greatest composers and are miniature masterpieces. In these we find actual examples of the very things we endeavor to teach our pupils. Harmonic principles are illustrated in all music, but hymns are written in four voices and thus more nearly resemble the exercises of the student than do his solo pieces. Studying hymns, and finding in them the exemplification of the rules of the text book, will prove an inestimable aid to the student in connecting his work in harmony with his previous musical experience.

The teacher who wishes to impress upon his pupils' minds the possibilities of very simple harmonies can find no better illustration than is afforded by the hymn tune *Ellesdie,* associated with the words, "Jesus, I my cross have taken," which is arranged from Mozart. It contains scarcely anything but tonic and dominant harmony, and yet it is in every way satisfying. Practically the same thing is true of Beethoven's *Hymn to Joy,* which is found in most hymnals. Study of such hymns as these gives the student an appreciation of the simplicity of great art.

The second inversion of the major triad, the six-four chord, is one of the first stumbling blocks the student encounters. Its use is hedged about with many rules and often, for no apparent reason, it does not sound well. Study of hymns will do much to clear up the mind of the student regarding this important chord.

The augmented chord presents difficulties to nearly every student. Like scarlet in colors, it needs proper surroundings to bring out its beauty. Rightly used, it adds poignancy and charm. It is not exactly plentiful in hymns, but it is beautifully illustrated in the tune *Flemming* by Fredrich F. Flemming.



A newer hymn tune, *Cushman,*[1] by Herbert B. Turner, gives another example of this sometimes awkward chord.

Triads and seventh chords on the second, third, and sixth degrees of the scale, generally called secondary chords, often cause the student unnecessary grief. They may sound harsh and strange, after studying the primary chords. However, if the student will carefully study the *Crusaders Hymn, Abends,* by Oakeley, and other familiar hymns, he will discover how these chords can be used. He will find that instead of being harsh, they have a mellowness which contrasts beautifully with the major harmonies of the primary chords. Thus by studying the harmonic effects of these chords he will save himself much groping about in what seems to him a maze of rules and exceptions.

Another hymn tune which will justify detailed study is *In Dulci Jubilo,*[2] a German melody of the fourteenth century harmonized by Canon Winfred Douglas. It has a number of interesting features, not the least of which is that it begins on the subdominant chord. Coming on an unaccented beat it brings out the tonic harmony of the first beat of the next measure. The deceptive cadence is found in a number of places, and also chords on the supertonic and mediant. These give the tune a peculiar harmonic flavor; and the student who makes a thorough study of this hymn will realize the charm of the so called secondary chords in a way that cannot be achieved by of the text book alone.

In order to make the best use of in teaching harmony, there must b considerable study by the teache should very carefully go through the book, noting the more salient ha features. These may be listed on a and finally noted on the flyleaf of t mony text in the following manner.

Tune	Composer	Harmonic
In Dulci Jubilo	Douglas	secondary
Lead Kindly Light	Dykes	unusual c
Darwall	Darwall	scale harm
Flemming	Flemming	augmente

The student who learns harmony the study of actual examples will vastly interesting. It will become a means of expression rather than a to avoid consecutive fifths and o Finally, a detailed study of noble tunes will give the student a greater of expression in all his musical wo will also help him to appreciate n worth whether in a hymn or a sym

[1] The Methodist Hymnal, 1935
The Abingdon Hymnal
[2] The Methodist Hymnal, 1935
[3] The Etude, Jan. 1933, "Hymn Playing Approach to Interpretation, by the a

The Threshold of Music

When Four Notes Get Together—Seventh Chords

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the Seventh in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter.*

ADS ARE NOT BY ANY
ANS the only pebbles on the
ch. There are other chords—
chords—used almost as widely as
-note chords. These others are
enth chords.

he seventh chord itself and its
perfectly natural developments
asic idea behind the triad. This
remember, is that triads are built
one above the other. You start
te, jump an interval of a third to
note, and then jump another simi-
val to the fifth note. In forming
th chord you do the very same
d then go one step farther by
still another third to the seventh
you have four notes, each a third
3-5-7.

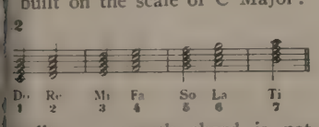
n remember it this way: A triad
f
. Root; 2. Third; 3 Fifth.
nth chord, going one step farther,
of
t; 2. Third; 3. Fifth; 4. Seventh.
eventh chord's distinguishing fea-
the added tone, an interval of a
above the root; hence its name.
ve an example: The seventh chord
formed by pressing down C, (skip-
, pressing down E, (skipping F),
down G, (skipping A), and press-
n B.
it is written:

Ex.1

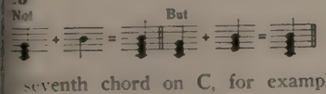


chord sounds harsh by itself: yet,
attered in among other chords in
of music, it sounds perfectly natural.
jor seventh interval between C and
it that sharp biting quality which
freshing and stimulating to the ear
earing nothing but smooth, sweet
Some seventh chords are less biting
is one, having a minor seventh in-
instead of a major seventh. Still
have their fourth note a diminished
above the first.

as there are seven triads in the
of Chords, one for every story, so
re seven seventh chords. Here they
built on the scale of C Major:



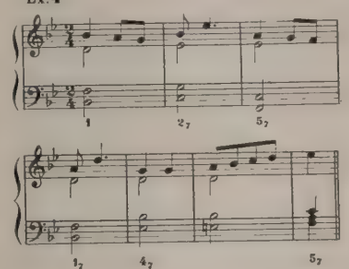
reality, a seventh chord is not so
a triad with an extra note above it
is a combination, or dovetailing, of
iads.



seventh chord on C, for example,
interlocking combination, or merger,
of the triad on C (a major chord) and the triad on E (a minor chord). The result is a blend of two chords; and, while the resulting seventh chord has a complex sound all its own, we still can hear in it the bright major sound of the C chord and the more serious-minded tones of the E chord. All seventh chords have this same blended character, like the blended flavor of "ale and porter mixed," or like Mocha, which has a flavor of its own, yet combines the flavors of chocolate and coffee.

Here are a few examples of seventh chords which will give you an idea of their characteristic sounds, Dvořák's *Songs My Mother Taught Me* has a poignant beauty which comes from the use of sevenths on various steps of the scale. You must know its melody so well that there is no need to quote it note for note. But the following skeletonized version shows the harmonic on which it is based:

Ex.4

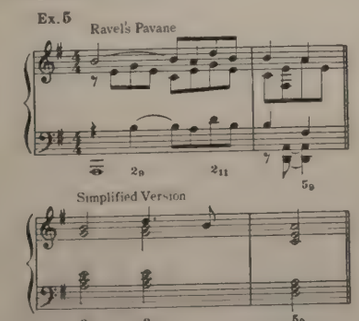


The figures underneath the chords will help in their identification. A figure by itself means a triad, the number showing which position of the scale it is on. A figure with a smaller 7 attached to it means a seventh chord on that position of the scale.

If the student happens to have a copy of Harold Arlen's song, *Let's Fall in Love*, he will do well to make a study of it to see how richly and satisfyingly the composer has indulged in a variety of sevenths.

In one short phrase of the *Pavane Pour Une Infante Defunte*, Ravel employs no less than five of the seven possible seventh chords belonging to the scale of G Major. Note the razor-blade sharpness of the resulting harmonies:

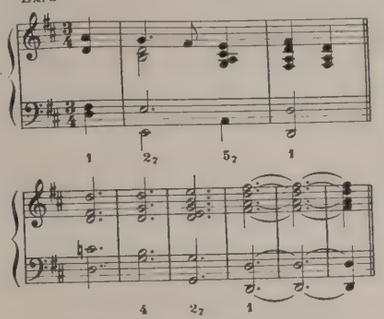
Ex.5



This quotation is published with the permission of Editions Max Eschig, owners of the copyright of Ravel's *Pavane Pour Une Infante Defunte.*

We have spoken of the seventh chord as a merger of two triads, and hence a blend of two personalities More often than not the lower of the two triads dominates and gives the seventh chord its chief character. But not always. The composer can place his emphasis on whichever triad he wants to stress. Often it is the upper triad that dominates, and the lowest note of the seventh chord is only lightly sprinkled in to provide seasoning to the harmonic dish. As an example of how this works out, here are two excerpts from the old *Prayer of Thanksgiving*, a Dutch melody of 1626.

Ex.6

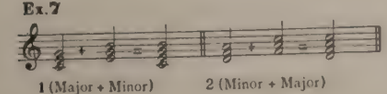


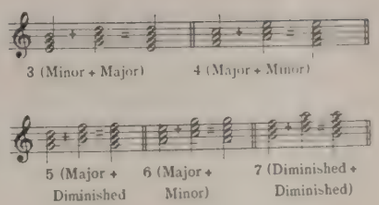
The seventh chord on Re (2), you will recall, is a dovetailing of the triads on Re (2) and Fa (4). The first phrase quoted above (sung to the words "to ask the Lord's blessing") has a seventh chord on Re which is very much "second floor" in character. The note D in the right hand is the only thing that makes it a seventh chord at all. Without it—and it would not be greatly missed at that—we should have nothing but a triad on Re. But in the second excerpt (sung to the words "Lord, make us free!") the Re seventh chord is more an elaboration and enrichment of the triad on Fa, with its "fourth floor" personality. The base note is G this time, not E. The chord that precedes it is a Fa triad. When the seventh chord makes its appearance we are still thinking in terms of Fa, and consider this new chord predominantly "Fa," not "Re," in its personality. The note which does the embellishing is E.

Another reason for considering this seventh chord an elaboration of the Fa triad is that these closing chords give us the feeling of a grand *Amen*—which, you remember, consists of subdominant (Fa) and tonic (Do) triads.

Here are all the seventh chords belonging to the major scale, showing you just what triads are combined to form each seventh chord:

Ex.7

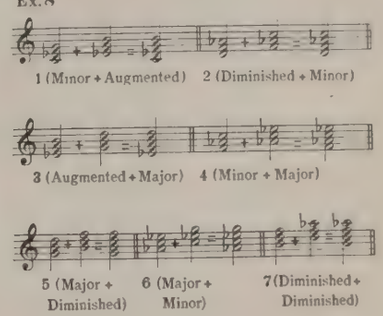




Seventh Chords in Minor Keys

SEVENTH CHORDS in minor keys are formed exactly as they are in major keys; that is by dovetailing triads. In C Minor, for example, we have,

Ex.8



Notice that these minor key seventh chords are more colorful and bizarre than the ones in major keys. All of them except two contain either a diminished or an augmented triad.

If we look over the array of seventh chords in the major and minor keys and group together the ones which are formed alike, we shall make several interesting discoveries. In the major scale we will find five chords which are a dovetailing of major and minor triads (the brightness of the major tending to shine through the sadness of the minor, and, conversely, the sadness of the minor tending to dim the joyful mood of the major). And in the minor scale we will find two more dovetailings of major and minor. So we can count this particular combination as being a fairly common phenomenon, occurring on almost any position of the scale. Another combination occurs twice—that of diminished and minor. In the major scale we find it as Ti seventh (7_7) and in the minor scale as Re seventh (2_7). Another merger, too, occurs twice, major and diminished, but in this case the situation is different. For both times it occurs on the same position of the scale, the dominant. Thus, the fifth story of the scale is unique in having no other seventh chord than the major-diminished combination. And the major-diminished combination is unique in having the latchkey to no other floor in the House of Chords than the fifth.

The repercussions of this discovery are rather startling; so startling, in fact, that we had better pause for breath at this point and start afresh with another chapter.

Unfortunately for readers requiring back numbers of THE ETUDE *for the past year, containing this and other desired series of articles, e are compelled to report that the issues of many months have been completely sold out. While this emphasizes the importance of regular bscriptions to* THE ETUDE, *we are of course very sorry to disappoint our friends. Nevertheless, if you desire any special numbers, write and we will do our best to accommodate you. We strive to make every "Etude" of permanent value.*

Recent Record Releases

By PETER HUGH REED

PROMINENT AMONG RECORD RELEASES this past year have been those of various concertos. Though orchestral discs still remain the prime favorites with the record buyer, apparently the old admiration for the featured soloist still exists. And in what better way could the solo instrumentalist be heard than in the concerto, a work designed to exhibit his skill?

The classical form of the concerto owed its general lines of construction to Mozart. After him these remained much the same, but with Beethoven the orchestra came into greater prominence and the form was extended. Then came Liszt with his decorative innovations. The concertos written after Liszt have followed the patterns established by one or another of these three men.

Three concertos for violin, issued recently by Victor, represent the form in the romantic and modern schools. The first of these is a streamlined version of Nicolò Paganini's "Concerto No. 1," arranged and played by Fritz Kreisler with Ormandy and the Philadelphia Orchestra (Victor set M-361). Paganini, a celebrated virtuoso of the violin, was hardly a great composer. His thematic material and his instrumentation were weak, but his works abound in daring and brilliant technical effects that have made them attractive to later day violinists. Most of his music played to-day is heard, however, in arrangements. The famous violinist Wilhelmj rearranged Paganini's "First Violin Concerto" as a work in one movement. Kreisler, admiring this reduced work but not its orchestration, is said to have revised it considerably. The new revision proves to be a suave and more sentimental version of the original, which many record buyers will undoubtedly recall from the recording made of it by Yehudi Menuhin.

The second work, Schumann's "Concerto in D minor," played by Menuhin and the New York Philharmonic Symphony Orchestra (Victor set 451), owns a fascinating history. Schumann wrote this work for his friend, Joseph Joachim, the year before he entered the asylum where he later died. Joachim never played the work in public, some say because Schumann thought it lacking in effectiveness. After Joachim's death, his heirs gave the manuscript of the concerto to the Prussian State Library, with the odd stipulation that it should not be played until one hundred years after the composer's death. This was done in 1904. The existence of the work seems to have been forgotten after that. In 1933 Jelly d'Aranyi, the Hungarian violinist, who is a grand-niece of Joachim, attended a spiritualist séance in which Schumann's spirit is said to have begged her to look up the work and to play it. It took three years for her to locate the manuscript and to get it released for public performance. Later (1937), Menuhin independently became interested in the score. The work adequately represents the greatness of Schumann only in one part—the lovely slow movement. Although there are many effective and beautiful passages in the outer movements, both lack the touchstone of true greatness. Menuhin, who has a great affection for the concerto, plays the work superbly.

The third work is the "Second Violin Concerto in G minor, Opus 63," by the contemporary Russian composer Prokofieff. It is played by Jascha Heifetz and the Boston Symphony Orchestra, under the direction of Koussevitzky (Victor set M-450). Although this composition is modern in its rhythmic and harmonic idioms, it is also appealingly melodic. Its insinuating grace, its engaging humor and its fascinating rhythms, particularly in the superb performance given it in this recording, make of it an almost irresistible work.

The latest recording of Tschaikowsky's "Piano Concerto in B-flat minor," engages the services of Egon Petri, the Dutch pianist, the London Philharmonic Orchestra and conductor Walter Goehr (Columbia set 318). Petri plays the work with admirable finesse and a welcome restraint. The performance, which is excellently recorded, grows on one with repeated hearings. This concerto, incidentally, is classical in its form despite its romantic feeling.

Sir Thomas Beecham, with the London Philharmonic Orchestra, turning his attention to Schubert's "Unfinished Symphony" (Columbia set 330), brings out the songful qualities of the music. Although his reading is less vivid than Koussevitzky's recent one, it is nonetheless valid. Both are remarkably recorded performances of one of the greatest songs for orchestra ever conceived by man. Choice between them will undoubtedly be governed by personal predilections.

Sir Thomas, in his performance of Sibelius' *Finlandia* (Columbia disc 69180D), brings dignity and solemnity to a composition which all too often is recklessly performed for theatrical effect. His representation of the work, which is brilliantly recorded, does notable justice to its epic qualities.

Beethoven wrote four overtures in all to his one opera, "Fidelio." Three of these are known as the "Leonore Overtures, Nos. 1, 2 and 3." *Nos. 1* and *3* have been on records a long time, but *No. 2* was recorded for the first time recently by Felix Weingartner and the London Philharmonic Orchestra (Columbia set X-96). A study of these three overtures throws an interesting light on Beethoven's development. Although the *Leonore No. 3* occupies a conspicuous place in the standard repertory of the orchestra, the *No. 2*, according to the late Paul Bekker, owns more grandeur and imaginative originality than the other. To it, he contends, rather than to *No. 3*, rightfully belongs the adjective "great." Weingartner, who is said to share this same view, gives a notable performance of this seldom-heard work.

Dvořák, during his short sojourn in America in the early nineties, made a study of Negro and Indian music. Several works were written as a result of this, employing original themes similar in character to the music of the Negro and the Indian. The "'New World' Symphony" and the "'American' Quartet, Opus 96," sometimes called the "little sister" of the bigger work, are two of these. A new recording of the quartet, made by the Roth String Quartet (Columbia set 328), does notable justice to its unabashed sentiment, its facile gaiety, and its nostalgic wistfulness. A completely melodious work, this quartet has an especial appeal for the chamber music novice.

A new recording of the Mozart "Clarinet Quintet," K-581, engages the services of Benny Goodman and the Budapest String Quartet (Victor set M-452). Goodman, a swing music specialist, proves himself an excellent technician in his performance of this work. His transition from swing to Mozart is auspiciously made, and his many admirers will undoubtedly find this first serious music recording of his cherishable. Chamber music enthusiasts, on the other hand, will undoubtedly find his lack of feeling a definite drawback to the performance.

A facile work, melodically pleasant and technically effortless, is Haydn's "London Trio in D major for Piano, Flute and Violoncello." Le Roy, the French flutist, with Albert-Lévêque and Lucien Kirsch, unite to give a most enjoyable performance of this typical XVIII Century chamber work (Musicraft's album set No. 8). The recording is excellently balanced.

Bach's "Fourth Suite in E-flat," for unaccompanied violoncello, which Iwan d'Archambeau plays in Musicraft's album No. 19, is a work written to reveal the possibilities of the instrument. Although the music is genuinely inspired, and attests its composer's magnificent command of compositional technic, its appeal is a limited one. Mr. d'Archambeau, who was for twenty-five years the violoncellist of the now disbanded Flonzaley Quartet, gives a good account of this work and the recording does him justice.

Walter Gieseking, who has gained a high reputation for his performance of Mozart's music, contributes his reading of the somber veined "Piano Sonata in C Minor," K-457. This work possesses a dramatic drive and a depth of purport which rank it among the composer's greatest works for the keyboard. It is often linked to the famous *Fantasia* in the same key, K-475. Gieseking contributes a fine performance.

Simon Barer, who is rapidly becoming one of the most widely praised of recording pianists, combines prodigious technic with emotional fervor. In his performance of Chopin's difficult *Scherzo in C-sharp minor, Opus 39* (Victor disc 14926), a work in which clarity and precision are requisite qualities, he plays with almost too much dash and fire. His is a performance to admire but not for the student to imitate.

The Madrigal Singers, of WPA fame, record a group of eighteenth and nineteenth century American songs in Columbia set 329. The album contains examples of early Americana like *Bradford* (1793), *Ode to Science* (1798), *Bunker Hill* (1775), *Old Colony Times* (1800), *The Little Canoe* (1847), *Lubly Fan* (1844), *Lilly Dale* (1852), *Listen to the Mocking Bird* (1865), and *Cocaine Lil.* There are fourteen songs in all. Although the songs are effectively sung and recorded, one feels that they could have profited by better diction and a more spirited performance.

* * * * *

"A musician may, in fact, be defined as one who can hear two tunes together without effort."—A. H. Fox-Strangways.



MUSIC HELPS TELEGRAPHY

The latest scientific gadget in telegraphy is the use of the electric organ for flashing messages over the world. The Western Union Telegraph Company has given a demonstration of the use of this organ in their offices. Ninety-six tones of the organ may be used to send ninety-six messages by means of the same current on the same wire, at the same moment. In this picture we see J. W. Milner, the Western Union transmission engineer, showing the "tone detective," which, by a series of lights placed on clefs on the musical scale, shows the frequencies (vibrations) of the tones produced on the organ and the tones being used at any time by the generator in the carrier channel system. The device is derived from the Hammond Electric Organ.

The Modern Marimba and Its Relation to the Xylophone

By YOICHI HIRAOKA
Soloist of the National Broadcasting Company

A Conference Secured Expressly for The Etude *Music Magazine*
By ROSE HEYLBUT

THE GENERAL IMPRESSION of the xylophone is that it is a noisy sort of instrument, extending no further in service than as a medium for jazz or "swing" music, and an excellent addition to parties where the participants cannot perform on anything better. This is a notion that needs urgent exploding. Tonally, the xylophone is equal to a flute or any of the higher woodwinds. Musically, it is capable of presenting the finest there is. Its unfortunate status has been forced upon it, not through any deficiencies of its own, but because of the use to which it has been generally put, and the quality of the music that has been usually written for it. But it is a profound mistake to think that the instrument itself is worth nothing more. You might as well say that a drum or a horn (which instruments are also active in jazz and "swing" bands) are fit for nothing better.

The xylophone is one of the oldest instruments in the world. In museums, they will be found constructed of wooden keys with tubular resonators beneath them, among the primitive instruments of all countries. It has been found in Africa, in Asia, and in South America. The instrument most like the modern xylophone is the South American marimba. There are great differences between them, of course, although the construction is similar.

A Reputable Instrument

THERE IS NO REAL REASON why the xylophone has been so commonly associated with less than worthy music. Possibly it is just a matter of taste. Possibly, also, because it is a very easy instrument to learn, at the beginning, it lends itself more quickly to the kind of music which needs little thought or practice. But these factors, let me repeat, originate in the minds of the players, and not in the nature of the xylophone iself.

In my experience of ten years of concentrated study on the problems and possibilities of the xylophone, I have found that there is no type of classical music which cannot be artistically and effectively performed on my instrument. There are, however many individual works which do not lend themselves to it—just as there are works which cannot be sung, or played on a violin, or on a piano. As a general rule, polyphonic music of more than two voices should not be attempted on the xylophone, because the construction of the instrument makes sustained tone difficult to maintain. But neither can one play three or four voices on the flute. The xylophone is constructed somewhat like a piano; that is to say there is percussion upon keys. The xylophone keys, however, create the tones themselves, as opposed to the strings and hammers of the piano; and there are no pedals to sustain tone. Thus, xylophone tone is at its best at the moment when the keys are struck. That is why long sustained tone is difficult.

On the other hand, any work that is suitable for a single voice, such as a song, a violin, violoncello, or a flute selection, and piano pieces of one or two voices, are excellent for xylophone use. Especially fine are the early classics, written for harpsichord or clavier. The "Two-Part Inventions" of Bach, the gigues, gavottes, and sarabandes of the Bach suites, the minuets of Mozart, the melodies of Gluck, Couperin, and Purcell, the sonatas of Haydn; all of these lend themselves wonderfully well to xylophone use. Indeed, the less sustained quality of the xylophone's tone gives back the real feeling of the earlier instruments of the clavier type a great deal more faithfully than does the piano. Fast moving pieces are also good, because there is less need for sustained tone in them; and coloratura songs and arias are particularly lovely.



YOICHI HIRAOKA AT HIS INSTRUMENT

The instrument which Hiraoka plays is really a combination of the xylophone with the marimba principle, the tones each having an individual resonating chamber. The old xylophone had none. The modern marimba has superseded the early type for home, concert and symphony use. When Mr. Hiraoka speaks of the technic of the xylophone, the term may be applied to the marimba, which is as much an improvement upon the old xylophone as the modern grand piano is upon the old-fashioned square. See editorial in this issue.—Editor's Note.

My own introduction to xylophone playing was rather accidental. The first piece of music I ever heard was Gounod's lullaby serenade, *Chantez, riez, dormez.* I was a child of three, the song came out of a phonograph, and I became a complete slave to music, from that moment on. My sister was already able to play the piano, and I longed for lessons, too. But I was too small, my hands were too small, and I had to wait.

At the age of eight, I began to study the piano; but in time it developed that my hands would always be too small to stretch the intervals necessary for complete piano technic; and so I had to give up my beloved piano. I was determined, however, not to give up music! Somewhere in the wide world, I felt sure, there must be an instrument upon which an ardent student could play, regardless of the size of his hands. Then the xylophone came to my attention. By the use of the hammers, I could "stretch" four octaves, if I liked. The tone of the instrument was musical and pure, and its scope could be whatever I was able to make it. I bought a xylophone. Along with the instrument there came a printed book of directions and practice exercises. I studied them carefully. They were my only teacher. I have never studied other than alone. After a few months, then, I realized something of what could be done with the xylophone, and determined to develop its possibilities myself. Also, I determined to develop myself as a xylophonist.

For three and a half years I worked, developing touches and technics, experimenting with different kinds of hammers, trying to make a xylophone sound as beautiful as any other instrument, and searching for truly worthy music that should be well adapted to its use. After that length of time I felt surer of myself. Next, I began to take over sonatas and great music of all kinds on the xylophone, and to adapt music that needed it. Each year, now, in addition to my daily radio programs, I give full public concerts of classical works on the xylophone.

I can heartily recommend the xylophone to music students, either as an instrument for their entire concentration, or as an added instrument, with which to complement their studies in other fields. The xylophone is interesting; it is not too familiar; it presents no unusual physical difficulties; and it offers a wide scope for individual study and development. Furthermore, the instrument is of fixed pitch; and, except for a sudden change from one climate to another, it needs tuning no more than once a year. A xylophone is tuned by filing its wooden keys. Filing either end of a key raises its pitch, and filing it underneath lowers the pitch.

The xylophone will prove especially encouraging to youngsters who are impatient of "results," and who grow restless when their progress on the violin or the piano does not "sound" as fine as they might like. At the very beginning, the xylophone is extremely easy to learn. The keys are there, and one has only to strike them. As one advances, of course, problems of touch, tone, and virtuoso technic arise, which make the instrument as difficult as any other. But the start is surprisingly simple, and a few weeks of study can bring forth the much desired result of "pretty tunes to play."

To a child who approaches the xylophone as a complete stranger, it is suggested that he be given an instrument of two or three octaves, in order to obtain satisfying results of both tone and variety. My own instrument is four and a half octaves in range; but there is always time for a big one, later on. Also, I recommend a xylophone, that is, with wooden keys. As a matter of fact, the term *xylophone* means wood-sound. It is a Greek compound word of which *xylo* means wood and *phone* means *sound.* The instruments with metal keys are vibraharps or orchestral bells, excellent in ensemble work (where a definite bell tone is wanted), but less satisfying as solo instruments.

The keys are there, as I have said, and one needs only to strike them. What, then, are the problems and difficulties of xylophone playing? The chief problem is tone. Since the natural tone of the instrument is unsustained, the player must bring resonance, warmth, and round mellowness into it. He does this entirely by touch. The grasp on the striking hammers must be firm yet relaxed. Quite as in piano work, the arm must be without tension of any kind; and pressure must come, as it is needed, from the wrist, the forearm, the upper arm and shoulder, according to the demands of the movement. Arm pressure is exerted only for *forte* passages, and for *crescendi.* Mellowness of tone results from the proper relaxation of the wrist, like a violinist's *vibrato.*

There are no pedals and no foot work. There is, however, the question of body balance. I have found it advisable always to poise the center of balance directly over the keys on which I am playing, and to move my whole body as I change from higher to lower registers. This produces a better tone than to stand in one spot and move the arms only.

The technic of the hammers is, of course, the most important. Each hand manipulates a hammer of its own, and the beginner should learn to use both hands with equal fluency, from the very start. Scales should be studied by using alternate hands for each half-tone; do not play a passage with one hand and then a following one with the other.

The Prospect Expands

TONE IS REGULATED by the kind of hammers used. The larger ones, with the soft rubber (or felt) heads, produce a more mellow tone than the brilliant sound of the small hammers with hard rubber heads. Since these smaller, harder hammers make for greater brilliancy of tone, they are especially useful in the upper registers. Sometimes, depending on the needs of the piece, the player must change his hammers while playing. In time the player develops the technic of working with two hammers in each hand, thus producing polyphonic harmonies. It is because no more than two hammers can be conveniently held with each hand that many voiced fugues are inadvisable. *Staccato* tones, and even "ordinary" tones, are produced by a single blow of the

key. Sustained tone requires [illegible] quick strokes (always on the same key, of course): and these we call rolls. The greater the frequency of the strokes, and the less breaking of tonal continuity between them, the more sustained and mellow the quality.

The xylophone requires accompaniment, chiefly of the piano, but often by a trio or quartette of strings. Even a full orchestra may be used. Working with double hammers, the player can sometimes provide his own *obbligato;* but that is not always possible, and depends to a large degree on the nature of the music.

As more advanced technic develops, it will be found that the distribution of the two hands is even more equal than on the piano. On a piano there is usually a melody in the right hand and a simple accompaniment in the left. On the xylophone, alternate notes are struck with alternate hands (as a rule), and thus each hand comes in for a share of the actual work.

At the present time the greatest difficulty facing the xylophone player is the lack of a complete library for his instrument. The music that seems to be written exclusively for the xylophone is the kind which, very frankly, does not appeal to me. In my own work, I have found it necessary to depend almost entirely upon adaptations of really fine music. It is great fun to search through piano, violin, violoncello, flute, and vocal music, and select what will lend itself best to xylophone use. But it sometimes happens that music which *looks* suitable, on the printed page, turns out to be quite unusable: and then the search begins all over again.

I have a constant repertoire of about four hundred pieces. I need them. I play over the radio six mornings a week, using three numbers each day, and I try not to repeat anything inside of fifteen weeks. Since it is difficult to play from music at a xylophone, because one moves about before the keyboard, it is an excellent training in memory to keep one's entire repertoire in mind, for immediate use. In practicing, of course, one places the music stand over the middle of the instrument, and then tries to memorize as he goes along. There is no set rule about practicing. I find that I now require perhaps three hours of practice each day. In the beginning, of course, less time is needed. As one advances, interesting problems and tonal technic keep arising, which demand diligent and thoughtful working out.

On the whole, there are limitless opportunities in xylophone playing, for serious students who are eager to break their way into a comparatively new field. And, whether you decide to play the xylophone or not, cast aside the idea that it is not a wholly dignified and worthy instrument. Like any other, a xylophone is what you make of it.

Do Not Cast the Old Aside

By **Patricia Rayburn Olson**

Did you ever go through the miseries of sitting through a recital given by your promising pupils, and listen to ninety per cent of them play with mechanical correctness, but with about as much spontaneity of expression as an ancient grind organ? The writer struggled with this problem, until she stumbled upon a clue.

Passing the home of a pupil, there was heard the strains of a number she had first studied nearly two years before. That in itself was amazing enough—but what was still more amazing was the fact that the young lady was playing it as it should be played. The selection in question was MacDowell's *To a Wild Rose*, which, while simple in form, requires a depth of understanding to play it properly. She was putting everything into it, and I listened.

Investigating later, her mother informed me that she often took pleasure in playing over her old numbers, long after they had been officially laid aside.

And there was my cue! It led to a sweeping revision in the planning of recital programs. Instead of using only recently studied material, as heretofore, I had each pupil play at least two numbers, the first of which was an old one, one that he had "grown around," as it were. Or, to use a more homely simile, one that was like an old shoe: so blessedly comfortable that he could not possibly feel ill at ease in it. We spent a lesson or two brushing it up; that was all.

It worked wonders with the youngsters. Without exception, they were able to put more into these old pieces, with which they were technically so familiar that they could forget all the details and cautions; and I found the audience more appreciative of a number easier technically, but performed with a higher degree of imagination and artistry. Furthermore, and this *is* important: the second and newer number invariably gained in ease of performance as well. It had, in a way, become artistically, mentally, and spiritually digested. The pupil felt much more at ease after having played one selection creditably, and this confidence was reflected in his second piece.

Great musicians include certain selections in their repertoires year after year. Why should not we, who are students and teachers?

Fifty Years Ago This Month

An Unsigned Editorial on the theme, "How to Acquire a 'Sympathetic Touch'" bears so many impresses of our revered Mr. Theodore Presser that we want our readers to come again under the influence of his noble outlook upon life in the profession that he so fervently loved:

"If it be granted that the development of the expressive touch depends upon the cultivation of the heart, let us inquire into the best method of accomplishing this task. Too many students imagine that the study of music alone will afford all the training that the musician needs. They think that expression may be wrought out of the piano, or, perhaps, they think that the enthusiasm and feeling are to come from the compositions they play. Some time ago we urged the importance of certain 'outside' studies for the sake of the intellectual advantages they afford. Let us now urge some of these again for the direct bearing they have upon musical education.

"Modern thinkers have demonstrated the fact that the sensibilities may receive a distinct and special training. Educators must make practical use of this theory. The emotions may be pure, refined and exalted, or they may be vicious, coarse and low. Whether they are noble or evil depends, in a large measure, upon the character of the training they receive.

"The artist cannot afford to taint his soul. Corrupt influences he must shut out, coarse language he must not hear, and undignified behavior he must not see. His spirit must be kept pure, or his art is sure to suffer.

"But this is only the negative phase of the matter. The spirit must not only be kept pure, but it must grow into power and its capacities must be enlarged. It must be delicate and susceptible to the slightest touch; it must be strong and capable of soaring aloft; it must be swift to discern the subtlest beauty, and magnificent in its grapple with the glorious and the grand. How may such a soul be produced?

"The talent must be inborn, it is true. If there is no soul to begin with, no cultivation can produce it. But souls are not born full-grown. Indeed, infant souls (less the purity) are sometimes found in full grown bodies. Soul nourishment is necessary to spiritual growth, and the musician especially needs just such development.

"The following studies are recommended:

"1. The study of nature. Every year some 'familiar science' should be carefully reviewed, and observations should be made constantly. The student should endeavor to classify the results of his observations. The study of botany, geology and astronomy will greatly enlarge the sensibilities.

"2. The study of poetry and the other arts. Every week should witness some advance in the thorough knowledge of literature. Shakespeare and Milton alone will suffice for years of close study.

"3. The humanities. Generosity goes hand in hand with keen sensibility. With what unselfish profusion did Mozart, Beethoven and Liszt bestow their hard-earned money wherever they thought it was needed. The artist must cultivate love for his fellowman. Nothing so surely blunts the sensibilities as the practice of selfishness and thoughtless disregard of others. It makes the soul dark and obtuse and arrests the growth of all delicate feeling.

"These are some of the helpful studies which the artist cannot afford to neglect."



A MUSIC TEACHER-SEER AT EIGHTY-TWO

Here he is, Irish born George Bernard Shaw, now eighty-two years young and still "going strong." At the age of fifteen he had a fine keyboard acquaintance with all of the great masters of music; and during his entire illustrious literary career he has never lost his intimate contact with the musical art. For many years he was a music teacher in London. In his struggles to establish himself as a writer in the English metropolis, he lived for years in great poverty. For nine years he was an assistant to a music critic, now long forgotten, while Shaw's criticisms are treasured as classics. He has become one of the richest literary men of the day, but still lives in great simplicity. His religious philosophy is best expressed by his epigram, "You should live so that when you die God is in your debt."

The Chord "Twins"

By **George B. Thornton**

Although some readers of music magazines may not be interested in harmony and composition, a knowledge of these subjects, nevertheless, makes them better players, forearms them, as it were, and enables them to "expect" what is to follow. Because of the almost constant association of two of the minor chords, irrespective of the key, they might be called "twins."

The following example will illustrate them in the key of C.



These chords have technical names, but why mention them? They are sure to be recognized when they are played. They are given in the example as they usually occur in music. When you hear the first one, be on the lookout for the second; they are "twins"—brothers. This is a good illustration of how the study of harmony may arouse a keener interest in music.



THE SMETANA MUSEUM AT PRAGUE



THE NATIONAL THEATER AT PRAGUE

Picturesque Prague—Home of Dvořák and Smetana

By NORMA RYLAND GRAVES

PRAGUE, picturesque capital of Czechoslovakia, has long been a center of Bohemian Music. Although the nation lost its independence as far back as 1620, when it was annexed to Austria, still it did not lose its culture, its language or its music. Now that it is an independent country again, it takes renewed pride in the achievements of its native sons.

The city is full of distinctive interest to the tourist, for here is a community old in civilization, culture, and ideals, but new in outlook and spirit. A city of broad avenues and spacious buildings, it nevertheless snuggles into its older part a row of tiny houses, reputedly the smallest in the world, and numberless equally tiny cafes where peasants in colorful embroideries dance the lively polka or sit at small tables overlooking the placid Moldau, eating and drinking in contented fashion.

From the modern "Woodrow Wilson Station," down Prague's main avenue, which is one of the broadest in any of the world's capitals, are buildings ultra-modern in design. Overshadowing all is the magnificent National Theater on the bank of the Moldau—not that old theater where some of Mozart's early operas were given, but a building resplendent of the new nation.

Again in vivid contrast is the market place where congregate peasants as varied in racial characteristics as the costumes they wear. Here are Poles, Lithuanians, Magyars, Germans, Czechs, and Slovaks; for Czechoslovakia has long been known as the "crossroads of Europe." A peasantry paradoxically placid and savage, they add color to that nation which, as early as the fourteenth century, had already established the university now ranked as the oldest in Central Europe.

Ever flowing in its even tenor is the Moldau, carrying rafts of timber destined for manufacturing purposes, transporting tourists down to the romantic castle dating back to the eighth century, or to the royal palace with its more than seven hundred rooms.

Fascinating though Prague is to the tourist, it is even more intriguing to the musician; for it has long been a center of Bohemian music. In that early period, when both Austria and Germany were endeavoring to establish themselves musically, scant attention was accorded Bohemia. In spite of innumerable obstacles, that would have deterred a people less determined than the Czechs, the next three hundred years witnessed their constant struggle to achieve musical recognition.

With the beginning of the twentieth century, however, the old order changed. Even before the momentous year 1918—when as a result of the World War Bohemia emerged a victorious republic, as Czechoslovakia—the world had acknowledged as Bohemian the distinctive polka rhythms and dances, and the appealing folk songs.

Two Immortal Sons

UNDOUBTEDLY THE BEST KNOWN of the Bohemian composers are Dvořák and Smetana. Dvořák has become almost a household word by reason of his "Humoresque"; while Smetana's colorful opera, "The Bartered Bride," has, within recent years, become increasingly popular.

These two musicians, whose rise to fame was largely the result of their own efforts, are typically Bohemian; for they received most of their musical training in Prague. It is a city rich in musical background, and one whose citizens are noted for their love of music.

"Where there is a Czech—there is music," is an old saying which rapidly assumes significance to the newcomer; for, whether he dines sumptuously in the boulevard restaurants, or frequents the more humble cafes—and there seem to be hundreds of the latter scattered throughout this city of close to a million—always he finds music.

As the tourist is further guided around the city, great is his surprise—especially if he is an American—to discover that scant attention is paid Dvořák in comparison to Smetana. All Czechoslovakia reveres Smetana as the founder of Bohemian music; Dvořák is regarded in lighter, more popular vein.

In view of this latter fact, it is not surprising, then, to discover that one of Prague's most distinctive landmarks is the Smetana Museum. Commanding a magnificent view both up and down the river Vltva (Moldau)—the river which Smetana pictures so vividly in his "By the Moldau Suite"—this four-roomed shrine to-day contains priceless mementoes of Bohemia's greatest composer.

As the visitor enters the Museum and observes its walls covered with laurel wreaths, "Orders of Merit," and other tokens of high esteem, his first impression is that Smetana's life was filled with triumphs. A closer inspection of letters and pictures reveals far more significant details, for they tell of a struggle against terrific odds.

Youthful Vicissitudes

ALTHOUGH THE COMPOSER was born of a wealthy father who loved good music, yet the latter objected so violently to his son's becoming a musician that he disinherited him. Thus, thrown early on his own resources, young Smetana earned but a scanty living by giving music lessons; and he received still less encouragement as a composer. Finally, in desperation, he wrote Liszt, enclosing a manuscript dedicated to the great master.

The kind-hearted Liszt not only had this, as well as others, published; but he also invited the young composer to Weimar. Here, at his benefactor's home, Smetana decided upon his life work. On overhearing a chance remark to the effect that "Czechs were merely reproductive, but never creative," Smetana resolved to devote his life to building up a Bohemian national school. This decision seems to have been a turning point; for later, through Liszt's help, he was able to open an institute of music in Prague.

Even with his earliest attempts to create a national music, Smetana received little encouragement. Denied the backing of such an established institution as the Conservatory of Prague (founded in 1811), he became the target of ceaseless criticism. In Prague he was condemned for being unduly influenced by German standards; in Germany he was accused of too strong adherence to Czech traditions.

In 1866, at the age of forty-two his "The Bartered Bride" was first produced. At that time he held the important post of Conductor of Opera at the Provisional Opera House, a position he filled for eight years, until deafness forced him to resign.

Like Beethoven, he became deaf at the height of his creative work. Even more tragic, however, was the insanity that was brought upon him by the heartless persecution of his enemies, after he lost his hearing. Committed to an asylum near the city that he had loved so well, Smetana died there on May 12, 1884.

Cherished Treasures

AS ONE INSPECTS THE MUSEUM to-day, he cannot fail to observe the care with which all personal belongings of the composer have been arranged: his cup and saucer, his glasses, and even the deck of cards he used. But, as is so often the case of many a famous personage, it required death and the passing years to give a proper perspective. What a difference it would have made in the composer's life if, when living, he could have received but a modicum of the praise his memory now evokes!

Yearly, hundreds of visitors file through the Museum. Some perhaps step out on the tiny, flower-topped balconies, there to pause reflectively. Below them flows the Moldau, with its never ending procession of boats—all of which symbolize the spirit of the new Czechoslovakia. Nevertheless, at heart, this same little nation remains intensely loyal to the memory of the man who helped build it through creation of a national music.

With Antonin Dvořák some believe that



A MORAVIAN PEASANT BAND PARADING THE STREETS OF PRAGUE

patriotic ideals were not uppermost. Though he was often referred to as the "best known Czech composer of to-day," he still is to many simply "the man who wrote the *Humoresque*." If he had written this and nothing more, his fame would have been assured; but add to this the "Symphony, 'From the New World,'" with its wealth of melodies based on American negro spirituals, and the reason for his continued popularity—at least with American audiences—is readily understood. As a matter of fact, Dvořák was a voluminous composer, with the highest ideals—a real genius.

Although both Smetana and Dvořák wrote of their native land, there was as great a divergence in theme treatment as in their social position. Smetana imparted to his music an intellectual depth, an understanding of the soul of the people; Dvořák seldom interpreted sorrow or tragedy.

One of eight children born to a poor family, Dvořák throughout his life experienced little of the so-called luxuries of life. His father was a butcher, who wanted his son to be a lawyer. That failing, he desired Antonin to follow in his steps.

Family finances did not warrant much schooling; so, as a fourteen-year-old lad, Antonin was forced to become a butcher's assistant; on Sundays, however, he played the organ and sang. Later, through the generosity of his uncle, he was sent to the school for organists at Prague. But soon the small sum of money was exhausted, and Dvořák was dependent upon his own efforts. By playing his viola in the streets during the day, and in cafes in the evenings, he made barely enough to pay for his room and an "occasional loaf of bread."

At nineteen he was graduated from the organ school, thereby attracting the attention of Smetana, who secured a position for him at the National Theater. Although Smetana was interested in young Dvořák, still they never became personal friends as Dvořák was wholly lacking in the cultural standards that would have made him acceptable to Smetana and his circle of friends.

After Dvořák's marriage to one of his favorite pupils—Anna Cermakova—finances became even more acute; and he soon discovered that two could not live cheaper than one! Of this period the composer later remarked: "Now I ate even less and gave more lessons; I did much thinking—little eating."

When he was thirty-four, however, he won a state prize which enabled him to devote all of his time to composition. Three years later his "Slavic Dances" had made him famous enough to number among his friends many well known musicians, among them Brahms, friend of the young musician.

The composer was about forty years old when he was invited to become Director of the National Conservatory of Music, in New York, for a period of two years. Upon his arrival in this country he admitted that one of his greatest ambitions was to become founder of an American music based on Negro melodies. As a first step toward this realization, he succeeded in having Negroes admitted to the Conservatory and allowed to participate in concerts.

Although his visit to America resulted in the "Symphony, 'From the New World'," and other music, he returned to his native home without having accomplished many of his aims. In 1895 he again located in Prague, and six years later became director of the Conservatory, a position which he held until his death on May 1, 1904.

Two Varied Individualities

Unlike Smetana, Dvořák had few friends. Although he was well known in Prague, he preferred the simple pleasures of his modest country home, where he devoted a part of his time to raising pigeons. Typical of his modest way of living is the fact that he did most of his composing on a small table in the kitchen rather than in his larger, well equipped study.

That Prague greatly influenced the lives of both Smetana and Dvořák no one will deny; but other musicians, too, have been associated with this old Bohemian capital. Mozart, it is recalled, spent some of the happiest days of his all too short life here. After he had left Salzburg, vowing never to return to the town that had treated him so shabbily, he was warmly received by the Bohemians. Later his "Don Giovanni" was written as a means of "expressing thanks to his dearest citizens of Prague for their warm reception." The première of "The Marriage of Figaro" likewise aroused great acclaim in the capital.

Another famous musician, Gluck, lived there and, as a youth, studied under the great organist, Bohusla Cernohorsky. Also it must not be forgotten that the immortal Franz Schubert was part Bohemian, for in his veins flowed the Czech blood of his mother.

Whether the musician plans to spend a little or a great deal of time in Prague, whether he is an amateur or a professional, he will find in this old world capital a culture and musical appreciation often lacking in many a city far better known. Here in this "land of Smetana and Dvořák" dwell the kindly, hospitable people whose lives have been so vividly pictured by these famous Bohemian composers that one meets them as friends of long standing.

Transposing by Numbers

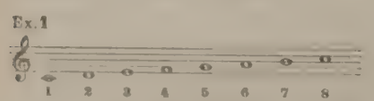
By GLADYS M. STEIN

Teaching simple transposition to children generally calls for work in whole steps and half steps. This often puzzles the youngsters and while many of them can easily work out the transposition at the piano keyboard with the help of their ears, they cannot do the work on paper away from the instrument.

For such cases the writer has developed this method:

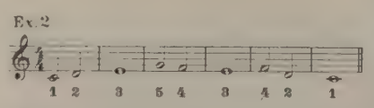
First: We write out the scale in which the given melody is written. Under each scale degree we place its number.

Ex.1



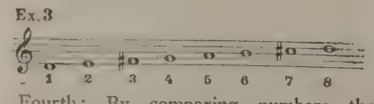
Second: Then the given melody is written out and the number for each note in its scale is added.

Ex.2



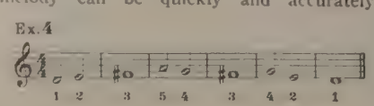
Third: We then write out the scale into which this melody is to be transposed, and number its degrees, too.

Ex.3



Fourth: By comparing numbers the melody can be quickly and accurately

Ex.4



transposed into the new key, without the aid of the piano keyboard or the ears.

Radio Flashes

By PAUL GIRARD

Television exhibits have been added to the guided tours for visitors at the National Broadcasting Studios in Radio City, New York. The exhibit covers all phases of the art. Three studios have been set aside for the benefit of the public. The first houses the Iconoscope camera and a special microphone, among other equipment, for broadcasting sight as well as sound. There are to be no "Hands Off" signs about the exhibit, according to the broadcast officials: instead people will be permitted to focus the camera, peer through the sights, and provide their own performance. Once the inspection of the equipment has taken place, visitors will adjourn to a neighboring studio, where the action taking place in the other room will be seen on the television screens.

Chamber music enthusiasts have had much to be gratified with in Columbia's Concert Hall series on Saturdays at noon (EDST). Opening these broadcasts the latter part of June with a program by the Kreiner String Quartet (known to record fans through both Victor and The Friends of Recorded Music), this series has sponsored some of the foremost American chamber music groups, in programs varying from music of the XVIII Century to music of contemporary times.

Speaking of chamber music, that Monday series, in which the talented young American conductor Bernard Herrmann presents rarely heard music of early classic origin is particularly worth hearing. This program has been heard from 5 to 5:30 P. M., EDST.

Bernard Herrmann is one of the most unique musical personalities in radio. Although he recognizes that there is good music and bad music, he contends that a lot of music has been neglected not because it is bad, but because people are too indifferent to look it up and to decide upon its worth. If a man took the trouble to compose a piece, he says, he was unquestionably sincere in his effort, and its worth cannot be adjudged except in performance. Recently, Herrmann was responsible for the first United States broadcast of England's first opera, "Dido and Aeneas," by Henry Purcell; and also for the first American program of the music of Bernard van Dieren, the Dutch composer, who died two years ago. Van Dieren has been hailed by some as a great genius, and condemned by others as an experimenter.

A worthy innovation was recently inaugurated in his program series of "Everybody's Music" by Howard Barlow (heard Sundays from 3 to 4 P. M., EDST). This was the inclusion of a new American work each week in the program. Some of these works are already known, but others are by the nation's unknown composers, who have written, in Mr. Barlow's estimation, something good enough to be heard. In presenting works like this, Mr. Barlow aims to help "the struggling talents in the hinterlands." Interested composers are asked to send their manuscripts by registered mail to the conductor (care of the Columbia Broadcasting System, New York, N. Y.), including a brief biography and personal description of themselves. Two points, adaptability to broadcast and worthiness, will govern the conductor's decision in regard to the use of a work.

"As there is no yardstick to measure the potentialities of a composer of to-day," says Mr. Barlow about his new plan, "and no way to calculate his success in the days to come, we are playing these compositions to let the public beyond the borders of New York, which is not America, hear the music written to-day, without any attempt to prophesy its future."

The summer symphony concerts have come and gone. This year their broadcasts are said to have established more listener interest than ever before. The established classics seem to have been as favored in the open air as in the concert hall. Music under the stars has a magic all its own, whether it is heard from a seat in the Lewisohn Stadium in New York, or in the famous Hollywood Bowl, or through a portable radio in a summer camp. There is no end of interest in music at present in America. It has been said that we are arriving at musical maturity while other countries are languishing in the material of a limited few periods of the past. Outside of England, America would seem to be the most active country in music at the present time. In line with this, one interesting feature of the Stadium broadcasts this past summer was that all were sent by short-wave to Central and South America with special announcements in Spanish.

Walter Koons, who has handled the publicity of the orchestra, points out that time and space are as relative to Toscanini as they are to Dr. Einstein. Although separated from the NBC Symphony Orchestra after his last broadcast in March by the Atlantic Ocean, he never lost contact with it. Despite the fact that the broadcasts reached Europe by way of short wave in the very early hours of Sunday morning, Toscanini sat up religiously to listen to those Saturday night programs under the direction of the guest conductors who came after him.

"Music Is My Hobby" is a program that is heard but once a week, and then only for fifteen minutes (Fridays 7:15 to 7:30 P. M., EDST, NBC Blue network), but it is one of the most important of its kind ever devised. It presents persons distinguished in various walks of life who make music solely as an avocation. Originating in February, 1933, it was the first series of programs by non-professional musicians to be presented over a national network. People from many walks of life are presented in these broadcasts. Recently, a Federal Internal Revenue agent, a retired international banker, an inventor, a prominent attorney, a dentist and a doctor were heard in programs of varied calibre. The quality of music in these broadcasts, which is consistently good, proves that there are a great many people in ordinary walks of life who know and respect the best in music. Many of the broadcasters have written music of their own, which listeners have praised on more than one occasion

Andre Kostelanetz, who conducts the orchestra on the Chesterfield hour (Columbia Broadcasting System), this past summer has been sojourning with his wife, Lily Pons, in South America, where he has been heard in a number of broadcasts especially arranged for him. The personnel of the Chesterfield Orchestra contains many well known figures in the symphonic world. Among the forty-five men are veterans of Carnegie Hall sitting side by side with men who have played for Broadway's best dance bands. The musicians include Lucien Henry Kirsch, for years first violoncellist of the New York Symphony Orchestra; Gregory Besrodry, former concertmaster of the Petrograd Grand Opera; Samuel Spielman, former first violoncellist of the Moscow State Opera; Martin Ormandy, violoncellist, brother of the conductor Eugene Ormandy; former first clarinetist of the San Francisco Orchestra, Chester Hazlett; harpist Francis Lapitino; and Jacob Altschuler, violinist, a veteran of many fine orchestras, and brother of the conductor and founder of the famous Russian Symphony Orchestra.

What Did Bach Mean?

How Each of His Motives Construes a Thought

By FLORENCE LEONARD

TO MANY MUSIC LOVERS, and to many students, the music of Bach is a sealed book, so far as expression of feeling is concerned. These listeners think of him as marvelously ingenious, but dry and dull, intellectual only. Other, and perhaps more musical people, divide his works into two styles, the ponderous and the "jigging." They can hardly fail to be moved by the richness of the heavier effects; but, if they are honest, they must admit that their interest in the lively style is chiefly because it *is* lively and is an energetic exercise for their fingers.

But Bach's writings are a store house of deeply expressive melodies, and they richly reward those who have learned to fix their minds on them. For they do require concentration of attention, if one is to derive the greatest pleasure from them.

There could hardly be a greater help to the listening powers than the fact which has been proved and pointed out by that great soul and master of music, Albert Schweitzer. Only a hint of this important truth had occurred to the musical world before he rendered it this remarkable service. In Schweitzer's opinion there is a distinct difference among the great tone-painters. Beethoven and Wagner belong in the group which deals with ideas, poetic music, and which appeals to feeling. Wagner's appeal is purely to the feelings. His themes are harmonic in quality, founded on a basic chord, which modulates to correspond to changes in emotion.

Bach, on the other hand, along with Schubert and Berlioz, deals with pictures, pictorial music, which appeals to our faculty of representing a feeling or an event in one characteristic moment. It is not a sequence of ideas or feelings or events that Bach wishes to present to us. He is setting before us " spiritualized tone painting."

"The key to the performance of many of his works is to be found in the signification that he attaches to certain definite motives." "Bach's musical language is based on the simple fact that for the representation of certain feelings he prefers certain definite rhythms, and that the association is so natural that it at once tells its own story to anyone with a musical mind. This does not at all exclude the employment of these rhythms in other ways, especially when the object is the representation of motion of some kind."

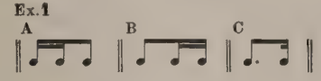
Furthermore, it must be observed that this scheme of writing does not bring about monotony; but that the very wealth of expression which distinguishes Bach's works lies in the manifold shadings of these characteristic themes. "The establishment of a musical language in Bach is not a mere pastime for the aesthetician, but a necessity for the practical musician. It is often impossible to play a work of his in the right tempo, and with the right accent and the right phrasing, unless we know the meaning of the motive."

A painstaking study of the compositions which were written for words has revealed the meaning of the motives. They are, as Schweitzer has pointed out, comprised in a few types. These are themes of joy (three types), grief (two types), faith, weakness or lassitude, tumult, peaceful rest, terror, angels, and Satan (the serpent), besides themes which clearly represent movement, as of waves or winds.

The motives are, as has been said, distinguished by rhythms. The function of the interval in the motive appears to be to give the quality of the emotion. The intervals do have a special significance, but this is much more difficult to trace than in the rhythms. "Sixths are plentiful, for the expression of joy; diminished thirds are used to express uneasiness and even loathing; strange and widely separated dissonances accompany the idea of pain or horror."

Since the rhythms are the chief determining factor in the fitting of music to words, by Bach, it will be well to look first at two of the most characteristic rhythms. These, as used by Bach, are not merely characteristic of certain emotions, but also they are used insistently in his compositions, and are therefore typical of the man himself. The first is a combination of two sixteenths and an eighth note, as in Example 1 A,

Ex.1



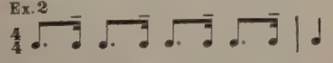
with the accent falling on either the first or last note of the group. Then there is the grouping as at Example 1 B. Nearly two hundred examples of this rhythm may be found in Bach's compositions, whereas it occurs but rarely in Handel or in Beethoven. This rhythm is used with words which express joyous agitation; "lively and radiant joy," says Schweitzer. But simple, direct feeling is depicted by groups of rapid notes, such as sixteenths, which flow along with little or no interruption by notes of other values. It is modified into "dreamy arabesques" to express rapturous or ecstatic joy. But the rhythm of the short and long notes is the most striking and characteristic of the "joy" rhythms.

The other rhythm which is so important to consider is the rhythm of the dotted eighth note followed by a sixteenth note, as in Example 1 C.

This rhythm is found in the early French overture form, where it gives the impression of dignity and solemnity. And so Bach uses it in many cases. But to understand the effect of it, one must study the many instances where it appears and discover its relation to the words. This relation will show how the group should be phrased and emphasized.

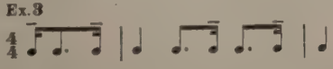
In the three types of this rhythm, two require a certain heaviness or emphasis on the sixteenth note, as well as on the dotted eighth. And furthermore, the sixteenth must be felt as a "fore-accent" to the succeeding note. It must be linked with the note which follows and not with the one which precedes it,

Ex.2



with the *tempo* slow and the tone not interrupted. Then there is this triple rhythm,

Ex.3



which appears mostly in an animated *tempo*, with notes of other values interspersed. These rhythms denote either (a) majesty or (b) grievous passion, terror and despair, according to the meter and the intervals, as will be seen presently. The third type joins the short note to the preceding long note,

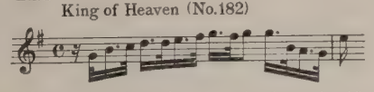
Ex.4



and in this the short note must be light and delicate, and the emotion described is that of peace and happiness, the movement being light and charming.

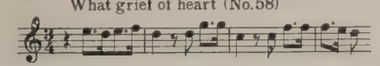
When the dotted eighth and sixteenth note rhythm portrays majesty—and it is frequently used with words which refer to the Godhood of Christ or to the majesty of God—the meter is four-four, with four quarters to a measure, and the theme enters on the first beat. This does not mean that the first note enters on count 1, but that some part of the figure begins before the end of first beat, as in

Ex.5 King of Heaven (No.182)



When the dotted note rhythm signifies passion, and passionate grief or terror and like emotions, the meter is three quarters to the measure, and the theme almost always begins on the second or third beat, as in

Ex.6 What grief of heart (No.58)



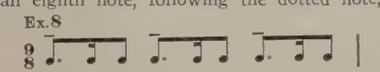
When the dotted note rhythm is of the "peace and happiness" type, with the lightly breathed sixteenth, it always begins on the first beat, and is usually in triple, or three beat, measure.

Ex.7



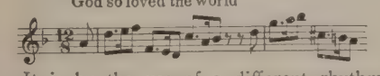
There is a fourth variety of a dotted note rhythm, but in this case it is combined with an eighth note, following the dotted note,

Ex.8



This rhythm is found in twelve-eight and nine-eight measure, and also occasionally in six-eight or three-four measure. Strange to say, this is another rhythm which is not found often in the works of other composers; but it is one of Bach's favorite and most expressive ideas, and is used to suggest the compassionate love of God, or transfigured joy, or some form of felicity of motion that is beyond the earthly.

Ex.9 God so loved the world



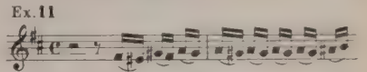
It is by the use of a different rhythm that the broad distinction is made between joy and grief. The rhythms of grief are groups of even eighths, combined with more or less frequent notes of greater length. And here again there are two types of motive-rhythm. In the first type the pattern is made of pairs of notes, pairs of eighths or sixteenths, which make an effect of sighing; for the second note of the pair must be phrased off more or less lightly. Such sequence is found in

Ex.10 No.13



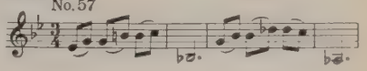
This group or type is subdivided again, but now the difference is made by intervals as well as by the rhythm itself. If the movement is more flowing, and not interrupted by long notes, the emotion is lofty, spiritualized, and noble.

Ex.11



If, on the other hand, the rhythm is interrupted by longer notes, and also if the intervals are wide, or broken by irregularity, then Bach is telling us of grief which is not modified and spiritualized, but prevailing in natural outbursts, often manifested in sobbing accents. Such a type is this,

Ex.12 No.57



These are the two expressions of grief in which the notes are grouped in pairs. But Bach has another form of expression for a grief which is of the deepest, most poignant intensity, "torturing grief," Schweitzer calls it. And this is a group of notes of even rhythm, of eighths or quarters. But here are four or five or six notes in a group, as the foundation of the motive; and they are not in sobbing pairs but creep or march steadily onward, as if embodying a force that cannot be checked or withstood. The intervals in this case are always chromatic, and the idea of the chromatic progression is not to be separated from the idea of overwhelming grief.

There are innumerable instances of this motive, so many that one can almost instantly call one to mind. One of the most famous is found in the *Crucifixus* of the monumental "Mass in B minor,"

Ex.13



Then there is the notable *Lament, Daughter of Zion* from the "St. Matthew Passion,"

Ex.14



and a *Lament* from the *Capriccio in C minor*,

Ex.15



With the even movement, or rhythms of steadily moving notes, we come to another of the most important of Bach's pictorial effects. It has been called the "step motive," because it makes a steady progression. But this rhythm cannot be separated from the idea of the interval. The intervals themselves are not at all always "steps," as we understand the word to mean adjacent degrees of the scale. They are, many times, diatonic progressions (the chromatic progressions, it will be remembered, are assigned to painful grief); but these are often interspersed by skips; sometimes they alternate, regularly, with skips; and the width of the skip has a definite relation to the meaning of the words. Then sometimes the idea is expressed by skips alone, even the regular skips of a broken chord.

The "step motive" covers an extremely wide range of symbolism, that is, it is varied to express many ideas, from the simplest, tranquil steps which signify reso-

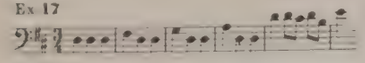
lution and confident faith, or mere "going" or walking, to pride or defiance or power, and, in movement to haste, and hurrying steps. Of these we have examples in the *Credo* of the "Mass in B minor."

Ex. 16



and in *Healing and Power* from "Cantata No. 50."

Ex. 17



Rhythm, again, is what changes the "step" of strength or faith to one of weariness and exhaustion, or of doubt and vacillation. And this is accomplished by syncopation. The intervals may be, as in the first type of "step" motive, either seconds or wider skips of any sort. But the intervals are seldom chromatic. The chromatic effect is reserved for the expression of extreme grief; while syncopation is the mark of uncertainty, as in *Weak Steps Yet Diligent,* from "Cantata No. 78."

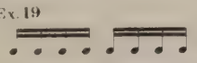
Ex. 18



Closely connected with the step motive is the one which represents tumult. It is a rhythm of even notes, usually sixteenths, in longer or shorter groups, and one note of the group, usually the lower note, is repeated. A sort of "stamping" rhythm often results from this repetition, and this figure is used to suggest combat.

Logically derived from this is the repeated figure of sixteenths or thirty-seconds which, primitive though it may appear to be when it is first suggested, is made by Bach to depict horror, terror, no less an emotion than that caused by the thought of the Judgment Day.

Ex. 19



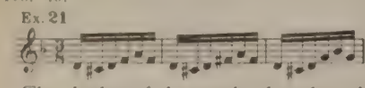
Of the remaining motives, two are particularly pictorial. One of these is the Satan motive. While this is constructed of groups of even notes, as sixteenths or eighths, interspersed with occasional notes of greater length, and in this way is similar to the step motive, yet here the intervals have such a distinctive meaning that there can be no mistake about Bach's intention. The theme is always a contorted, twisted one. Schweitzer writes, "The devil appeals strongly to the musician in Bach. As he is represented in the opening chapters of the Bible as a serpent, so Bach always delineates him by means of a contorted motive. According to his theology, Satan is identical with the devil; therefore, whenever the 'evil one' is spoken of as Satan, Bach introduces the twistings of the serpent. In the verse, 'If the world were full of devils,' Bach launches a whole army of devils against the divine power." These appear graphically in *Fearful and uncertain steps,* from "Cantata, No. 35."

Ex. 20



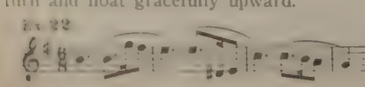
and again in *Hellish Serpent,* from "Cantata No. 40."

Ex. 21



The rhythm of the angels, the other pictorial of these last two themes, is the rhythm which we have learned to recognize as that of supercarthly, transfigured joy—one of the dotted note rhythms. But here again the intervals chosen form a graceful, floating motive, the notes rising to turn about and float downward, or falling gently to turn and float gracefully upward.

Ex. 22



Finally, there is one more strongly characteristic rhythm, which signifies neither simple nor passionate nor superearthly joy, but the feeling of charm and happiness. It has been called the rhythm of felicity, and is found in eighths and quarters, or sixteenths and eighths, and sometimes in notes of even values as well as in long, flowing groups of wavelike sixteenths. It is of very frequent occurrence, and of many variations in both rhythm and interval. But it has always a graceful, flowing effect, as in this phrase from *Come thou gentle breeze,* from "Cantata, No. 172."

Ex. 23



To classify the intervals of the scale, according to Bach's use of them as a means of definite expression, is a much more difficult matter than to discover the groupings of the rhythms. It has been already shown that the chromatic intervals have a restricted use; and it will appear that the skips are often used to show the kind of emotion, to qualify it, as in the case of the "sighing" pairs of notes which lie for the most part near together and show natural grief, and the wide intervals and strange dissonances which interrupt the natural rhythm to depict pain and horror. The motives of joy abound in sixths and thirds, the intervals of the common chords. If Bach writes an interval like

Ex. 24



it needs no commentary of text or explanation to convey to us its intense meaning. Wide intervals also may very often be taken as an intensification of the idea.

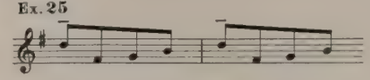
In attempting to discover the characteristic feeling of any work by Bach, which is not a setting for words, it should be remembered that he continually depicted motion (such as the movement of waves or clouds or persons or animals) as well as *emotion,* and that often his themes cannot be said to have any more definite idea than life or gayety of feeling. So one must not force an interpretation where there is really nothing to interpret. But the chief motives must always have necessarily some shade of the same meaning, wherever they occur; and thus it is with reason that Schweitzer wrote, "Many pieces in the 'Well Tempered Clavichord,' in the violin sonatas, or in the Brandenburg Concertos, speak quite definitely to us—when the meaning of their themes is explained by the text that accompanies similar themes in the cantatas."

Two other points should be kept in mind, one, that the whole theme of a composition is very often made up of two, or even three, motives in succession. These are sometimes similar in character, and sometimes not. The other point is that many of the distinctive motives are found in the bass. Sometimes these bass themes are the chief ones; sometimes they serve as a commentary on the chief theme; and sometimes they involve the chief theme in a conflict. This conflict may continue to the end of the composition; or the two themes may be brought into accord; or one of the themes may conquer at the end. Whatever the conclusion may be, to trace the definite feeling of the various themes throughout the piece gives new depth and interest to the interpretation, for any one who has not previously regarded them in this light.

Before taking up the definite application of the motives, the student will do well to try to divest his mind of all the ideas connected with the emotional meaning of chords which have arisen since Bach's day. What were the chief means of expression in the days of polyphony? They were two, pitch, or the shape of the figure; and rhythm, or the note values. The chords which resulted from the combinations of notes in the counterpoint were not the primary consideration. Pitch and rhythm were Bach's tools. Even the emotional quality which to-day is felt so strongly in the change of "modes" major, minor, Dorian and the like—was not so decisively characteristic in Bach's day as it became later. Proof of this fact is found in the major themes which are chosen for mournful, even tragic words, and in the minor themes which accompany some of the most cheerful words.

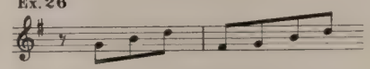
The motives which the student will find most difficult to distinguish, one from another, are those of even groups of sixteenth or eighth notes; for he often will find the similarity more striking than the dissimilarity. So he often must have recourse to the accent of the groups; for

Ex. 25



will be found to have a more cheerful meaning than

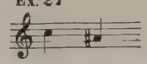
Ex. 26



In studying the syncopated motives, he must decide whether the syncopation is actually a motive, or whether a note is tied into a syncopation merely to prepare for the up-beat of the following real motive. Furthermore, he must observe the chromatic progressions very carefully. These progressions are often used to affect or to make more interesting a simple modulation; and of course in that case they cannot be typical motives.

The diminished third, which is cited as giving extreme melancholy, even loathing, to a motive, is written, for instance,

Ex. 27



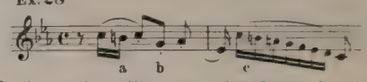
While it includes two half-steps, like a major second, yet its position in the movement of the voice gives it the peculiar quality which Bach desires to express.

The movement of the piece, as indicated by *allegretto, andante,* and so on, is naturally of great importance in determining the type of the motive; just as, conversely, the motive often throws light on the speed which should be adopted.

Bach's pictorial ideas were not the result of a gradual evolution. They are found in his very early works quite as definitely as in the later ones. But the plan was pursued systematically throughout the long range of his compositions, enriching some, but detracting, indeed, from the musical worth of others. However, since it is found in all his works, one may trace it as well in familiar ones as in those less frequently played.

This rhythm is found in the "joy motive" of the *Fugue in C minor* of the "Well Tempered Clavichord, Book I, No. 2" (a); it is accompanied by the "step" of confidence (b); and the long motive of simple joy (c).

Ex. 28

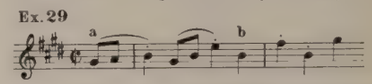


It is made still more significant in the stretto or episode just before the twentieth measure, and is emphasized at the end with its prominent entrance in the bass, *ff*.

Bearing in mind the meaning of this motive, even though the mode is minor, one can determine the tone quality which should be used. Rubinstein said, "a hard, dry, *staccato*. Bach was a serious man." But if the tone has a fuller quality, if the two *staccato* notes are given the true Bach *staccato,* which is emphasis and length, rather than very short crispness, this newer conception fits well with the *ff* ending, which Rubinstein declared to be inconsistent with a "graceful" conception of the original theme. Schweitzer, it should be remembered, holds that the majority of Bach's works should not end *diminuendo, pp,* as they are so often marked, but *f* and *ff*.

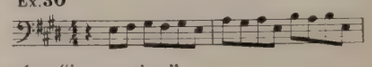
Another typical example of the "joy motive" is found in the *Bourree in E Major* of the Sixth French Suite. It appears in the theme of the right hand (Ex. 29a) and ends with the "step motive" (Ex. 29b).

Ex. 29



The Counterpoint in the left hand has the "tumult motive"

Ex. 30



and a "joy motive."

In the *Two Part Invention, No. 5 (E-flat major),* the "joy motive" appears as the beginning of the subject, which ends with the "step of confidence."

Ex. 31



The counterpoint is, as often happens, a long motive of "simple joy." Here, however, is plainly one of the "conflicts" of direction, which Bach so often created, with the "upward striving" of one theme in combat with the downward strength of another.

(*Continued in* THE ETUDE *for October*)

The Hand and the Memory

By LAURA R. BALGUE

FOR FINGER INDEPENDENCE, muscular development and suppleness, try these exercises fifteen minutes at a time, four times a day.

1. "Tap" the air twenty times with the thumbs, as far up and down as they will go, gently, never strenuously, then twenty times with the second fingers, and so on. Do it about six times.

2. Clasp the fingers of the left hand over back of the right hand, and firmly draw the left hand fingers between the right hand fingers, slowly, three times, to stretch the tendons. Reverse the hands. Repeat this five times.

3. Return to finger tapping.

4. Draw the fingers of the left hand along their palm, open, spread and stretch the fingers. While spread, stretch the fingers twice, relaxing absolutely between stretches. Do the same with the right hand.

Vary the above exercises by sometimes closing the knuckles of all the fingers of one hand together, and opening, rolling thumb joints, always alternating hands, relaxing after every muscular effort, the idle fingers of course being relaxed and resting at all times. There is no muscular strain.

The hands are in this way "conditioned" much more quickly and even better than they could be at the piano; and after an early morning round of it, it is a delight to find the hands quite fit for the very first note at the keyboard.

Such exercises are a wonderful help to all who play the piano, but especially to busy people, people with scant access to a piano, people with cold or with undeveloped hands, or those living in flats; for they are simple, soundless and ever convenient.

And if the higher mental memory falters on an intricate passage not played for a long time, the muscular memory, which speaks only through well-conditioned hands, will come to the rescue. The mind grasps what the muscles automatically do, and intelligent concentrated practice easily brings that passage up to par.

Keep your hands fit at all times. It is so easy to do! Then, too, they will add to both your personality and your success.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI
FAMOUS BAND LEADER AND TEACHER
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

The Marching Band

SOON ANOTHER SUMMER will have passed—carefree days of travel, fishing, tennis, golf, and swimming will be supplanted by days of activity. New organizations are built on the old, and with freshened zest we face the problems of planning and administration of our instrumental music program.

For many band directors in the thousands of high schools and colleges throughout the Nation the cool and delightful fall days inaugurate "The Marching Band Season," with all the glory and excitement of multitudinous football contests, all the flash of colorful uniforms and stirring music. Each director is caught in a whirl of marching engagements, intensive training for groups of enthusiastic young musicians, small and large tasks that increase by the hundredfold.

Each Saturday will find gay throngs crowding the stadia of our schools and colleges, eagerly awaiting the thrill which catches every heart with the initial entrance of the band—the highstepping dignity of the drum major, the royal fanfare of the trumpets, the pulsing beat of the drums, the trim uniforms and brisk steps of the bandsmen. Then the quiet hush which precedes the singing of alma maters, the full throated pride of the song, and the sudden roar greeting the husky contestants.

The spirit and pageantry of such occasions is an inseparable part of the great American game of football. The glamour and spectacle incident with these athletic events has made of the marching band an inviolable tradition, a vital force contributing to the enjoyment of a game dear to the hearts of Americans everywhere.

Like a great stage drama, the football scene unfolds, and not the least of the principals is the band. While a good majority of the fans attending these weekly football classics are not familiar with the finer points of the game, everyone is able to appreciate the maneuvers and evolutions of the bands. Somehow, whether or not the home team has been victor or loser, there has been great satisfaction in witnessing the performance of the bands.

Behind the Scenes

BUT LIKE THE DRAMA, behind the scenes there must be careful planning, effective training, and adequate preparation. We must realize that in this activity the band can profit greatly, and that in it too lies opportunity for calling forth the best in musicianly conduct and performance. Thousands of persons who never hear the band on the concert stage become ardent supporters of high school and college bands simply through their exhibitions on the gridiron. It is no small matter when we consider that our college bands perform during football season before audiences numbering more than fifty thousand people. Too much attention hardly can be given to fundamentals of good performance.

It is the writer's belief that a properly drilled and rehearsed marching band can offer educational advantages to young musicians far beyond many of the benefits found in any other form of musical activity. One of the first fundamentals essential to perfection in the marching band is training in correct posture, carriage and bearing, and such training has incalculable effect on the daily personal appearance and physical condition of band members.

The marching band provides valuable lessons in coöperation, responsibility, and mental discipline. Every movement, in marching, is subject to scrutiny, and the movement is noticed whether it is good or bad. Every individual must be alert, and must coördinate mind and muscle in the execution of each maneuver and in a musical performance fittingly timed and rehearsed to the various formations. The planned mechanics of the marching band activities are only as fine as the least perfect individual will allow.

In any field of endeavor, the greatest stimulus to character comes with service, and probably no other organization is called upon so frequently to serve its community as the marching band. It serves school and city administration, and is called upon for service to civic clubs. It engenders a spirit of coöperation in the community more successfully than any other musical unit, and for itself the band fosters an enviable "esprit de corps"—a spirit that will give warmth to reminiscences of its members when they have left the ranks.

Undoubtedly many high schools and universities maintain a band as a "musical unit" with the primary aim of participating in marching events. Many of such organizations owe their existence, in fact, to the marching program, and where they survive solely for this purpose we cannot help but feel regret. The band is essentially a *musical* unit, and marching is but one phase of its activity which it would be illogical to overstress. The benefits of belonging to a marching band are minimized if it becomes a victim of the marching program.

There are communities which visualize the marching accomplishments of their bands as an end in themselves. They point with pride to proficiency in the maintaining of perfect alignment, to originality of formations and intricacy of maneuvers, and while such accomplishment is worthwhile, we cannot help but feel that an overemphasis on mechanical ability to the detriment of musical ability will bring eventual failure to any marching band.

An equal balance of marching and playing proficiency is greatly to be desired, and we believe there is error in the tendency in certain sections of the country to make



HERE COMES THE DRUM MAJOR
He is Robert Fox, drum major of the University of Michigan Band for 1935-36-37.

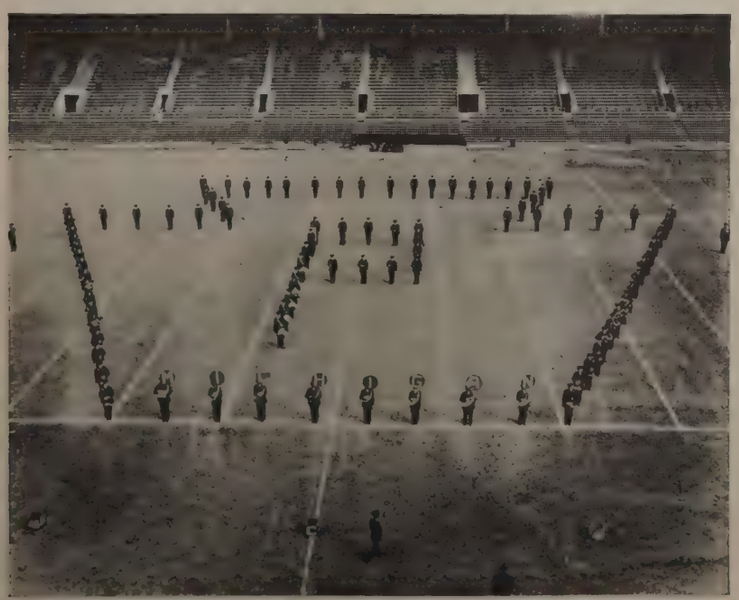
of the band a "drill team" and neglect good playing in overattention to marching. We are prone to require our school bands to perform on the march before they have acquired a capability in the playing of instruments in a standing and moving position, and we sometimes make the mistake of giving so much time to unusual and intricate formations that music rehearsal suffers.

The plaudits of the crowd must not be confined to praise for novel formations; it must be proud also of the musical qualities of the band. When a band is deficient musically, marching ostentation is a poor substitute.

Important Details

ON THE WHOLE, however, a happy combination of playing and marching perfection can be had if certain aspects of outdoor performance are given attention. The tendency of most players on the march

(*Continued on Page* 617)



A TRIBUTE TO THE UNIVERSITY OF PENNSYLVANIA
The Band of the University of Michigan in Keystone Formation



HOW FIELD FORMATIONS ARE BLOCKED OUT AT THE UNIVERSITY OF MICHIGAN

A Monthly Etude Feature of practical value, by an eminent Specialist

Music Extension Study Course

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music appearing in the Music Section of this Issue

MY LADY'S GAVOTTE

By Bertha R. Frick

The first composition under consideration this month recalls knightly days when every gentleman was expected to be expert in the use of the sword or lance, and able as well to step the measures of a minuet or gavotte with courtly grace.

Although it has a long and ancient history, the gavotte retains its charm and is a form much used by our modern composers.

Rhythm and phrasing are naturally of primal importance in playing this music. Simplicity, too, is important in the matter of interpretation. Set a moderate *tempo*, keep it intact, and try to catch the atmosphere of that long ago era when the gavotte enjoyed its heyday.

Release rather crisply the many two note slurs and see that the distinction between *piano* and *forte* is well marked.

It will be observed that the first theme is in D major; the second in B minor and the third in G major.

For best results, pedal only as indicated n the text.

FARMER BOY FROM DUBLIN

By George Johnson

The first theme of this piece is syncopated and suggests that this very urban farmer boy of Mr. Johnson's imagining is under the influence of phonograph or radio recordings of dance tunes from Yankeeland.

Remember that in syncopation the accent falls always on the syncopated beat. The left hand accompanying chords all fall on the weak beats, thus aiding the syncopated effect.

The *tempo* is *allegro* and the tune is to be played quite vigorously—the tone ranging from *forte* to *fortissimo*.

The second theme is in D, relative minor and the bass here is an imitation of Irish bagpipes. The drone effect of the open fifths should be emphasized somewhat against the right hand melody which is slurred throughout.

It will be found effective to play the first section without pedal, thus securing contrast to the sustained effect of the second section.

TWILIGHT IN ARCADY

By Clarence Kohlmann

This composition, obviously lyric in form, calls for one's best possible singing tone, and should be played in the style of a nocturne. The left hand accompaniment is Chopinesque in treatment, and is best performed by using a rolling motion of the hand and arm.

Give due attention to the many notes bearing the *sostenuto* sign. Give these notes a certain importance, but do not allow them to become obtrusive. The right hand song, remember, is to be clearly heard at all times with no effect of forcing.

It is necessary to use the pedal freely—once to each measure as indicated.

Observe the many changes in pace indicated by the words *allargando, poco agitato, molto rit*, and so on.

Loosen the reins of imagination and emotion. A precise or stilted interpretation of this number would be insipid.

MOON SHADOWS

By Frank Grey

Still another lyric piece, this time with the melody lying in the lower or alto voice of the right hand.

In the title is to be found a definite clue to proper interpretation. Let the treatment be fanciful—even a little bit mysterious. *Don't* let the *tempo* drag. Preserve, rather, throughout the feeling of uninterrupted motion.

The second section beginning with measure eleven is in A minor and the mood brightens. The triplet figures in the right hand lend a certain liveliness and activity amounting almost to restlessness.

The first mood of the composition is recaptured, however, as the first theme reënters D.C., and ends sedately at *Fine*.

AUTUMN SUNSET

By Frederick A. Williams

This little composition opens *Andante Cantabile;* that is, slowly and in singing style.

The first section is written in nine-eight metre and the melody lies in the right hand against sweeping *arpeggi* in the left.

The pedal is necessary to achieve proper *sostenuto* and should be used throughout the first section as shown in the first two measures. Tonal coloring in keeping with the title is important.

The metre changes to six-eight in the second section, which is written in the key of E-flat major, subdominant to the B-flat major of the opening theme.

The sustained basses in the left hand must be made to sing against the repeated notes played by the thumb.

Try, by careful handling of tonal coloring, to suggest the ever changing color values to be found in a September sunset.

A WALTZ IN THE MOONLIGHT

By Ralph Federer

The graceful first theme with which this dance opens calls for careful and precise use of the pedal. It should be released sharply as the first beat in the left hand is slurred into the second.

Set a moderate pace and try to play this theme with a certain poetic reflection, later using more animation as the second theme makes its appearance at measure thirty-three.

Give proper value to the sustained basses found in the second section. These make a chromatic descent which is an important factor in establishing the character of the entire second theme.

Play the Coda more slowly, *piu lento*, imagining the dancers reluctant to end their dance in the moonlight.

FAREWELL SUMMER

By Mrs. H. H. A. Beach

A work from the pen of Mrs. Beach always is a matter for serious consideration, and *Farewell Summer* does not depart from the distinguished precedent set by the composer. This composition shows the sure hand of the master craftsman, is rich in musical content, and very pianistic, lying naturally under the hands.

Play the first theme with all the stateliness in keeping with the gavotte form, observing carefully the two note slurs followed by *staccato*.

The second section is in the form of a musette. The musette was, as we know, an instrument of the bagpipe family having a drone bass. Notice that the drone effect is caught by means of the repeated D in the left hand.

The melody of the second theme, should be played *dolce*, sweetly, and should be at the same time well marked. Here, be careful to observe the most strict *legato*. The *una corda*, or soft pedal, is in use for the first eight measures of the second theme and is released after the double bar, beginning with measure 33.

Melody tones are plainly marked and lie on the thumb side of the right hand.

A fine number to keep in mind when building an all American program.

MORNING AT THE MILL

By Evangeline Lehman

This newest piece of Miss Lehman's is descriptive, like its title. The repeated notes, alternating between the thumbs of the hands, depict the monotonous and ceaseless motion of the mill wheel, and form a characteristic background for the melody which lies in the upper or soprano voice of the right hand.

Observe the text indication in connection with the melody. It is marked *molto staccato sempre*—always very short and detached.

The *tempo* is *allegro* and the mood *giocoso*—jolly and sportive.

Follow pedal marks closely.

MAZURKA IN F-SHARP MINOR

By Frederic Chopin

The Chopin *Mazurka* and Poland are linked so closely as to be almost synonymous. With little Poland recently occupying such prominent space in the headlines, a Master Lesson on one of its national dances is particularly apropos.

The lesson in this issue of The Etude, is by Mark Hambourg and should prove of absorbing interest to readers of The Etude.

THE RINGLET

By Chopin-Liszt

When two master pianists, who happen also to be master composers, combine their efforts, the result is apt to be pianistic, to state the case mildly. Such is the happy result with this charming little number in which characteristics of both Chopin and Liszt are clearly discernible.

The Ringlet is in mazurka form and should be accorded typical Chopin *rubato* in combination with the *bravura* style of Franz Liszt—especially in the short cadenzas.

Play the melody in song style and follow expression marks as given.

The most elementary knowledge of the styles of the two composers will go far toward assuring a satisfactory reading of this little known but none the less interesting piano composition.

THE CUCKOO SINGS HIS MERRY LAY

By Harry Bagge

The cuckoo's call has been popular as a musical *motif* with composers from the earliest days of music to the present time. Practically all of the old masters made use of it in some form or other and to-day it is found to be very effective in elementary piano music. Using as it does, two notes of the triad, it affords opportunity for chord analysis, and its imitative quality never fails to make an appeal to youngsters.

Mr. Bagge uses it in an easy second grade piece and supplies words.

Play this little piece moderately fast with an eye to *staccato* notes and phrasing.

SKIPPING HOME FROM SCHOOL

By Robert Nolan Kerr

It is a foregone conclusion that one will find much of pedagogic value in a composition from the pen of Robert Nolan Kerr.

Skipping Home from School develops smooth scale playing in the right hand and promotes good style in attacking and releasing the three note phrase motifs scattered throughout the composition. The left hand also comes in for a share of development since it carries the melody in the second and third lines.

More important than all this (from the viewpoint of the pupil) is the fact that it is really interesting music and fun to play.

Use this composition as a valuable exercise, camouflaged, for the pupil whose scale playing is a bit on the ragged side.

LET'S BE GAY

By Alice M. Steede

About grade two and a half, let us say, this little piece develops playing of two note slurs, *staccati, sostenuto*, and phrasing in general.

Play it in a manner light and lively with due consideration for the various marks of dynamics.

It is suggested that this piece be played without pedal.

OUT FOR A STROLL

By Renee Miles

An easy first grade number which never employs more than one note at a time in either hand. Each phrase remains in five finger position, although several different hand positions are employed. Play it smoothly and evenly and be sure to give full value to all dotted half notes.

ZUYDER ZEE

By T. Robin MacLachlan

A Dutch dance with the melody in the left hand—at least in the first theme. Toss off sharply all slurred groups and apply vigorous accents throughout.

Music Over Twenty Centuries

You, whom we are proud to have as an Etude enthusiast, have perhaps noted how we have endeavored to reach out in all directions to the perimeter of the art and to cover every subject that may be profitably and entertainingly presented. The issue for next month (October) is a splendid example of this, as is evidenced by two of the leading articles "What Plato (427-347 B. C.) Said about Music" and "The Hour of Charm," an article dealing with Phil Spitalny's up to the minute group of young lady orchestral players and singers of rare beauty and ability.



THE TEACHERS' ROUND TABLE



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Advice on Pieces

I have been taking music lessons for about five years and can play such pieces as *Clair de Lune*, by Debussy and the nocturnes, by Chopin. At present, due to financial difficulties, I am unable to take lessons. I practice regularly, an hour or more a day, but I am a little wary about attempting any but easy new pieces, as I feel that my musical knowledge is inadequate for learning more difficult music without the aid of a teacher. I like difficult pieces, and am particularly fond of Tschaikowsky and Debussy. Can you help me?—W. C. F., New Jersey.

With your present set up you will get more satisfaction if you spend your teacherless hour a day on pieces which are not too difficult; but there is no reason why you should not make technical progress if you budget your time carefully, jealously guarding every precious practice moment. Compel yourself to concentrate so intently that after each ten minutes work you will be ready to rest for sixty seconds, content to take a few turns around the room for relief. Are you one of those persons who have to "fool around" the piano for fifteen minutes before you can really get down to work? This insidious habit is the worst time waster of all, and I mention it only because it is such a common tendency. How well I know this, for in spite of all my experience, I still have to guard against it!

You ought to spend the first twenty minutes practicing two contrasted kinds of technic, as for instance, chords and major (or minor) scales; arpeggios and an octave etude; chromatic scales and finger independence exercises, and so on. After two weeks, change to another set, and after two months start the whole series over again.

Force yourself to memorize a new piece for at least twenty more minutes; and use the last period to polish off or to review pieces already learned.

Tschaikowsky has not written very much interesting material for piano solo; the pieces I like best are the little *Chanson Triste*, the *Song Without Words, Op. 2, No. 3, Doumka* and *Troika*—these last two rather tricky to play. From Debussy I recommend the *Sunken Cathedral*, the *Nocturne*, the *Little Shepherd*, the *Girl with the Flaxen Hair*, and even the dashing *Prelude in A minor*, which, although brilliantly effective, is not difficult.

A Teacher's Quandary

I am offered a pupil seven and a half years old who has been taking lessons for three years. In my opinion, she has not advanced as rapidly as she should, since she is unusually talented and intelligent. As my technical abilities are limited, although I have some experience, I hesitate taking her, for I feel she would advance more rapidly with a brilliant performer.—C. G., California.

Oh, for the old days when children were not expected to "advance rapidly," when a teacher could give a pupil one thick music book with all the necessary material in it—good, bad and indifferent! "Them" may not have been thorough days, but they were certainly more enjoyable for the youngsters. Are you old enough to remember a fat volume by Damm which contained dozens of marches, waltzes, duets, etudes, excerpts from sonatas and symphonies, song and operatic arrangements, and in fact, was a compendium of all that a young person should know about music? Do not mistake me—I am not recommending Mr. Damm, even if you can buy him (which I doubt). But I am pleading here for a similar volume which would be up-to-date, inexpensive, and acceptable to modern teachers who are sick of supplying costly supplementary material to their students. How much better it would be if we could put our early grade students through several such easy, fat volumes, giving them a general survey of the music field! Most youngsters lack music and pianistic facility on account of the painful pushing to which they are subjected. Let's give them heaps of material in their own grade, let them browse around, chew their cuds and enjoy themselves. Away with this rapid advancement obsession! I am sure that even the fond mothers—those bugbears of our lives—will be won over when they hear the old, well loved tunes played by their precious offspring.

This time I shall ask a question—do any of you know such a volume? It must be at least 150 pages long, not high brow, chock full of music, nearly all of the same grade, and cost not more than a dollar. A tall order, isn't it, but one we have every right to expect filled.

There I go again! Putting on the heat against this deplorable tendency of the modern music teacher to force "progress" at the expense of enjoyment almost made me forget your question. No pupil requires a teacher who is a brilliant performer. It is more essential, especially for a child, to work with one whose playing, even if modest, is a good aural and visual model, an instructor who can clearly and patiently explain the necessary steps for improvement, and whose communicative enthusiasm will fire the child to do his best work. If you can meet these requirements, tackle your job boldly, and more power to you!

High Fingers

What do you think of high finger lifting for beginners—this push up business? I understand that pushing the fingers up uses a different set of muscles from the down pressure and tightens the wrist, and so on. I teach a slightly elevated position of all fingers so they can *drop* to the key from the middle joint, and so do not ask the pupil to force fingers up unless the middle joints seem particularly stiff and in need of special exercise.—M. G. L., New York.

You are right, no good is accomplished by any conscious striving to pull the fingers away from the keys after 'playing. This causes unnecessary extra contraction, creates lost motion, and is a stupid waste of effort. On the other hand, no finger can "drop" from the middle joint. Just try it some time and see! Even if the finger falls from the knuckle joint (as is the case) it hasn't sufficient weight to make even a *pianissimo* tone. Therefore all finger movements must be reinforced by a swing of the finger itself with the help of hand and arm. In slow practice it is better to let the finger rest on the top of the key until the split second of playing; then, at the playing moment, three acts must be performed practically simultaneously: 1. A sudden finger lift, and at the same time 2. the swift swinging on the tone and 3. instantaneous key release. Thus, the maximum of effect is obtained with the minimum of effort in the quickest possible time.

Beginner Materials

After a beginner—child—has used Scharwenka, "Op. 62"; Bach-Carroll, "First Studies, Bk. 1"; or Schumann's, "Op. 68"; or has gone through Köhler, "Op. 157"; what would you suggest for technical etudes? Is there a Czerny that is particularly good for that grade? How about Doring, "Op. 8"; Brauer, "Op. 15"; Le Couppey, "Op. 20"; Berens, "Op. 61"; or Krause, "Op. 2"? —M. G. L., New York.

Heavens, your knowledge of all the old standbys and their Opus numbers puts me to shame! I've never even heard of several of those fellows. Why not give your pupil something of more recent origin like John Thompson's "Fifty Selected Studies"; or "The Girl at the Piano" (20 piano pieces which may well serve as studies); Elizabeth Gest's "Second or Third Book of Tones and Tunes"; or James Rogers' "Miniatures"?

Rotation

Am I right in assuming that "rotation" as applied to arpeggios means bearing toward the outside of the hand when the right goes up and left down, and rolling slightly toward thumb side when right comes down and left up? So many writers on technic glibly say to "rotate" without defining it.—M. G. L., New York.

Yes, but in the process of rotating, do not forget to keep your wrist rather high and level. Exaggerated rotation often results in an excessively dipping wrist which ruins all arpeggio playing.

The best, clearest and most concise little pamphlet on the subject is Matthay's "The Forearm Rotation Principle and its Mastery."

Too Young?

I am quite puzzled. I am giving a small child piano instruction. She was four years old in December, so you see she is very young. Personally, I believe she is too young, but her mother thinks it is a good thing to start early with her because she is left handed.

I have been giving her from five to seven minutes every day and this has continued for about two weeks. Now it seems to me that there is very little more for me to teach her that she can (and will, for she is stubborn) grasp and enjoy.

I have taught her the names for her fingers, Tommy Thumb, Pointer, and so on, and have given her finger exercises at the table. At the piano, she can now find C, and I have her play C, D, E, and so on. But all this is getting tiresome to her. If I could keep her interested in practicing thus, she would advance. We sing and clap the time but she doesn't seem to have much rhythm. The book that I use is "What to do First at the Piano," by Helen Cramm—it seemed to be the simplest thing that I could find.

Can you give me an idea of something that would interest a child such as I have described, who can barely count and say the letters of the alphabet? Do you think she should not begin so young?—E. L., Massachusetts.

No child should have piano lessons at four years unless (a) she shows definite musical talent; (b) shows a lively curiosity by going frequently to the piano to experiment for herself; (c) has a parent who is willing and competent to spend ten or fifteen minutes daily in supervising periods at the piano.

Your approach in this case has been admirable—I don't see how it could be improved upon. The only suggestions I have to offer are these:

1. Try the "Experiments with a Three Year Old," from the Teacher's Manual of "Playing the Piano," by Maier-Corzilius (Ps. 84-91); and many of the rote motives and tunes in the early pages of the book.

2. Use "Music Play for Every Day", a volume rich in musical material for use with a very young child.

3. Organize or send her to a general music class, such, for example, as are so successfully conducted by the Dunning system.

Taking Up Teaching Again

An old fashioned piano teacher, beginning work again after a long period of inaction, asks your help in the selection of music that children—especially boys—will like. The pieces should not be above grade three in difficulty. I cannot get music here on approval, so am dependent on what the local music stores have to offer; and they have not an interesting selection of music for the early grades. I noticed some easy arrangements in THE ETUDE: Mozart's *Pastorale* and Grainger's *Country Gardens*. Could you mention others?

I know I can keep the pupils and get others, if only I can give them music that they like.

—D. B., British Columbia.

Suggestions: Grade I: *Beside the River*, Risher; *Along the Way*, Risher; *The Masked Ball*, White; *Mayan Sun Dance*, Hibbs; *Frisky Kitty*, Trinkaus; *March of the Giants*, Massa; *A Spanish Dance*, Bussey; *Ping Pong*, Philleo; *Skippy's March*, Kinscella; *Echoes of the Hunt*, Delacourt.

Grade II: *Marche Triomphale*, Ketterer; *At the Barn Dance*, Bennett; *March of the Caliph*, Baines; *Sun Bears*, Leonard; *Carnival Dancers*, Chauncey; *Snow Flurries*, Locke; *Valse Miniature*, Ewing; *Crocus Blooms* (Waltz), Johnson; *China Town*, Rogers.

Grade III: *Dream River*, Kern; *Night Witchery*, Renton; *In Days of Long Ago*, Copeland; *Slavic Dance*, Perry; *March of the Cookie Solders*, Lehman; *A Carnival Scene*, du Val; *Twilight in Arcady*, Kohlmann; *Cuban Dance*, Mana-Zucca; *Punchinello*, Bentley; *In Chiffon* (Waltz), Chase.

Easy Arrangements: *Home on the Range*, King; *Mighty Lak' A Rose*, (Nevin) Felton; *The Swan* (Saint-Saëns) Carleton; *Amarylis*, King; *Largo* ("New World Symphony," Dvořák) King; *Liebesträum* (Liszt) Rolfe; *Shortnin' Bread*, Wolfe; *Deep River Reverie*, Santa Bonita; *Shepherd's Hey* (Easy Version) Grainger.

Any of these pieces may be procured through the publishers of THE ETUDE.

Hand Position

I have a girl who has taken lessons since she was seven years old—she is now ten. The first two years she had a lovely hand position, with fingers always nicely curved, but of late, I have noticed that occasionally the fingers bend in, and upon examination, I find that her fingers (when extended straight out together) are all tip tilted—they seem to turn up at the ends! Her mother wonders if this could be a result of biting the finger nails. Should I consider this condition as an acceptable excuse for an occasional crooked finger, or shall I still insist that her fingers must be perfectly curved at every motion? The girl is doing very satisfactory work and is well advanced in her technical work.—L. W., New York.

Biting nails usually has the opposite effect of making children curve their fingers more than ever; it's only when the girls get to the manicure age that their fingers cave in or flatten out. There is nothing more maddening than to have to listen to the futile clicks of rouged nails on piano keys; No one with long, beautiful nails should ever play piano. But your girl is evidently just getting to the awkward (and careless) age which usually begins between ten and twelve. For a year or two, her fingers like the rest of her, will be unable properly to coördinate; but don't worry her about it, for the tip tilting will disappear before you know it.

The "Mazurka in F-Sharp Minor" of Chopin

A Master Lesson

By MARK HAMBOURG

Internationally Famous Pianist and Pedagog

THE MAZURKA is a dance native to Poland, and it originated in the sixteenth century. It first took the form of national songs with accompaniment of dancing; and, after being introduced into Germany about 1750, it reached England about 1850.

It was usually danced by four to eight couples at a time; and it was remarkable for the variety of steps necessary for performing it; in fact even improvisation was allowed. The time of the music is always three-four, and the form generally consists of two or four sections of eight measures, each section being repeated. The dance should be played a good deal slower than a waltz, with a certain amount of *rubato* in the rhythm, and with an accent on the third beat of each bar.

Chopin made the Mazurka form especially his own, by extending it, treating it in all kinds of different ways, and making veritable little tone poems out of this national Polish dance. In all he wrote fifty-two mazurkas, and they express every mood, from the gay to the most melancholy.

The *Mazurka in F-sharp minor* is a particularly graceful composition and must be played throughout with well defined rhythm, including the essential mazurka accent on the third beat of every measure. The tone must be singing in the sentimental parts of the piece, but sharp and incisive during the dance melodies. It is the accent on the third beat of the bar which gives the peculiar lilt to the Polish mazurka, and determines its national flavor.

The piece opens in the treble, with a tied quarter-note on F-sharp, on the third beat of measure 1. This F-sharp is marked *piano*, and it should be accented. Even though *piano*, it should be played with a warm tone, and be held a trifle longer than its actual value, in order to impart the necessary lilt to the phrase which it introduces. The triplet figure on the first beat of measure 2 must on no account be hurried; but it must have its just value, whilst the mazurka accent should be well defined on the G-sharp of the third beat of measure 2. The accompaniment in the bass should be *non legato*, except where especially marked; and it should be played with a light *staccato* touch; as rhythmically as possible; and with the accent on the third beat in every measure well emphasized.

The Pianist Takes Breath

AT THE END of the second beat in measure 3, the hands are taken off the keyboard for a brief moment, like the taking of breath by a singer, before proceeding to the development of the next phrase which commences on the accented A in the treble on the third beat of measure 3. The same breath pause takes place again before C-sharp in the treble, on the third beat of measure 5; whilst measure 6 is played somewhat quicker, with another little breath pause after the B-sharp, eighth note, in the treble, on the second beat of this measure, as also on A-sharp in a similar position in measure 7; and again after G-sharp in the treble on the second beat of measure 8. The notes so marked in the left hand, namely, F-sharp, half note, and E-sharp, quarter note, in measure 6, E-natural, half note, and D-sharp, quarter note, in measure 7; D-natural, half note; and C-sharp, quarter note, in measure 8; and C-natural and B-natural, in measure 9; all must be well brought out.

As measures 6 and 7 are a little quicker in *tempo*, so measures 8 and 9 are a trifle slower; and the music does not reach absolute *A Tempo* again until measure 11. The phrases in measures 10, 11, 12, and 13 are a repetition of the first four measures and must be performed in the same manner, with a breath pause after the second beat in measures 11, and 13, before taking the accented notes on the third beat of each of these measures. Measure 14, is a little *ritenuto*, with the accent, again in both hands, on the third beat; whilst measure 15, is *pianissimo*, but *in tempo*.

There is a slight *crescendo* in measure 15, leading up to the first beat of measure 16, in the treble; and the middle note F-sharp, half note, on the first and second beats of this measure must be made prominent; whilst the whole measure is played *rubato*, as also is the following one. Each note of the triplet figure in measure 17, in both hands, must be brought out.

The Theme Changes

AFTER THE FIRST seventeen measures have been repeated, we come to the second part of the *mazurka*, where a more energetic theme is introduced with double *forte* notes on the third beat of measure 17, and on the first beat of measure 18. The whole of this new subject, which lasts until measure 24, must be performed very rhythmically, but with abandonment. The eighth notes in measure 18, on the second and third beats, should be stressed, and an accent should be made on the first beat of measure 19. From the second to the third beat in measure 19 there must be a slight *crescendo*, and there should be another accent on the third beat of this measure, leading up to double *forte* again on the first beat of measure 20. Measures 20, 21, 22, 23, and 24, all must be played in a similar manner, whilst measure 25 is distinctly *rubato*, the triplet quarter notes in both hands in this bar being brought out in *recitativo* style, in order to give significance to the reëntry of the original theme, in measure 26. This theme must be resumed in measure 26, in a slightly slower *tempo* than in the opening measure of the *mazurka;* and the music should arrive at complete *A Tempo* only in measure 28.

In measure 30, the half-note, F-sharp, on the first and second beats of the measure in the left hand, must be stressed, as also is E-sharp, quarter note, on the third beat of this measure; and there should be a continued bringing out of the top notes in the left hand until measure 34, in the same manner as I pointed out in the first part of the *mazurka*, (in measures 6, 7, 8, and 9). Measure 33 should be slower, but measure 34, must be *in tempo* again. In measure 41 I do not diminish the tone so much, but end the phrase in *mezzoforte*.



WHERE CHOPIN DIED

Chopin died in the very heart of Paris. Readers have frequently seen pictures of the front of the house, but almost none realize its location near the great bronze Napoleonic column in the Place Vendome. Chopin took up residence here in September, 1849, when he was already too weak to stand without the support of faithful friends—among them the pianist, Adolph Gutmann; the devoted Auguste Franchomme; and the Countess Delphine Potocka. On October 16th he received the last sacrament, from the Abbé Alexandre Jelowicki; and at four of the next morning he passed on. The house at the extreme right, with windows looking out upon the monument to the greatness of Napoleon, was Chopin's last abode.

A Fresh Thought

ON THE THIRD BEAT of measure 4, a new development is introduced; and, from this measure on, until measure 45, the music must be played with humour, but heavily. The top notes in the right hand should be brought out, and with not too light a touch, giving an impression of jauntiness and swagger, whilst the following measures from 46 to 50, should be played lightly and in *piano* tone, so as to form a contrast to the heavy humour pervading measures 42 to 45, and to sound like a colorful echo of them. Arriving at measures 50 to 54, the theme must again sound heavy and decisive; and it should be played *forte;* but measures 54 to 58, should be an echo of them, like measures 46 to 50 were to measures 42 to 46.

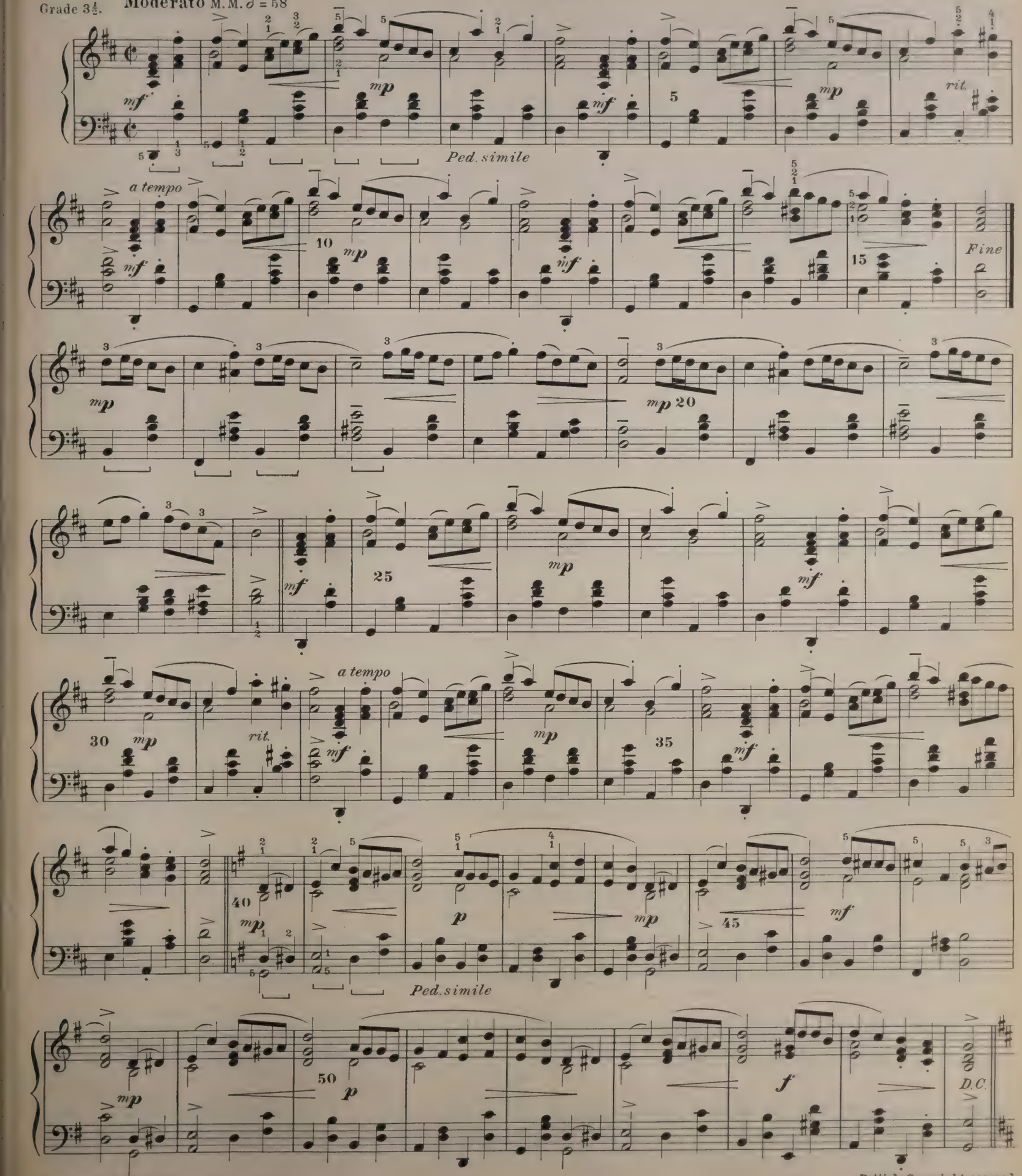
The notes in the right hand, in measure 57, all must be stressed, and a slight *ritenuto* at the close of measure 56 should be made, to usher in the original theme which returns in measure 58. In measure 58, the second and third beats are played *rubato*, with the notes held back lingeringly, and the melody in the right hand is declaimed with a singing tone, and romantically, whilst the answering phrase in measures 62, 63, and 64, should be given a more contemplative atmosphere. There must be an accent on the third beat of measure 59, and the second beat of measure 60, in the bass must be brought out. Again in measures 62, 63, 64, and 65, the top notes in the left hand have to be brought out in their chromatic sequence (as formerly in measures 7 to 9, and in measures 30 to 34.)

From measure 65 to the end of the work, the *tempo* should be distinctly slower than what has gone before, as though the dancers were getting tired. But though the *tempo* must slow down, care must be taken never to lose the true rhythm of the *mazurka*. It should just sound halting, especially from measure 69, onward, whilst a further little *ritardando* should occur in measure 71, but return to *tempo* in measure 72. The final measure 73 has a *ritardando* on the triplet figures in both hands, and every note in this measure should be stressed and declaimed to mark the definite close of the dance.

MY LADY'S GAVOTTE

BERTHA R. FRICK

Grade 3½. **Moderato** M.M. ♩ = 58



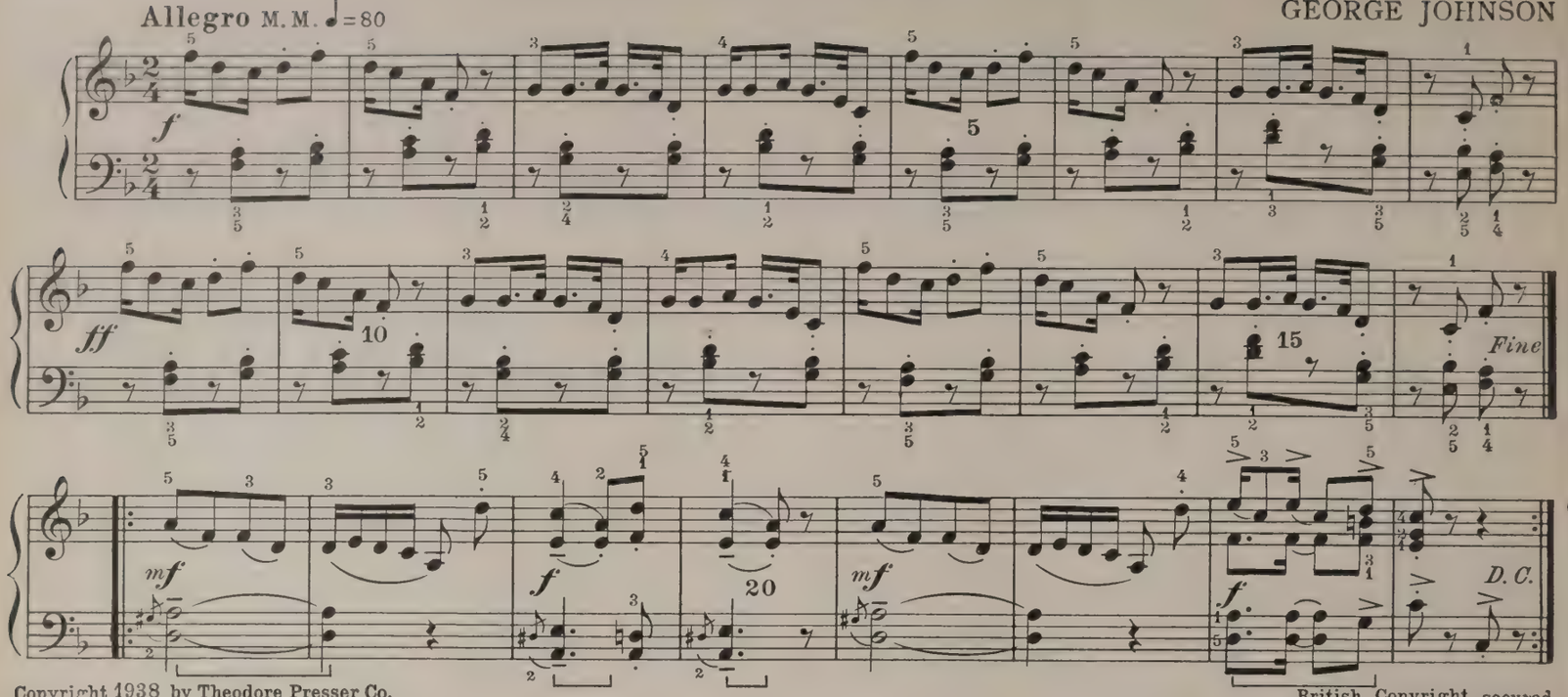
Copyright 1938 by Theodore Presser Co.

British Copyright secured

FARMER BOY FROM DUBLIN

Grade 3.

GEORGE JOHNSON



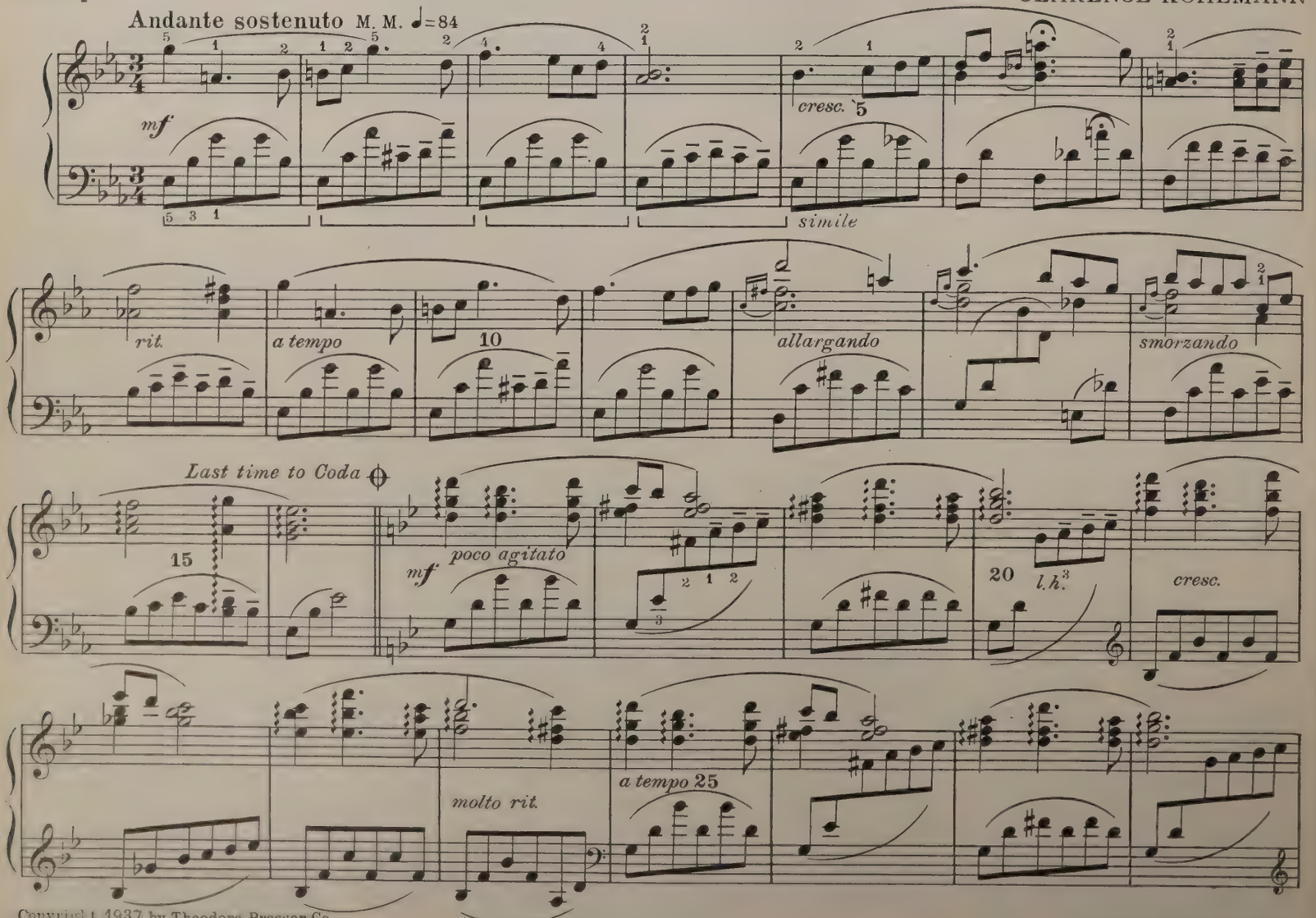
Copyright 1938 by Theodore Presser Co.

British Copyright secured

TWILIGHT IN ARCADY

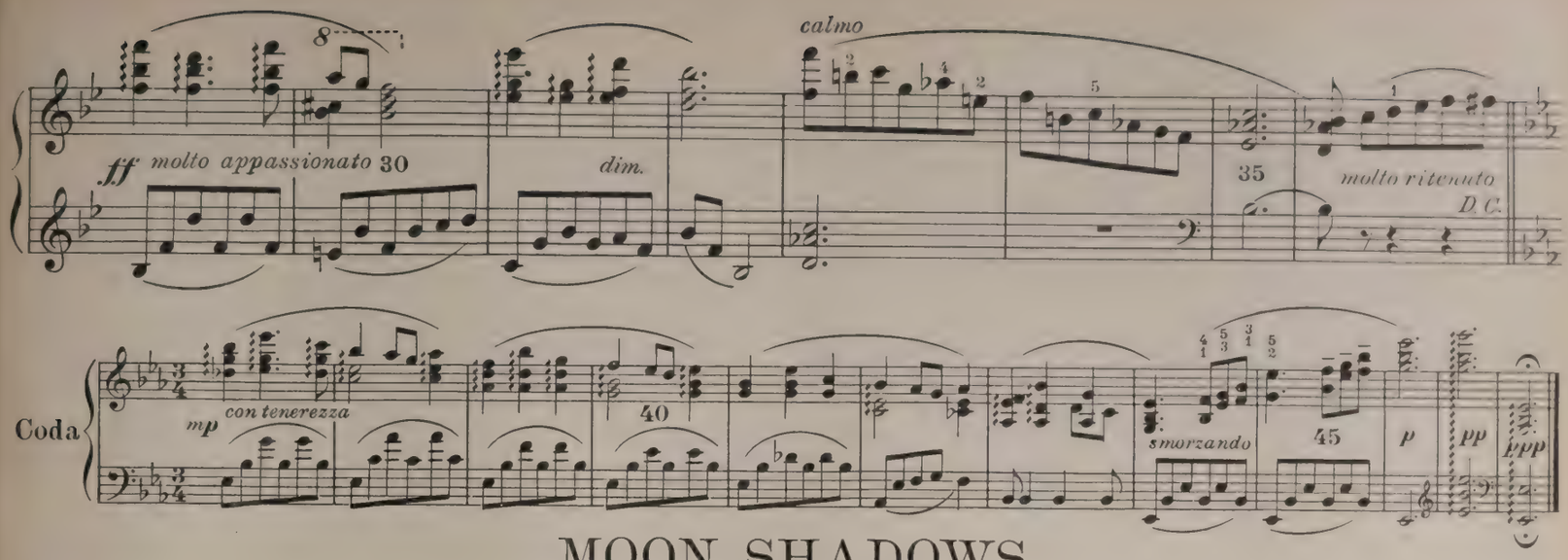
Grade 3½.

CLARENCE KOHLMANN



Copyright 1937 by Theodore Presser Co.

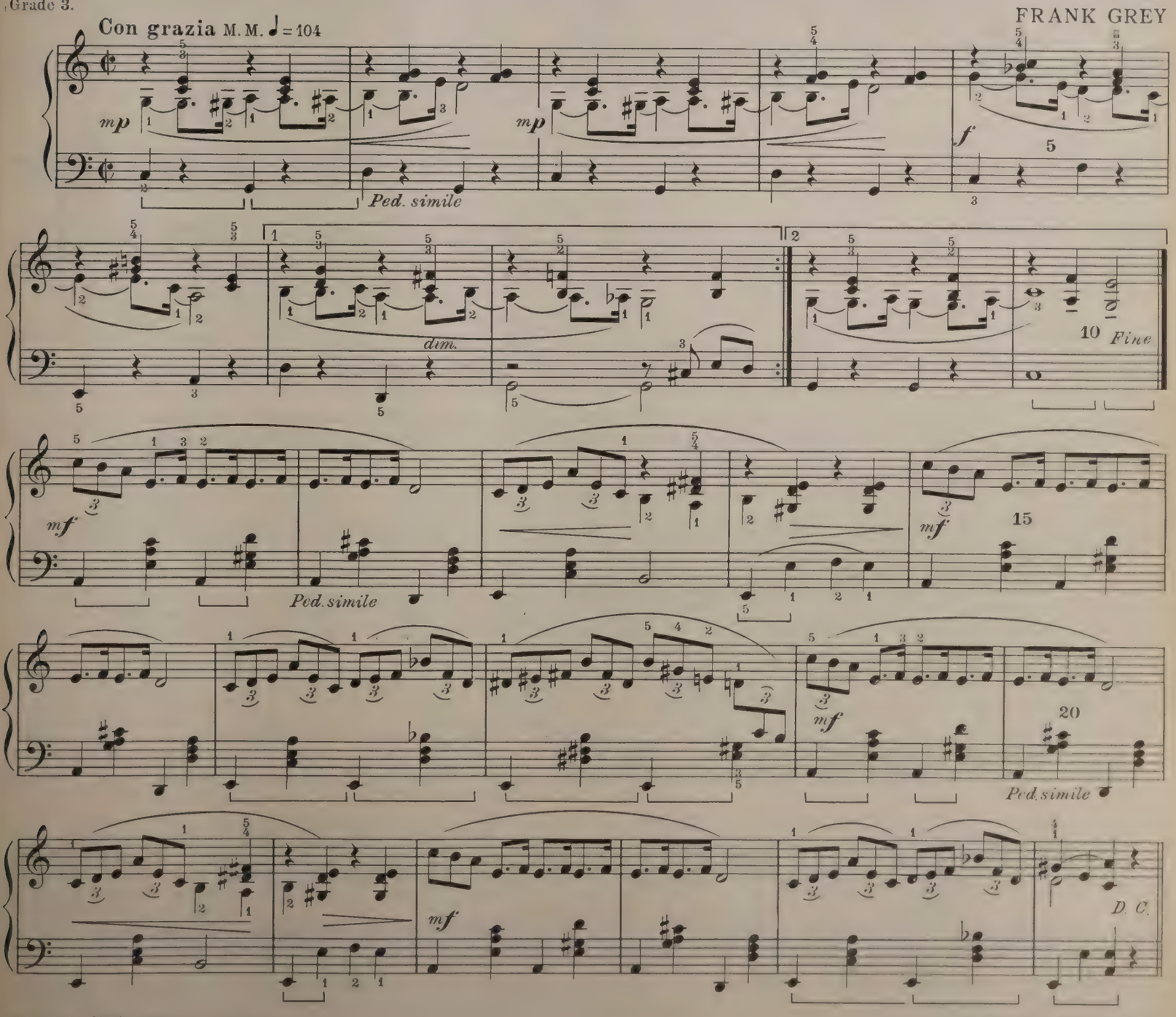
British Copyright secured



MOON SHADOWS

Grade 3.

FRANK GREY



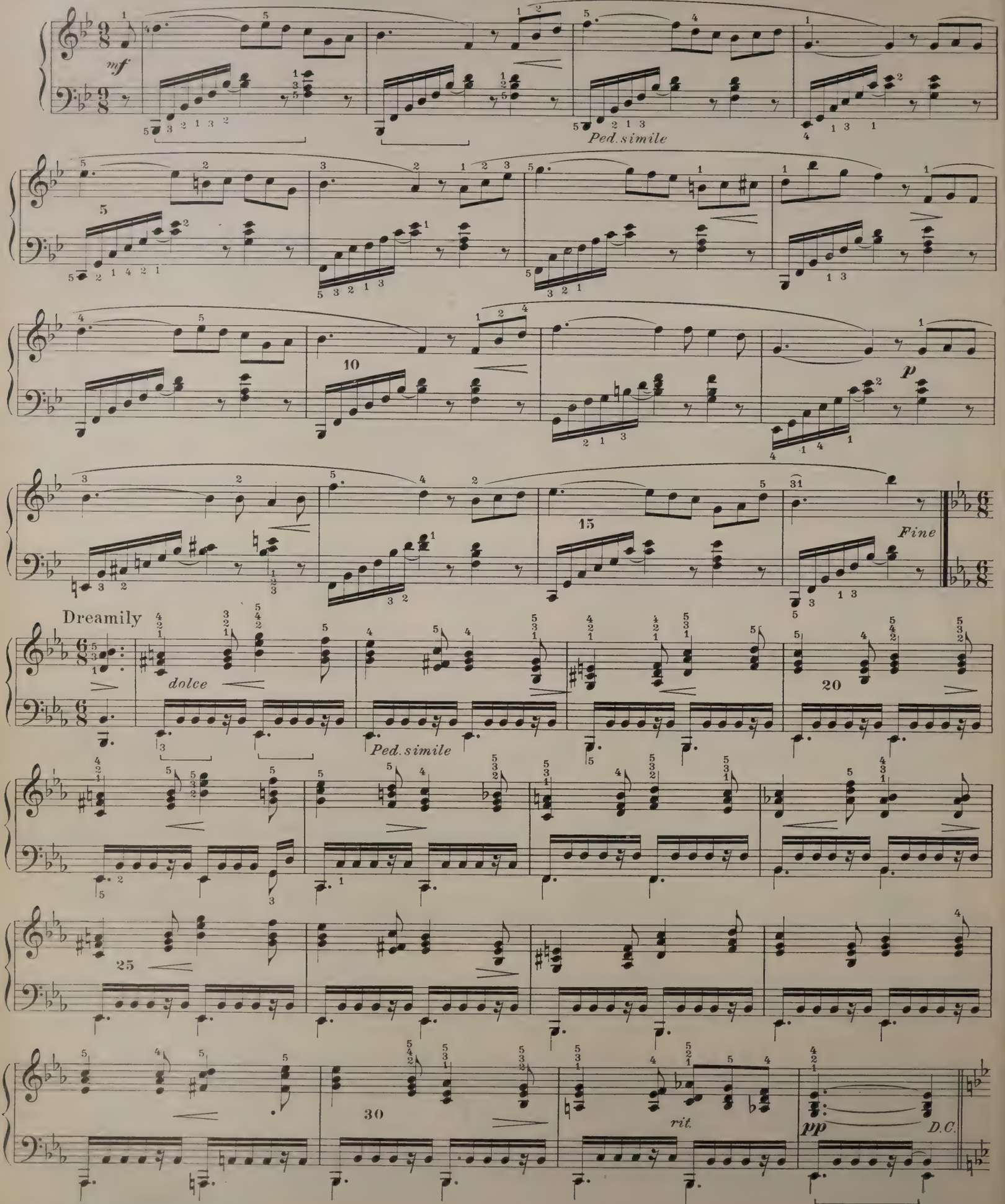
Copyright 1938 by Theodore Presser Co.

British Copyright secured

AUTUMN SUNSET

Grade 3½. **Andante cantabile** M.M. ♩.=63

FREDERICK A. WILLIAMS

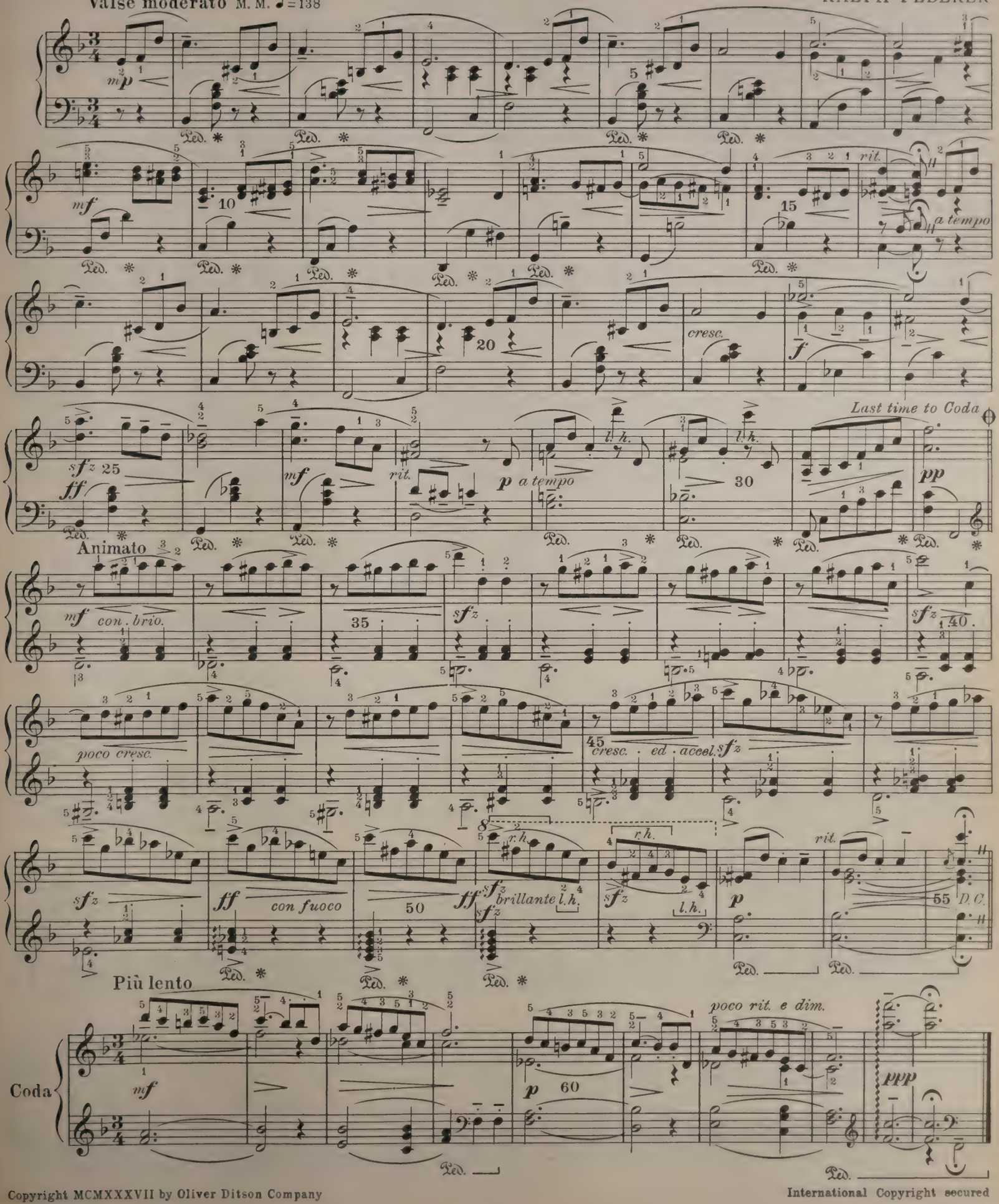


Copyright 1938 by Theodore Presser Co.
British Copyright secured

A WALTZ IN THE MOONLIGHT

Grade 3½

RALPH FEDERER

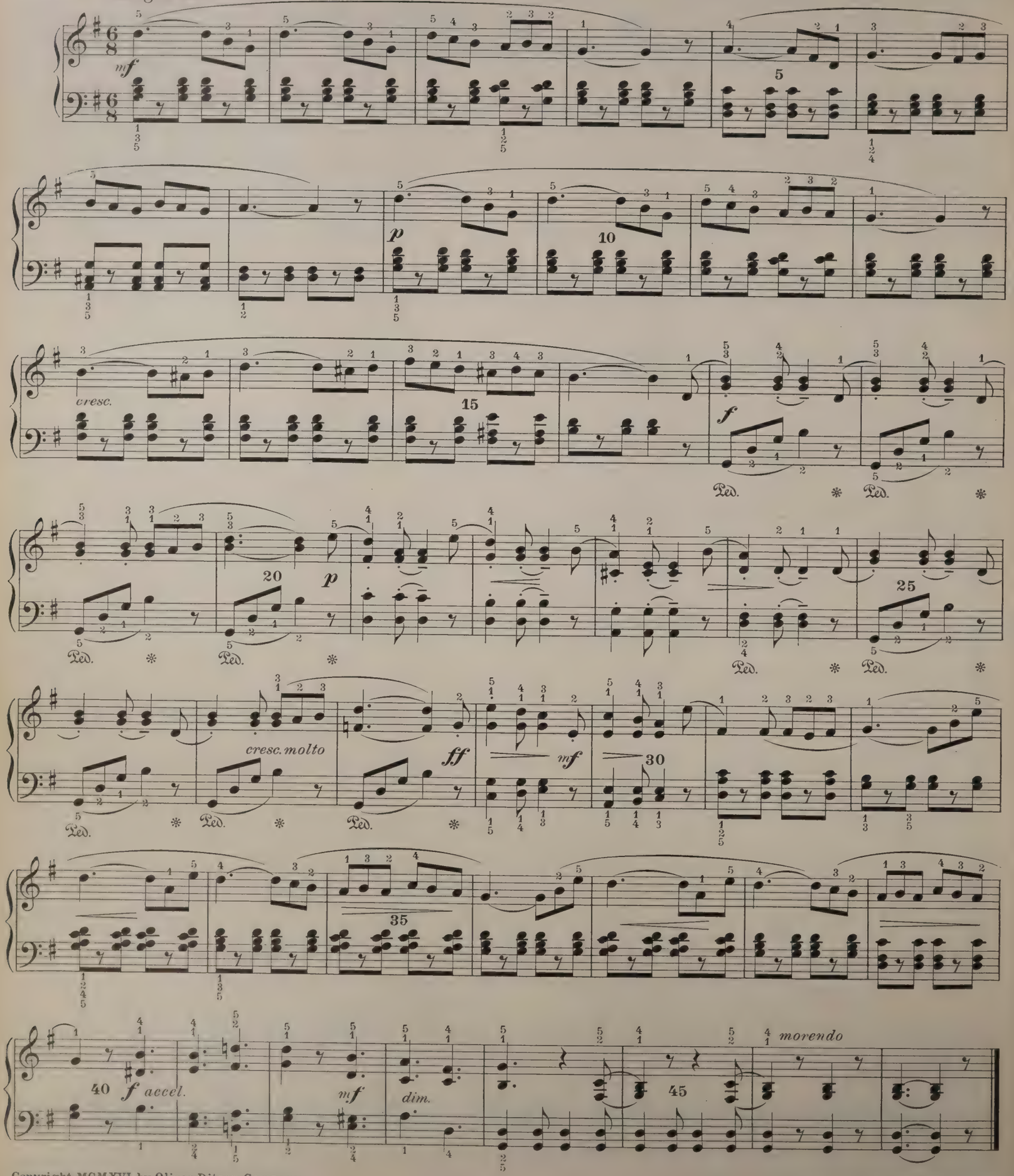


Copyright MCMXXXVII by Oliver Ditson Company
International Copyright secured

THE FOX HUNT

Grade 3. Allegro M.M. ♩.=120

CARL WILHELM KERN, Op. 318, No. 6



Copyright MCMXVI by Oliver Ditson Company

International Copyright secured

FAREWELL, SUMMER

A much played work by the foremost of American women composers, Mrs. H. H. A. Beach (if indeed she may not be considered the greatest of all living women composers). The work is worthy of serious study in that it embodies the fine musicianship of the master and is susceptible to delicate interpretative discrimination. Grade 5.

"O last of the free-born wildflower nation!
Thy bright hours gone and thy starry crest:-
Three names are thine, and they fit thy station,
Frost Flower, Aster and Farewell Summer,
But Farewell Summer suits thee best."

Mrs. H. H. A. BEACH
Op. 102, No. 1

Alla Gavotta M.M. ♩ = 116

p

pp

mf

p

pp

ppp poco rit

melodia marcata, ma dolce

a tempo

legatissimo

una corda

cresc.

(tre corde)

sempre con pedale

a tempo

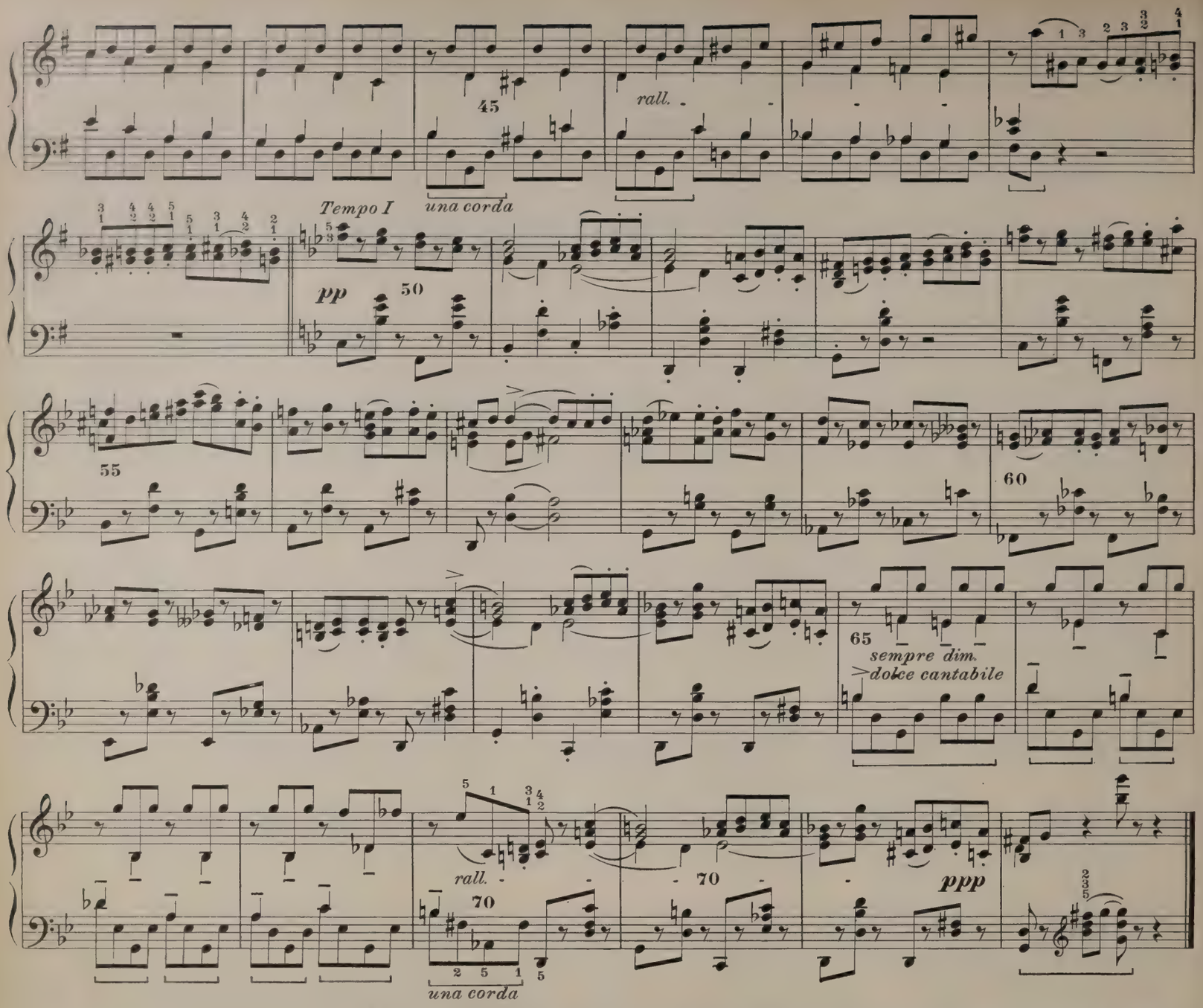
più cresc.

riten.

e dim.

pp dolce cantabile

Copyright MCMXXIV by Oliver Ditson Company
International Copyright secured



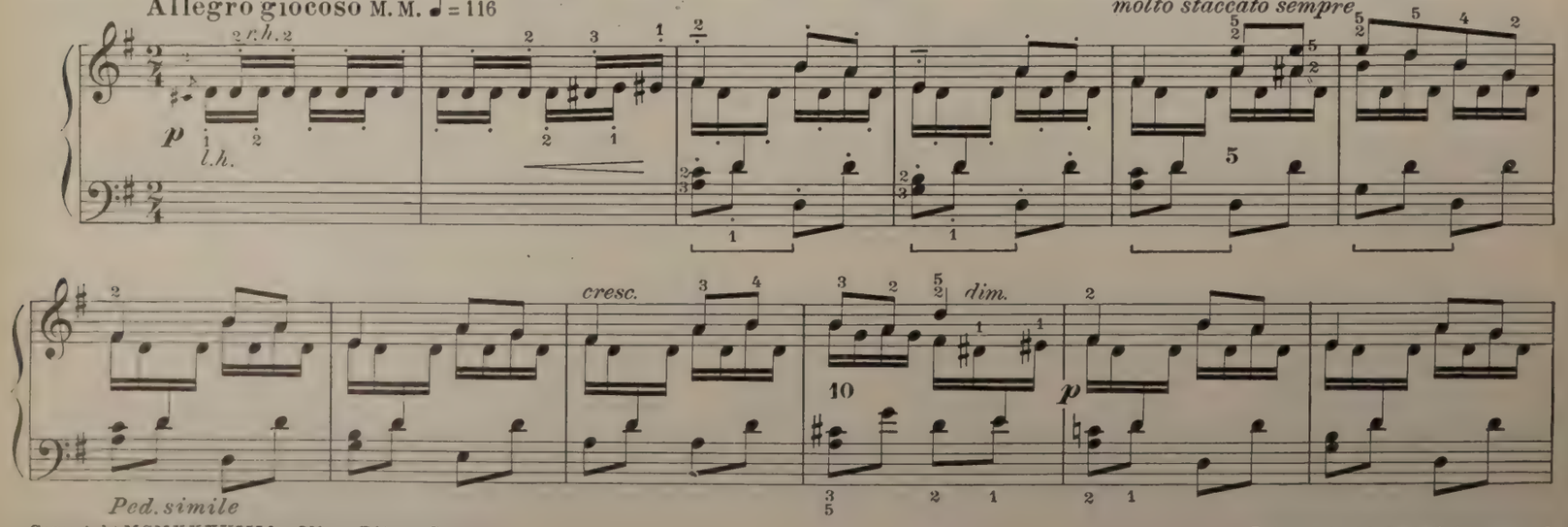
MORNING AT THE MILL

EVANGELINE LEHMAN

A masterly petite etude reflecting the rare melodic facility of this very gifted composer. The work has decided kinesthetic value in that it is one of those pieces which seem to give physical pleasure to the fingers as well as the mind during performance, much as does the famous *Minute Waltz* of Chopin, the *Spinning Song* of Mendelssohn, or the *Valse in E flat* by Durand. In other words, aside from its charm, the player gets fun from playing it. Grade 4.

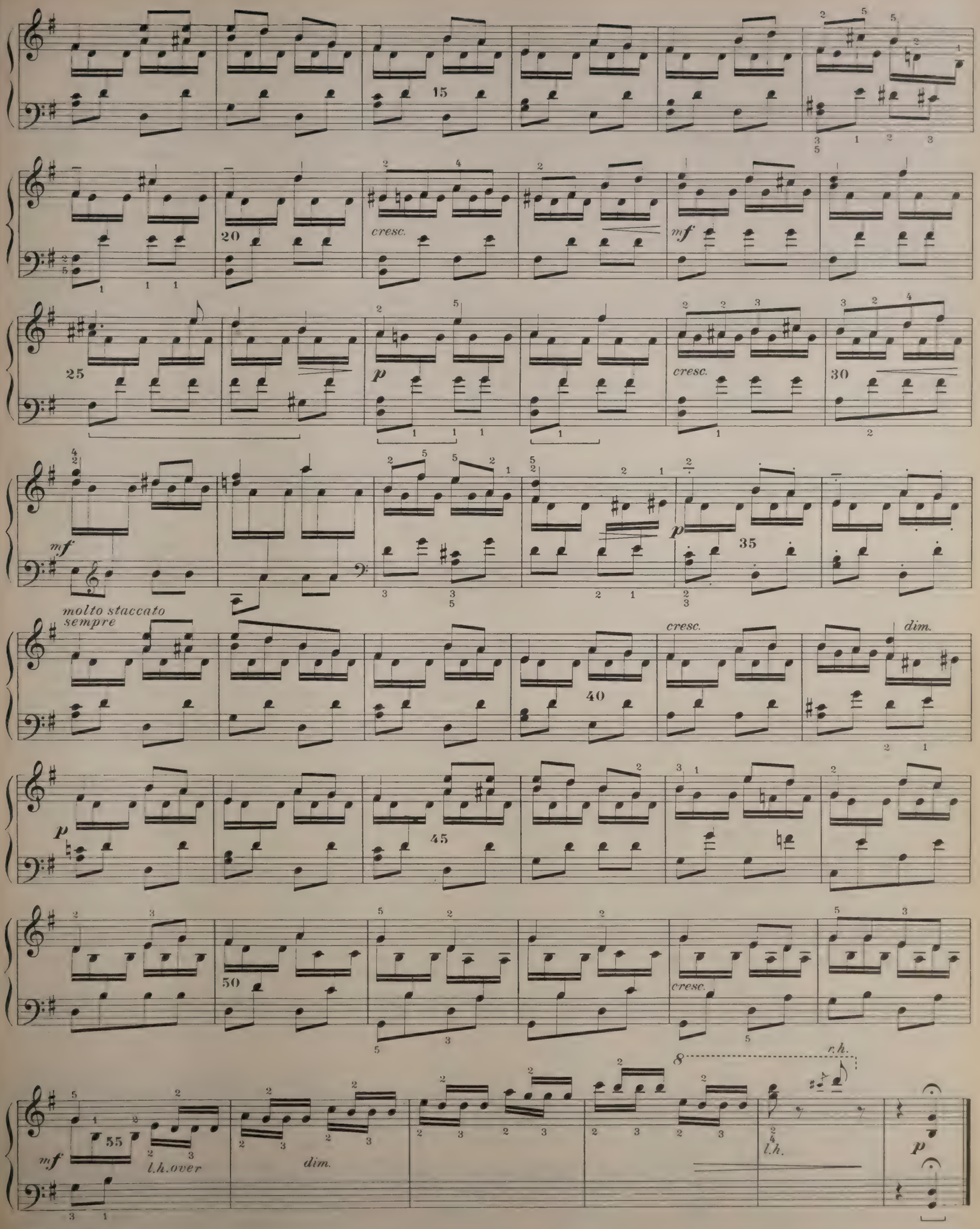
Allegro giocoso M. M. ♩ = 116

molto staccato sempre



Copyright MCMXXXVIII by Oliver Ditson Company

International Copyright secured

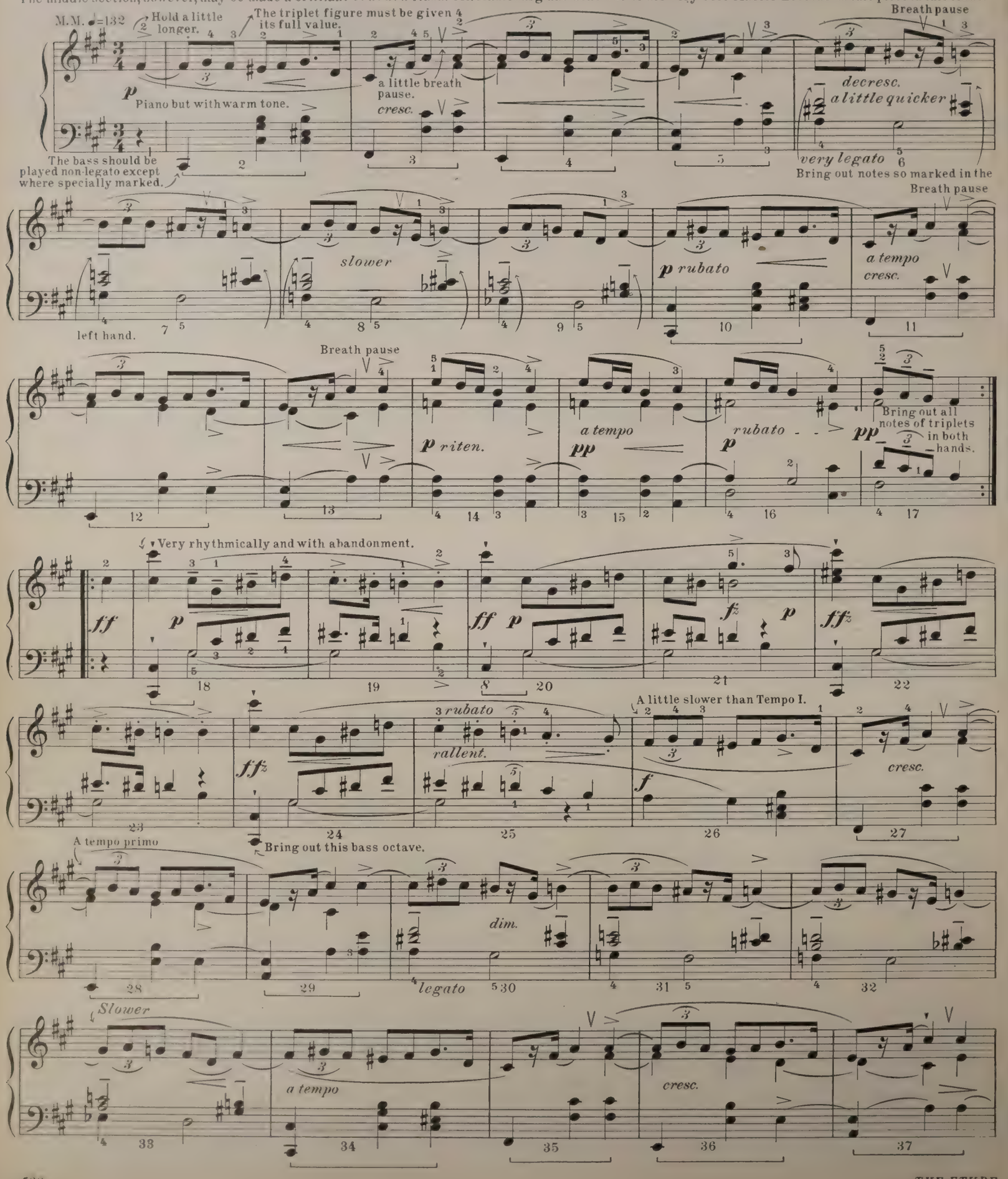

15
20
cresc.
mf
25
p
cresc.
30
mf
p
35
molto staccato
sempre
cresc.
dim.
40
p
45
50
cresc.
8
r.h.
mf
55
l.h.over
dim.
l.h.
p

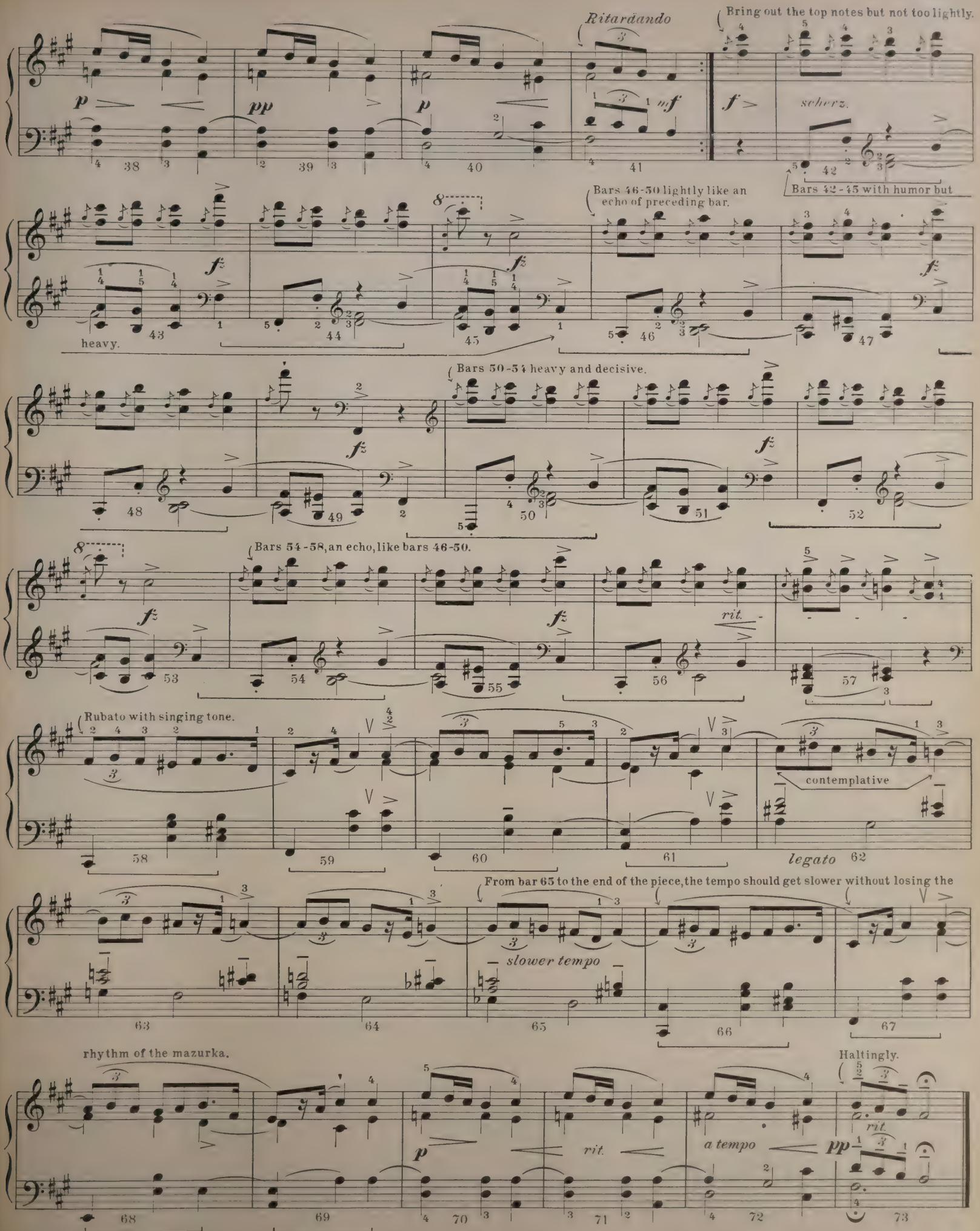
MAZURKA IN F♯ MINOR

Grade 5.

F. CHOPIN, Op. 6, No. 1

One of the most distinctive and effective of all the Chopin *Mazurkas*. The first movement has the undulating rhythmic spring of the true Polish dance. The middle section, however, may be made a brilliant *bravura* flash. Mr. Hambourg has done one of his very best Master Lessons on this piece in this issue.




Ritardando
Bring out the top notes but not too lightly.
scherz.
Bars 42-45 with humor but
Bars 46-50 lightly like an echo of preceding bar.
heavy.
Bars 50-54 heavy and decisive.
Bars 54-58, an echo, like bars 46-50.
rit.
Rubato with singing tone.
contemplative
legato
From bar 63 to the end of the piece, the tempo should get slower without losing the
slower tempo
rhythm of the mazurka.
rit.
a tempo
rit.
Haltingly.

THE RINGLET

Song by FREDERIC CHOPIN, Op. 74, No. 14

Transcribed by FRANZ LISZT

Grade 6.

Moderato M.M. ♩ = 144

mf *rubato* *mp*

a tempo e poco a poco più vivo

ten. *smorz.* *cresc.* *p*

dim. e poco *rall.* *a tempo*

rubato *dolce*

a tempo e poco a poco più vivo

dolciss. *cresc.*

vivo *legato* *rall.* *sf* *l.h.* *legere e veloce*

ppp *p*

Copyright MCMIII by Oliver Ditson Company

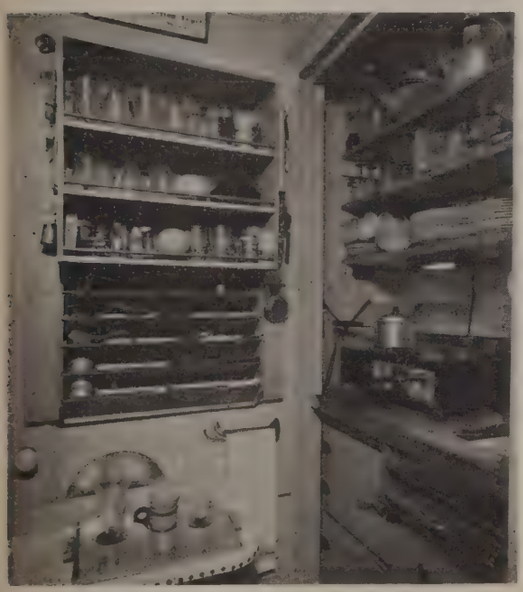
COMPACTNESS WITH COMFORT



Living room, studio, and breakfast-nook kitchen in one, all done in excellent modified modern decoration style.

Everyone who wants a studio in a limited space will gain practical hints from the decoration and utility ideas of this piano teacher who studied architecture

By
ANN LEVINGTON



How is this for compactness? Everything—plus the kitchen stove.

"THREE rooms in one! I have never seen such a compact room, yet, with so much space to move around in." An interior decorator made this observation about pianist Henry Levine's New York studio apartment.

After Mr. Levine graduated from Harvard as a *Cum Laude* student in architecture, he moved to New York, became an Etude subscriber and opened a studio for piano teaching. Among his pupils, he can name Eddy Duchin and Phil Wall (pianist for Andre Kostelanetz). He also teaches the offspring of such popular conductors as Paul Whiteman, Leo Reisman, Ray Sinatra and Jack Shilkret.

Henry Levine recently played the Gershwin *Rhapsody in Blue* with the Boston Symphony Orchestra. Not only is he a fine artist, he is an authority on furnishing the typical New York studio apartment and getting the most living joy out of the least space. This is his hobby, and a valuable one it is for modern living.

"If one benefits by my experience, the smallest room can be made into a charming studio," remarked Mr. Levine. "Every one wants a place of his own; a place to do as he pleases; a place to follow his profession undisturbed. Any small room, wherever situated, in a home or even in a modern office building, can be made into an attractive studio.

"I am my own interior decorator. Perhaps my architectural studies helped, but I decided that if I was going to live, to teach piano, to give musicales, and to entertain eight people at dinner in a comparatively small room (eighteen by twelve feet in area), I must take advantage of every square inch and make it count.

"The most important asset in my studio is, of course, my Steinway Grand piano. Although it is five feet, ten inches, in length, it is possible to give quintet concerts consisting of two violins, viola, violoncello and piano, with twenty guests attending. You will wonder where they are seated. Well, dust is very bad for music; and there must be space for a large library of sheet music, scores, recordings and books. To store them, low, ivory-colored cabinets with close-fitting doors were designed. These are placed in each corner of the room; in fact, they line the walls of the room. The tops are upholstered in ivory-colored leather, and pillows are kept on them. This solved the seating problem. An upholstered cedar chest is also used for this purpose, and in it are kept my personal, as well as household, linens. A sleeping couch with pillows is used to conceal a folding dinner table which is stored underneath it. This table, with extension leaves, serves eight dinner guests. The folding upholstered dining chairs are kept in the clothes closet. A drop leaf table is concealed behind the piano, for informal entertaining and studio musicales. Every piece of furniture in the room is a shield for something else stored behind it.

"The floor rug is brown, in modern design. This was chosen especially to keep the pupils' footmarks from showing, and it has succeeded beyond my wildest hopes. Modern chairs and smoking stands help to complete the furniture.



This floor plan shows clearly how a small space may be very large, given the will and the ingenuity.

"The large casement windows are curtained with chintz. A black stripe in the ivory chintz was selected to match a black strip moulding that runs around the ivory colored walls. This black moulding sets off the black frames of some sketches of my own which decorate the walls.

"For the vanity of feminine pupils, there are several cut glass mirrors on the walls, both round and square. They also lend an appearance of width to the room. On the bathroom door is a full length mirror which is an asset when grooming for concert appearances.

"Lighting plays an important part in dressing up the studio. Little lamps are kept in every nook and corner, and there is a cluster of five lights in the center of the ceiling. The lamp shades are of geometric patterns, namely, an inverted cone, a dome, a cylinder, a spiral and a modernistic chromium piano lamp with a wood base. These lamps must serve many purposes; a little dim light left at the door entrance when you are away; a special light for telephone dialing; and special atmospheric light in two boxes with glass tops. These are placed on a book case that is high enough to throw off a reflected light. This is what may be called 'restful illumination.' A dim night light in the bathroom in summer prevents heat when one wants a cool shower.

"The kitchen excites real admiration. It is only nineteen inches deep and forty inches wide. It is unique, in that every bit of space is used, the panel of the door included. Oh yes, it contains every conceivable household gadget. I am known as a collector of gadgets and must have scores of them. For instance, my stomach has long suffered from hard boiled eggs, which would be put on to boil while their cook started to practice; and you know the rest of that story. Well, an hour glass arrangement, was discovered, whereby at the end of three minutes the hour glass would topple over and ring a bell. Then there is the whistling tea kettle; so that, with a moment's interruption, there still can be practice, hot tea and soft boiled eggs when wanted.

"My hole-in-the-wall kitchen has refrigeration. It contains a compact electric stove which will bake and broil, a small sink and a moulding board. Shelves contain full sets of dishes, glassware, frying pans, pots, chopping bowls, and cooking materials. On the top shelf are the cleaning fluids and electric light bulbs, canned goods, cereals, and so on, to mention just a few items.

"There is also a shelving rack on the door panel. This contains extra glassware and cutlery. A folding shelf acts as a serving table, and in the morning this serves as a breakfast room. A towel rack completes this unit. When the door is closed it is made to fit tightly into the kitchen, and one would never know there were hundreds of articles stored away in a few cubic feet. Thus, with a touch of architectural ingenuity, a little space is transformed into an expanded studio home of compactness and convenience.

"Every music lover has moments when he wants isolation. Almost any small room will provide it, with real comfort and artistry, if one will but take the pains to plan it rightly. And this studio has won the admiration of many a fastidious guest."

Shopping for Charm

Theodora van Doorn's Fall Perfume Parade



SHANGHAI—A BIENTOT

Shanghai! The city where East meets West, the city of ancient Chinese culture and custom, British stability and tradition, French debonairness and gaiety, Russian pathos and "nitchevo", American matter-of-factness and achievement, Chinese phlegmatism and poetry. Think of a Chinese Ming vase containing a pot-pourri of ecstatic odors, mingling the fears, hates, loves and joys of the nations who meet in this oriental melting pot. Think of a fine piece of carved jade. They are all there in *Lentheric's* magnificent perfume *Shanghai*.

In direct contrast is *Lentheric's A Bientot* ('till we meet again), a light, gay, refreshing, free, playful fragrance, full of youth and expectancy, midsummer floral odors for your year-round delectation. And of course we could not mention the name *Lentheric* without recalling its genuinely popular standby, *Numero Douze* (No. 12).

BOND STREET

The young are so very young and the old so very, very old. The young invariably want to be older, and the old generally would prefer to be young again. Utopian as it sounds, I feel that each is approaching a happy medium. *Yardley & Company* seems also to have approached that happy medium in their perfume *Bond Street*. It is a rare combination of sedateness and swank, reflecting Bond Street, London, to the dotting of an "i" and the crossing of a "t." There is a mellow sweetness to its body which brings a whiff of the English countryside to the sophistication of shopping "by appointment". Fortunate indeed are we Americans who can have within our purse-reach, this crisp, sweet odor which satisfies at once the swank and the sedate in our natures. *Bond Street's* gold capped bottle is both modern and sedate in its severity of line, set in a pedestal of gold and in the truly regal hues of Britain at her best.

DUCHESS OF YORK—INFANTA

Duchess of York—a regal odor. *Matchabelli* provides in this perfume the directness and simplicity of the lilac bush. But it is a wild lilac with a tantalizing something which is never achieved in common garden culture. It has the clear-eyed dignity of the Victorian lady at her best, as sympathetic and faithful as Helen Hayes' Victoria Regina, but with that inimitable touch of youth which characterizes the early scenes of her portrayal of England's much-loved queen. It is delightfully conservative, yet youthful as *modern* England.

Again we present a contrast. *Matchabelli* also produces *Infanta*, equally regal with its deep and tantalizing atmosphere of mystery and flirtation from grilled balconies; of fans and flashing blades; of Spanish grandees strolling and strutting; of the pomp and medieval brilliance in the time when Spain was discovering and conquering the Americas. An imaginative, sultry, smoky odor, brought to life by the heavy sweetness of Spanish grapes and exotic gardens.

JOIE DE VIVRE—PALO ALTO

Of course you remember Irene Dunne's superb performance in the "Joy of Living". You may or may not be a Fairbanks' fan (the younger not the older) but you couldn't see the "Joy of Living" without becoming an Irene Dunne convert. *Ybry* must have thought as highly of Miss Dunne and this picture as I did, for they have named a luxurious, sleek, satin encased, bizarre-shaped modern bottle of perfume after them. It is an interesting, necessarily daring odor full of the newly discovered joy of learning how to live. *Joie de Vivre* is a happy perfume, vibrant with life, ready to go anywhere, at any time at the toss of a coin, yet it is a luxury perfume.

Ybry has also recently introduced *Palo Alto*, a subtle scent reminiscent of the heather in high hills and of the ever present spring flowers which bloom bravely just below timber line.

PRETEXTE—ARPEGE

Some perfumes smell differently on every person using them. There is something about their chemical contact with the skin and its oils, which brings forth a highly individualistic yet effectual fragrance. *Lanvin's Pretexte* is one such perfume. I have tested it and have so far failed to find any two on whom it smelled exactly the same. And by the same token I am still trying to find someone who does not enthuse about *her* individualistic version. Another *Lanvin* perfume, *Arpege*, has no coyness nor pretext. It is appealingly simple and direct, captivating in its utter simplicity. Yet both are ravishing floral combinations; as glamorous as a beautiful evening gown, as Parisian as the Opera Comique.

TOWN AND COUNTRY

Think of Pierre's at tea time. Think of the Savoy in London for dinner. Think of dignity with sophistication, of high heels and "tails"—and there you have *Helena Rubinstein's* great perfume, called *Town*. It has sureness—savoir faire—an unerring instinct for being in the right place at the right time—and obviously it's for town or city use.

Now throw back your head and breathe in deep lungfuls of country air—back from the roads with their gasoline and tar—back near a pond where hundreds of water lilies are in bloom. There's a pine woods and spruce—there's fresh water from a spring nearby—you're in the open spaces and it's summer—and you're glad. And that's *Town's* memorable counterpart *Country*—as pat a pair of appropriate odors as you'll see in a day's shopping. Both by *La Rubinstein*—and lovely!

PREFACE—COMME TOI

Pinaud's new perfume *Preface* is aptly named. It suggests the beginning of a new round of joyous living. It breathes anticipation. It has the fragile fragrance of great grandmother's garden with its melange of Mignonette, Sweet William and Pinks. Yet it is extraordinarily virile for all its fragility. It seems to say, "this is the beginning of a wonderful experience; a day-time full of adventure; a morning stroll in the garden; an evening to come, of mystery and romance." Though *Pinaud* has been known more generally for its products for the opposite sex, this famous old firm has for years been working quietly on the development of a feminine patronage. *Preface* bids fair to further this end. It has a lovely companion in another new odor called *Comme Toi* ("as *you* are," or "like *you*"). My personal preference is *Preface*. It will be seen very shortly in stores carrying the regular *Pinaud* line.

L'HEURE BLEUE—RUE DE LA PAIX

The hour of twilight, with its fading sun and its lengthening shadows, faithfully reproduced in perfume by oh, so exclusive *Guerlain*. It may sound fantastic to you, but can you conceive of a blasé beauty editor genuinely feeling the hush of twilight, the lights coming on, that peaceful almost poignant quiet which at the same time suggests the eternal query, "what will this evening bring?" *L'Heure Bleue* is a cool, verdant odor, redolent of fresh flowers, later turning to unstudied allure. For sixty years it has been the best seller in a superb line.

Rue de la Paix—street of fashion and scintillating brilliance, is mirrored in its smart, aristocratic ebullience, through that liquid concentrated chic of the same name (and by the same maker.) There is nothing langorous about *Rue de la Paix*. It should be worn at your most vivacious moments. Don't even smell it unless you want to fall in love with it.

MAGNOLIA—QUELQUES FLEURS

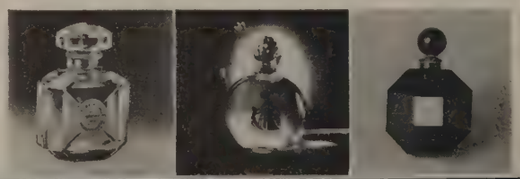
There is something of the old dreamy Southland in this distinctive new odor from *Houbigant*. Magnolias in bloom on a warm evening have that delicate, penetrating fragrance for which every Southerner has a nostalgic affection. It is a full flavored natural odor in which the North can now revel as well as the South, all differences forgotten in the oneness of their appreciation of *Magnolia*. Its introduction during the current revival of the gay romantic fashions of yesteryear is most appropriate.

One of the most loved perfumes of the last two decades is *Houbigant's Quelques Fleurs*. It still holds on with the modern generation, many of whom have just as warm an affection for it as did their mothers before them. The discovery of a really fine perfume is an event equal to the writing of a fine book. *Quelques Fleurs* is in that category.

UN AIR EMBAUME

Another of the old favorites which continues to have a loyal following among women of distinction and discernment is *Rigaud's Un Air Embaume*. As distinctive as its name, it has a brisk yet pungent scent. Like all good perfumes, a little of it goes a long way. There is an underlay of the woods, a hint of that fragrant something which one finds in a cool, lush sanctuary in which the sun seldom shines directly. Yet it also has that sharp, refreshing sensation of newly mown grass near a garden. If you are among its admirers, you'll know just what I mean. It has a current popularity, yet it dates back to the day of Consuelo Vanderbilt's wedding party where it was the chosen odor for the entire menage.

(*Continued on Page* 594)





MARJORIE LAWRENCE —and Achievement!

How she reached success in Paris and New York—and what she does to keep her hard-won position in Opera

BY ANNABEL COMFORT







A ROLLICKING little Australian girl with golden brown hair and big blue eyes trilled her songs at Sunday school entertainments and church socials; but she did not know that her success was at that time assured. By the time she was seven, however, she knew what she wanted from life. She wanted to grow up and go to Paris to sing; and within the next twenty years this ambition became an actuality. Marjorie Lawrence, the dramatic soprano, went to Paris and became a prima donna at the Opéra.

Her early wish has carried her farther than even she could have imagined. Last winter this cantatrice thrilled the Golden Horseshoe at the Metropolitan Opera, by leaping nimbly on her white horse and galloping off the stage through the red flames which climax the final scene in "Götterdämmerung." Would the more buxom artists of the mauve decade have performed such an athletic feat without the aid of a stepladder?

As we sat together in her modernly appointed midtown hotel suite the writer realized what a beautiful woman Marjorie Lawrence is at close range. Her hair is a mass of girlish curls. She has eyes that change color momentarily, and a sparkling intelligence and determination that immediately convince one that she still knows what she wants.

But with all her attributes, namely, a great singing voice, the dramatic ability of a Duse, a mind which delves deeply into the real meaning of *lieder* and the ability to thrill her concert audiences with their meaning, Marjorie Lawrence has also the soul of a sensitive feminine artist.

"Please do not mind my looks to-day," she began. "I have been out shopping, and it is such a weary business collecting odds and ends and trying to book suitable passage for Paris at this time of the year. You know I am preparing for a thrilling visit—a return engagement to sing eight performances during the summer season at the Paris Opéra!"

When asked what else she planned to do on this Paris excursion, besides *Brünnhilde* in "Die Walküre" and *Elsa* in "Lohengrin," she answered with great seriousness, "I must brush up many rôles. I expect to do a *Tosca*, a *Thais*, or an *Elektra*, and many, many more. Then there must be time found to go to some of my favorite Parisian shops. Without this, it would not be a real trip; and then one must not forget the hairdresser nor the splendid cosmeticians.

"For my fifty concerts that are booked for next season in your wonderful America, there must be new songs learned while abroad. And some of these songs will be by some of the young American composers that I find so interesting.

"Oh yes, and there is the matter of personal appearance which is such a definite factor in the success of the singing artist. It is a most important subject.

"I have always had very personal ideas about clothes, and all I wore were products of my own hands, until I became so busy at the Opéra in Paris. It really grieved me to have to turn my 'brain children' over to dressmakers, because all my friends liked the homemade frocks better. Even my brother liked better the pajamas I made than any from the shops.

"The subject of styling is so interesting that one cannot resist the sport clothes and the suits made by your American firms. And you have such swanky little street dresses —so much more youthful and charming and of better-quality than anywhere else. The prices are also of interest. How can they make such things so reasonably that they are within the reach of everyone?

"Colors used for dressmaking in America are so gay and cheerful, when compared with the French idea of what a well dressed woman should wear on the street. Paris is really depressing in the summer because French women wear so much black. It is so different here. Everyone dresses with chic, so much so that it really gives me a lift.

"The fifty hats brought for my season here are all Parisian made; but I already have succumbed to the American hat mode. One finds such ultra hats and shoes along Fifth Avenue that there is small question of where I shall buy them in the future.

When recently filling an operatic engagement in Buenos Aires, it seemed that one saw the most beautiful shoes in the world, as all footwear is there made to order, which makes it very expensive. Upon coming to New York, however, the American made shoe was found to be far superior, which before had seemed almost impossible.

"As to evening gowns, opera and concert singers never should wear the same one when repeating an engagement in the same city. It is just not being done anymore!

"You know there is a tradition among non-musical people that the more musical one is the less attention should be paid to personal appearance. The public heretofore has had to take artists for their vocal value regardless of shape, or size, or style. Little attention was given to dress. As opera became less precious to the few and more popular to the many, the attention to dress detail and personal attractiveness became increasingly important. Surely the style and cut of the evening gown used for concert work should be a paramount consideration, after the singer has worked out her program. After having had many evening gowns made by Paquin of Paris, still my eyes will turn toward Fifth Avenue and the many gorgeous models on display there.

"The same thought must be given to operatic costumes. My white riding skirt costume, created especially for mounting the horse in 'Götterdämmerung,' was not successful. European operatic costumers just could not comprehend an opera singer wearing a full pajama skirt. I clung to the idea and achieved the realization at the Metropolitan; and now I mount *Grane* and ride away in perfect ease. The unusual costume worn in 'Salome' was designed by Freddy Wittop of the French Casino in Paris. Since the costume must be made with seven attached veils, to be removed during the dance before Herod, it too, must be practical in design.

"The problem of care of the person is equally important.

"American women have a queer custom. After bathing and powdering and a little perfume behind each ear, they feel ready for the day. Continental women distribute perfume over the body, after the bath. A modified lesson from these 'sisters across the sea' might be helpful to your ladies.

"I never have been able to own enough perfume. My friends tease me by calling me a perfume collector. A person cannot have too many kinds of 'scent' on her boudoir table. Different odors to fit every need and change of mood.

"An artist has a double responsibility, one as a person and one as a performer. She must *always* look her best. My hair must be washed and curled every other day. For the hair there should be pure soaps, and then rinses with a (*Continued on Page* 594)

THEODORA VAN DOORN'S FALL PERFUME PARADE

(*Continued from Page* 592)

MOMENT SUPREME—JOY!

"Sweet" said the immortal bard, "are the uses of adversity." Sweeter still are the powers of publicity—as was discovered some years back by *Patou*. Shortly after their top ranking perfume *Moment Supreme* was introduced to this country, the wife of a vurry, vurry rich man, enthralled by its odor, used it as a guest gift (to 1200 guests) at one of the most social Bar Harbor weddings of the season. The resultant reporting of this gift in the society columns of magazines and newspapers and the favorable comment which the odor itself elicited, put it in the top place in this famous French couturier's perfume line, where it has remained ever since. *Moment Supreme* has a subtly pervasive pungency, not that strong heady positiveness which characterizes the so-called cheap "mystery" perfumes. This odor has in it a sharp spiciness that bids fair to keep it well up among the favorites in the costly perfume class. The bottle itself is of heavy crystal, fatly flat and triangular. The stopper is a formalized floral design to match.

Nearly everyone agrees that *Patou's* recent creation *Joy* is one of the most exquisite perfumes ever discovered. Expensive but worth it.

FRENCH CANCAN—FLEURS DE ROCAILLE

Years ago when the mere sight of a silk-clad ankle was looked on as a social as well as a moral mistake, that famous French dance, the Cancan, with its display of lacy white ruffles, was shocking our seagoing ancestors. In later years, this dance was relegated to the innocuous. Today the grace and veuve of the Cancan, its saucy liveliness and the swish of fluffy ruffles is perpetuated in *Caron's* lovely creation, *French Cancan*, a spicy, lively, tempting odor, which is in a simple elongated bottle with a ruffled collar of fine lace quite aptly around its neck. *Cancan* is a perfume for those times when you are at your gay best.

Fleurs de Rocaille, another of *Caron's* odors, is a blend of those charming flowers which make their homes among towering cliffs, giving their sweetness to an unknowing world. It invokes to thought great gray chateaux, ivy creeping over old walls, rambler roses rollicking on crumbling stone, tiny hidden arbutus and violets. *Caron* has captured a veritable rock garden in *Fleurs de Rocaille*.

JE REVIENS

Je reviens (I will return), a promise captured in clear blue essence, an odor of hope and expectancy, encased for your pleasure in the larger sizes, in most attractive Lalique bottles, is the fragrance that *Worth*, famed French couturier, names as his most popular perfume. Deep-toned, springlike, full of the promise of returning summer; with a background of the moist, warm, newly-turned earth, the faint but deeptoned scent of the flowers of spring, *Je reviens* recalls how things smell on the first warm day when you are returning (and spring is returning) to a favorite spot.

REFLEXIONS—DOUX JASMIN

Here is *Ciro's* many mooded divertisement in floral fragrance known as *Reflexions*. Call to your mind the myriad flashes of light and color in a beautiful heart-shaped diamond, the deep reflective calm of a still, still pool, the sunlight flickering from mirror to mirror and back to the sun again. Perhaps I have conveyed in a feeble way, my concept of this perfume of moods, this *Ciro* creation which has captivated many people who really know good perfumes.

There are many Jasmins but to the best of my knowledge, only one *Doux Jasmin* which the deep funereal subtone has been skillfully removed, leaving a triumph of t alchemist's art, a pure floral Jasmine fragrance that is graciously soft and soothin yet titillating to the extreme. An aristocrat of perfumes is *Ciro's Doux Jasmin*.

ELATIO

Mere men and some women get a lift from a famous cigarette. I get a much bigg lift from *Dorothy Gray's* fine perfume *Elation*. It has a heady sort of fragrance, o that makes you greet your next encounter with all the zest that is in you. It inspire enthuses, captivates those who come within its radius of influence. So if my lady nee that something which builds up her belief in herself, that conjures up confidence, th puts her on the "qui vive," she wisely chooses *Elation*. It is a fragrance which lives i name, an effervescent floral blend, worthy of the sponsorship of *Dorothy Gray*.

GARDENIA—No.

What perfume parade would be complete without a mention of *Chanel's* known-the world-over *Gardenia?* Many perfume houses have included this popular floral essence i their lines since the Gardenia became one of America's most accepted corsage flowers *Chanel* has produced that familiar scent with all its subtle deep exudations. It has stoo in my perfume collection as a daytime favorite and I am what is known as hard to pleas *Chanel's No. 5* is perhaps even more generally accepted. A richly blended odor of th "come-hither" school, and intriguing cross-play of light and shadow. Deservedly favorite.

KOBAKO—EVENING IN PARIS

Kobako is *Bourjois'* arresting new odor that grows on you the longer you smell it. I is a little off the sweet side which is of itself a mark of distinction in perfumes. There i a hint of temple incense which is aptly amplified in both bottle and container. The outside receptacle is a faithful copy of a flowered, antique pedestaled shrine. It is in dul lacquer red, with the pedestal in ebony composition. The bottle is an exquisite replica o a carved Chinese museum piece with a motif faintly suggesting the tree of life. Few containers are as striking in their reproduction of oriental art treasures.

Naturally, the better known *Bourjois* odor is *Evening in Paris*. It suggests the smart dining place, followed by the opera or the theatre and gay Parisian night clubs; then onion soup at dawn in the markets, and home to bed as the first rays of the sun strike the eastern side of the Arc de Triomphe; all this is embodied in *Bourjois' Evening in Paris*.

MARY DUNHILL

Among the daintier, more imaginative containers in a trade where beautiful containers are the rule, I found two *Mary Dunhill* odors in which the outside container vied with the bottle itself in stimulating both appreciation and acquisitiveness. *Flowers of Devonshire* for instance is a truly English odor encased in a dainty blue and silver box with a sprig of gay little velvet flowers attached to its front. The bottle itself is set like a richly cut jewel in a pale blue velvet and silver base, the epitome of daintiness and luxury. *Frou-frou du Gardenia* is a gay imaginative rendition of this highly popular floral odor. The container is of a white striped satiny cardboard edged in green with a green satin ribbon across its top. On its front is a handsome full-blown cloth gardenia complete with bud and leaves. The bottle is the last word in concentric modern simplicity.

Marjorie Lawrence—and Achievement!

(*Continued from Page* 593)

little lemon in them. Again pure soaps and astringents help to keep the complexion firm and smooth. The opera singer must have generous quantities of cleansing cream at hand, to remove the heavy stage make-up which must be used before the footlights. For the street I powder my face and neck with great care, with an ocher rose shade of powder, and with a dark brown eye brow pencil for every day. Just one more thing—the artist must never forget her hands and nails. Her hands are her character advance agent. My nails must be well polished with a medium colored liquid polish. To keep my hands soft and smooth, a night hand cream is always available on my dressing table. Yes, my art, and my right personal appearance play almost equal rôles in my life."

Marjorie Lawrence was born in Deans Marsh, Australia, which at that time boasted one hundred and forty inhabitants. Her parents owned a sheep ranch, and Marjorie had four brothers and a sister. Three of her brothers are sheep farmers; but the fourth one, Cyril Lawrence, takes charge of his sister's operatic affairs.

"I was an impossible child," our prima donna recalls. "I wanted to be a boy like my brothers. My mother passed away when I was two years old, and my older sister was just as good as I was bad. I simply never did what I was told, and my relatives and neighbors wondered what would happen to me when I grew up.

"My father had to play a mother's rôle, and he was against my having a career. I could ride a horse just as well as the rest, and I was proud of it. This love for horses and animals is still alive. The hope of buying a ranch and spending a part of each year as in my childhood will persist. I had to be at the top of my classes or know why, and I often thought life had handed me a pretty bad 'spin,' as we say in Australia. Theatrical idols did not interest me but great explorers and people who could find out things, seemed pretty wonderful."

Marjorie Lawrence admired Melba, because she was Australian. Her only contact with good music until she was eighteen, was through the phonograph. She saw her first opera at the Melbourne Opera House, and her father very reluctantly said she could study voice with Ivor Bourstead, eminent vocal teacher of Melbourne. Within the next two years Miss Lawrence lost her father but won a prize offered by the *Melbourne Sun*, which meant financial aid. When John Brownlee, Australian baritone, heard her sing, he said she must go to Paris to study. So brother Cyril and Marjorie started for Paris by the way of India where were collected many rare kimonos and shawls. India left a lasting impression. Arriving in Paris, which Miss Lawrence says is the only place for real study, she became a pupil of Mme. Gilly. The next three years were just hard hard work learning operatic rôles and perfecting vocal technique. From ten o'clock to twelve-thirty (noon) is her time for practice; and every day, including Sunday, this young artist never fails to remember it is work time.

After appearances in the provinces and at Monte Carlo Miss Lawrence made her début in 1932 at the Paris Opéra, as *Elsa* in "Lohengrin." She was an instantaneous success. A Metropolitan offer was made, but impresario Roche of the Paris Opéra begged her to stay on and gave her an enticing new contract. She stayed, but came to the Metropolitan just one year later, and on December 18, 1935, Marjorie Lawrence was hailed the new *Brünnhilde* in "Die Walküre." This past winter she created a sensation as the heroine in "Salome," and her acclaim thus far at the Metropolitan has been no less in the Wagnerian rôles.

The synthetic life has no appeal for Marjorie Lawrence. She would rather sit and read a book when spare time permits. Louis Bromfield's "The Rains Came" held her interest because its setting took her back to the India she knows and loves. To read a good poem sitting under a big shady tree, or to indulge in interesting conversation, holds fascination. She always has her knitting to fall back upon; and her knitted sweaters are something for the eye to behold.

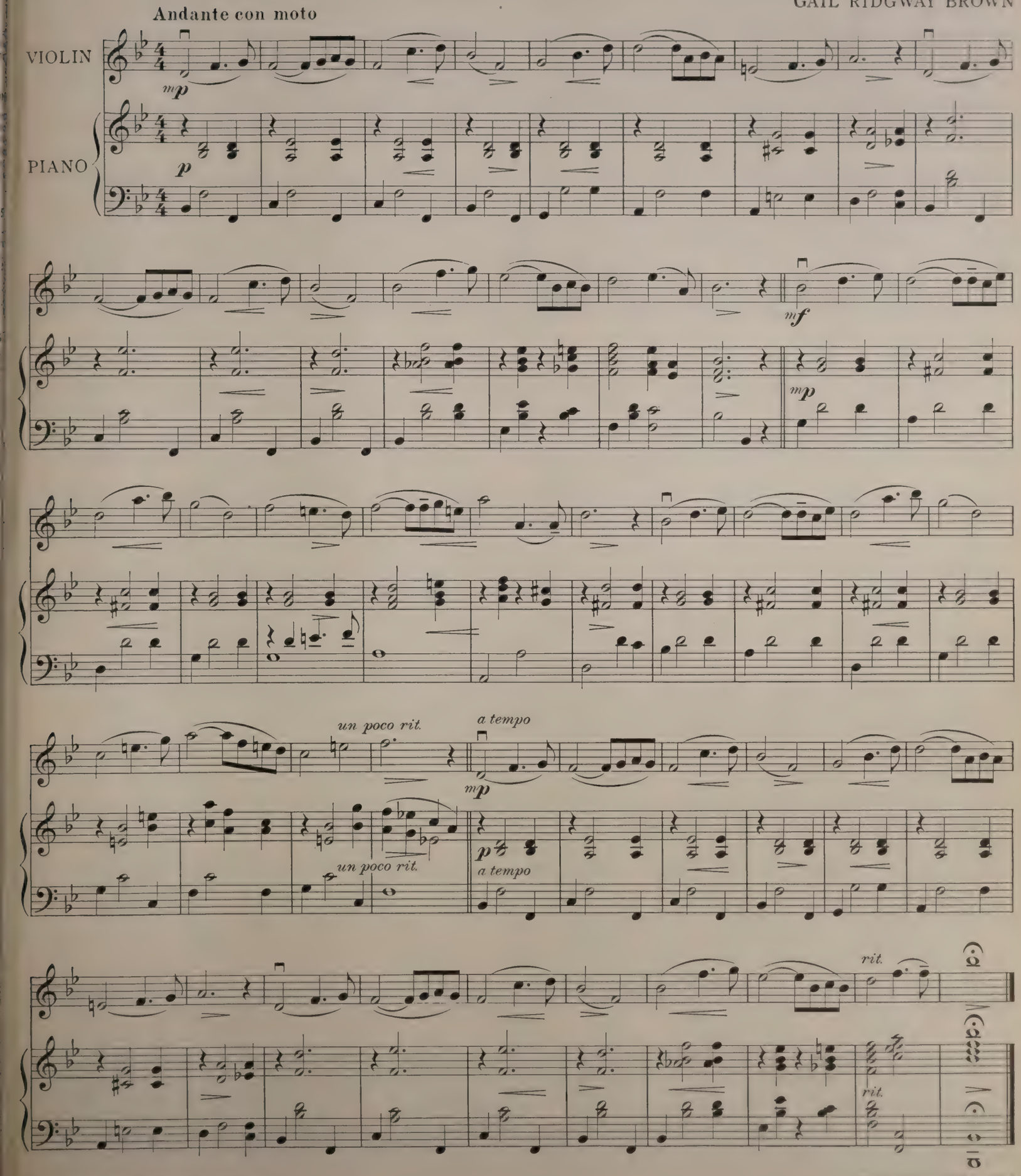
Two amusing incidents happened last winter. Her association and love of animals surely followed her to New York. This time her association was funny, and not pleasant. While strolling in the Bronx Zoo, Miss Lawrence was entranced with the many different species of bears and monkeys, so much so that the watchman locked her in, and, if it had not been for a policeman, she would have spent a night of horror. When the lions roared and the cats cried, well you can imagine!

Her next difficulty was on a smaller scale. Coming home from singing a performance at the opera, she felt something crawling in her opera cape. Finally she screamed, and a mouse was pulled out of her back. She carried home a little opera mouse who had decided he would like to live in more modern quarters.

Marjorie Lawrence has advice for all ambitious young singers. Find the correct vocal teacher. Usually the student that has talent has no money, but the saying is still good, "Where there's a will there's a way." Languages should not be overlooked, and she believes they should be studied with a native of the language. Diligent work is the only recipe she knows that has thus far been a surety for success.

BOAT SONG

GAIL RIDGWAY BROWN



Copyright 1938 by Theodore Presser Co.
British Copyright secured

MY LOVER IS A FISHERMAN

Words and Music by
LILY STRICKLAND

Allegretto

mf blithely *poco cresc.*

Oh, my lov-er is a fish-er-man, And he

mp lightly and whimsically *p* *con Ped.* *mf* *poco cresc.*

sails on the big blue riv-er; In his lit-tle boat with the crim-son sails Goes he out with the dawn each morning. With his

f

mf *poco rit.* *animato*

nets so strong Stays he all the day long, And man-y are the fish he gath-ers, Oh, my lov-er is a

mf *poco rit.* *animato*

f *p tenderly*

fish-er-man, And he sails on the big blue riv-er. Soon he'll come for me in the e-ven-tide, In his

f *p* *dolce* *grazioso*

rall. espress. *mf* *ten.* *sostenuto*

lit-tle boat with the crim-son sails; And I'll sail a-way down the big blue riv-er, With my lov-er, mine for

rall. espress. *mf*

portamento *a tempo* *f*

ev-er, Oh, my lov-er is a fish-er-man, And he'll come for me ver-y soon!

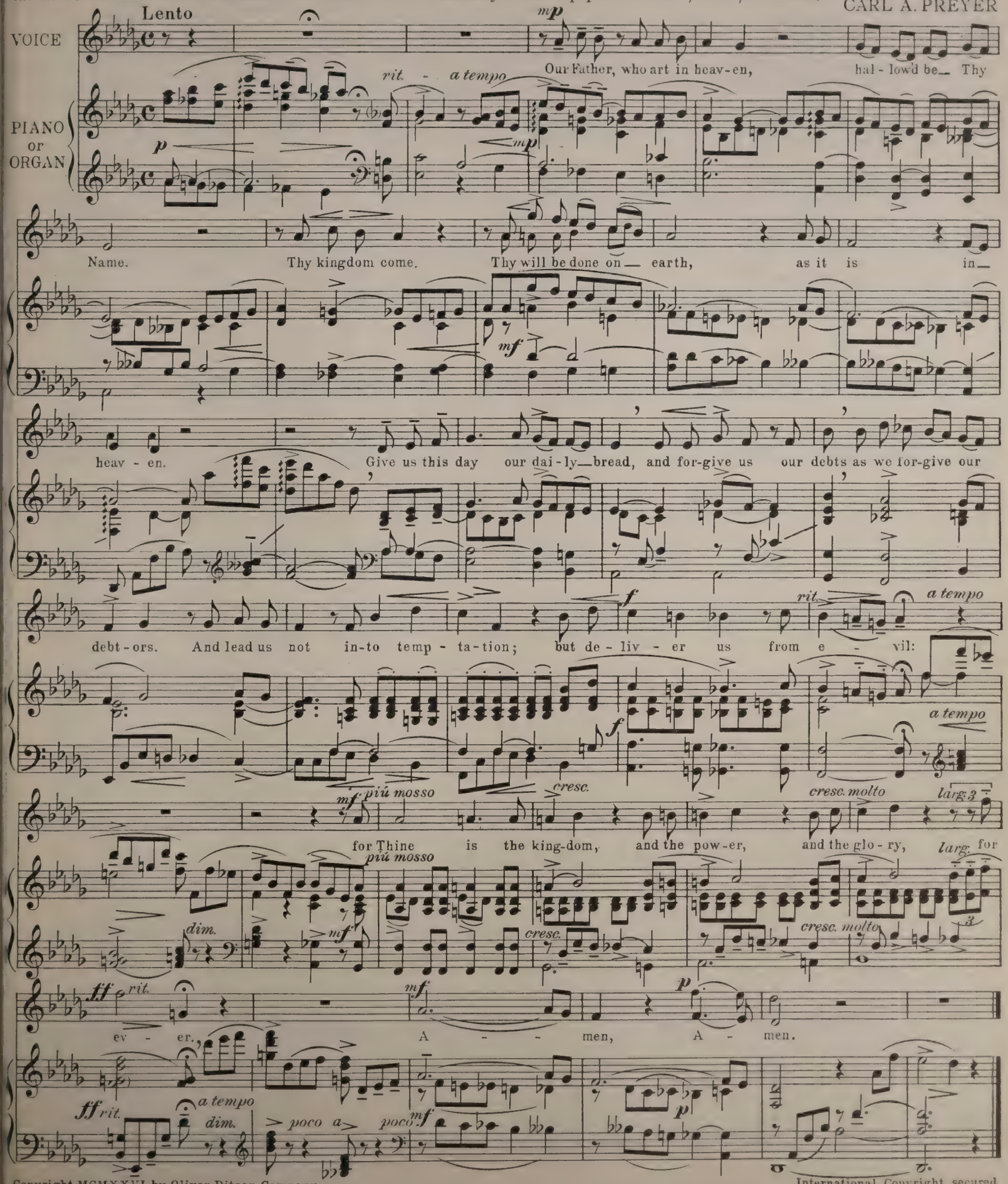
a tempo

Copyright MCMXXII by Oliver Ditson Company
International Copyright secured

THE LORD'S PRAYER

We have reviewed scores of settings of *The Lord's Prayer* but know none more beautiful than this reverent and masterly setting by Dr. Carl A. Preyer, who has been with the University of Kansas as professor of piano, counterpoint, and fugue for over forty-five years. Dr. Preyer is one of the most loved and revered musicians of the middle west. In Germany he was a pupil of Navrátil, Barth, and Urban.

CARL A. PREYER



Copyright MCMXXVI by Oliver Ditson Company
International Copyright secured

Prepare
- Sw. Flutes 8′, 4′ and Strings.
- Gt. Flute 8′.
- Ch. Flutes 8′ and 4′.
- Ped. 16′ and 8′.
- Sw. to Ch. 8′.
- Sw. to Ped., Ch. to Ped.

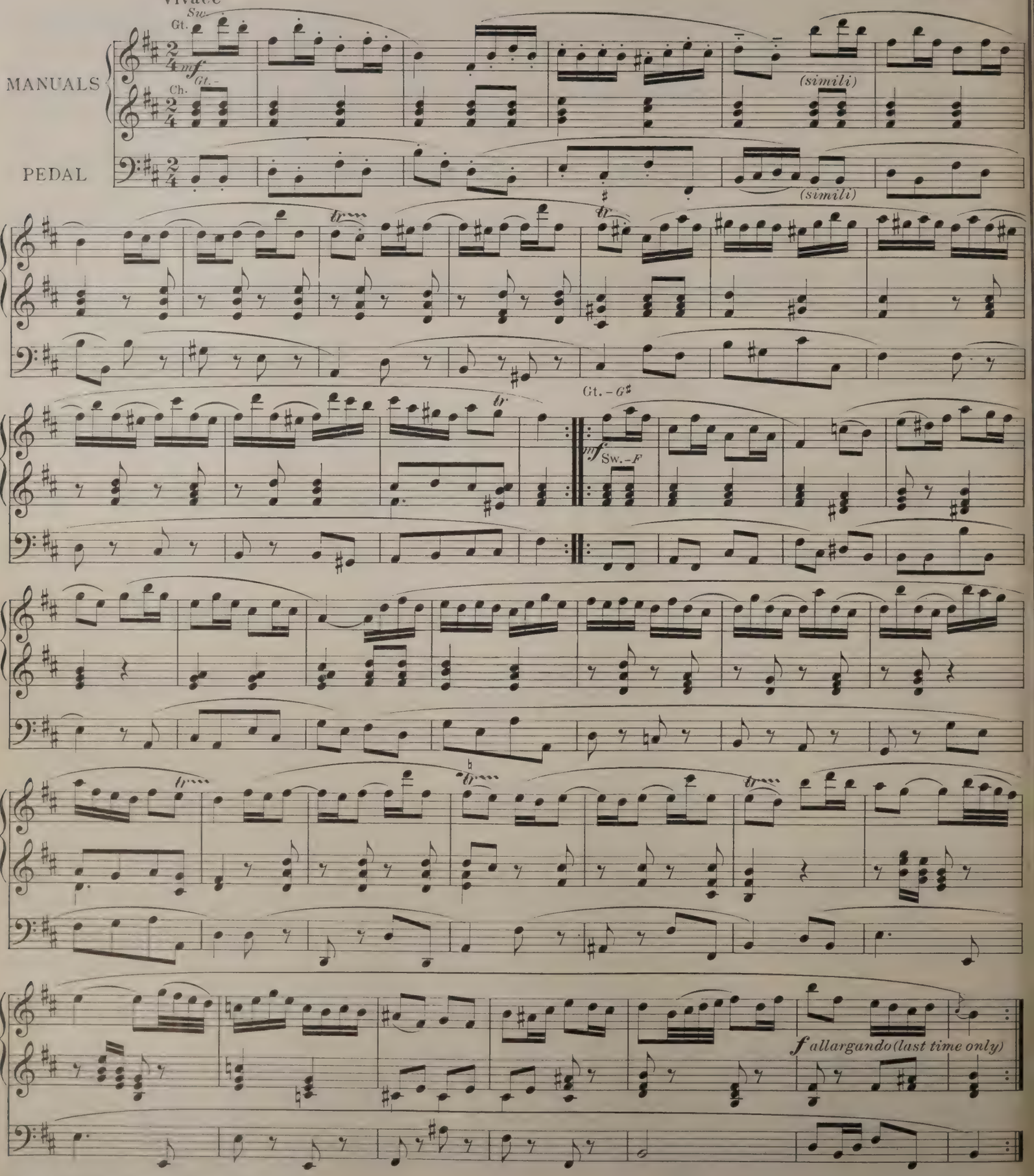
Hammond Registration
- *Gt. D –*
- *Sw. F*
- *Ped. – 3 – 2*

BADINERIE

From Suite in B Minor
for Flute and Strings

J. S. BACH
Arranged and edited by
Robert L. Bedell

Vivace



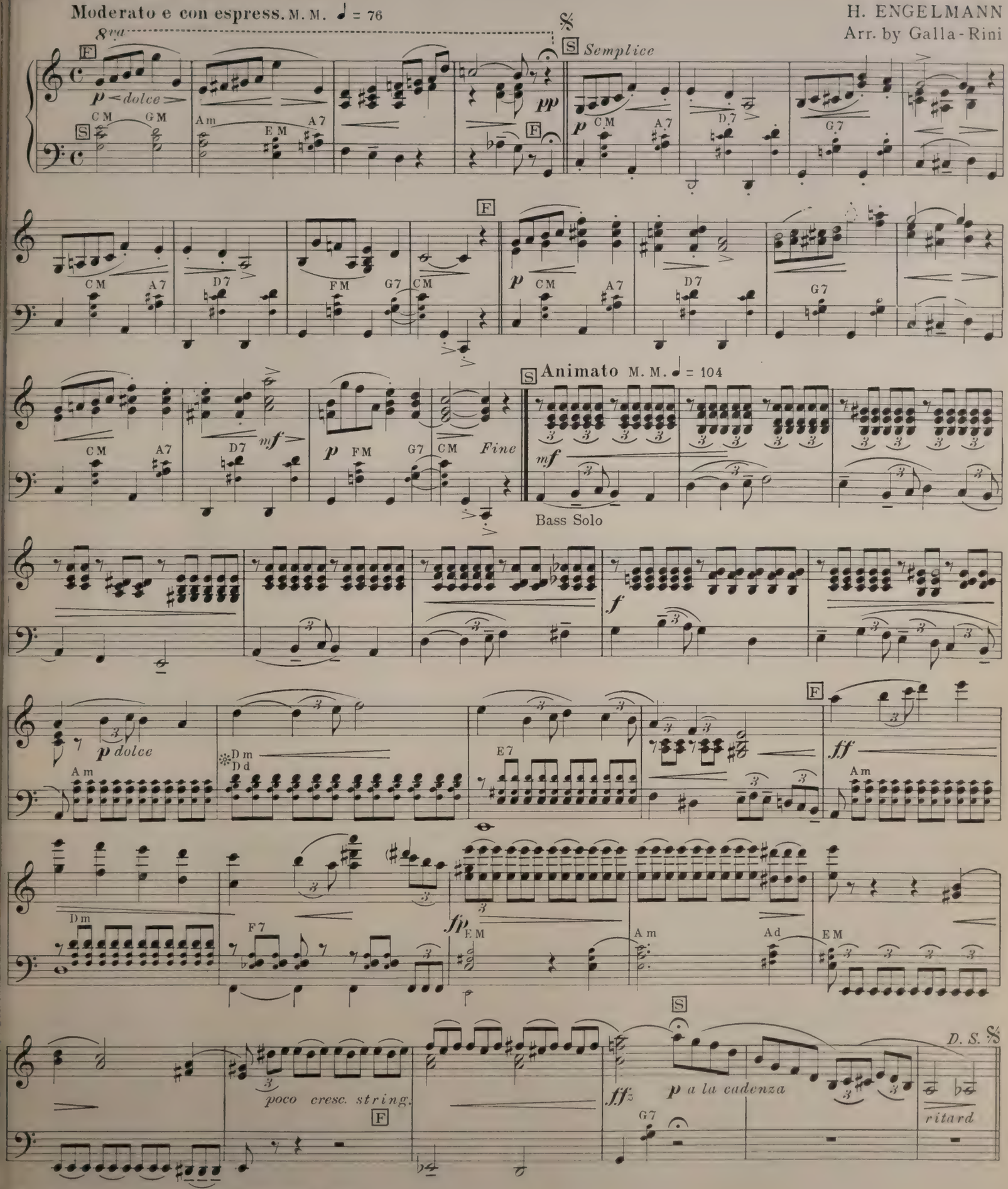
Copyright 1938 by Theodore Presser Co.

MELODY OF LOVE

PIANO ACCORDION

Moderato e con espress. M. M. ♩ = 76

H. ENGELMANN
Arr. by Galla-Rini



* For simplified rendition, play minor chord only.

Copyright 1938 by Theodore Presser Co.

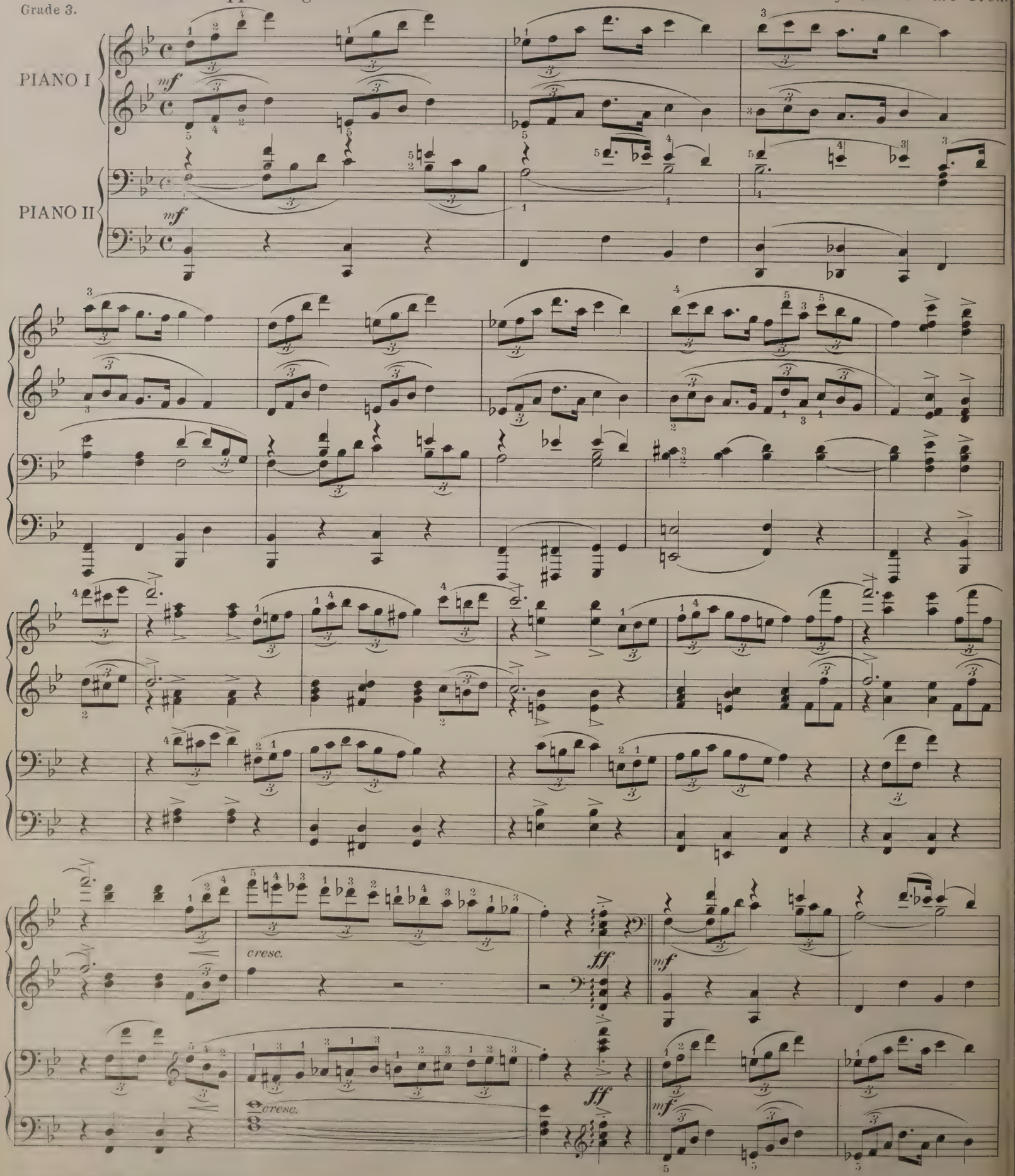
DANCE OF THE ROSEBUDS

TWO PIANOS, FOUR HANDS

FREDERICK KEATS
Arr. by Preston Ware Orem

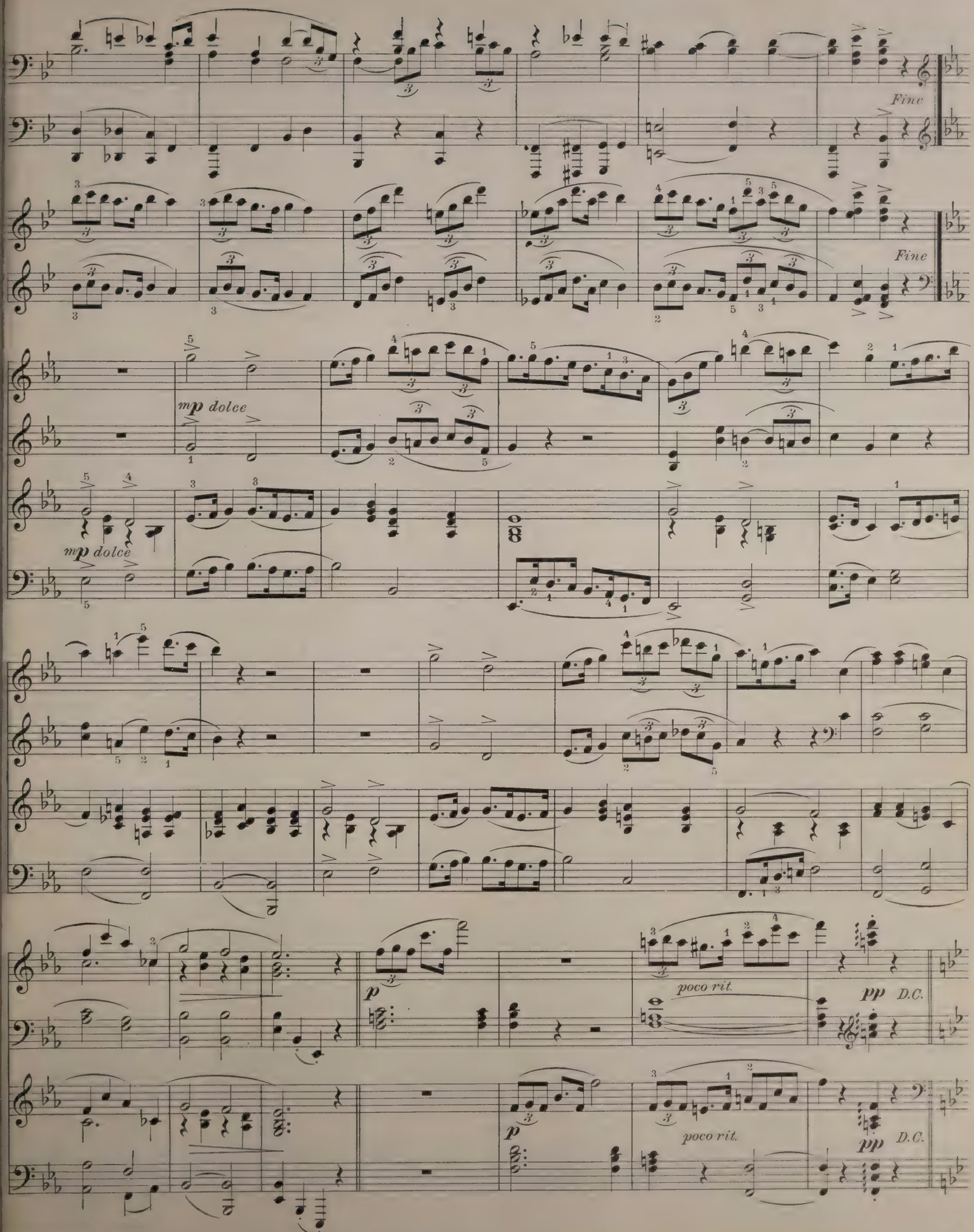
Non troppo allegro M.M. ♩= 108

Grade 3.



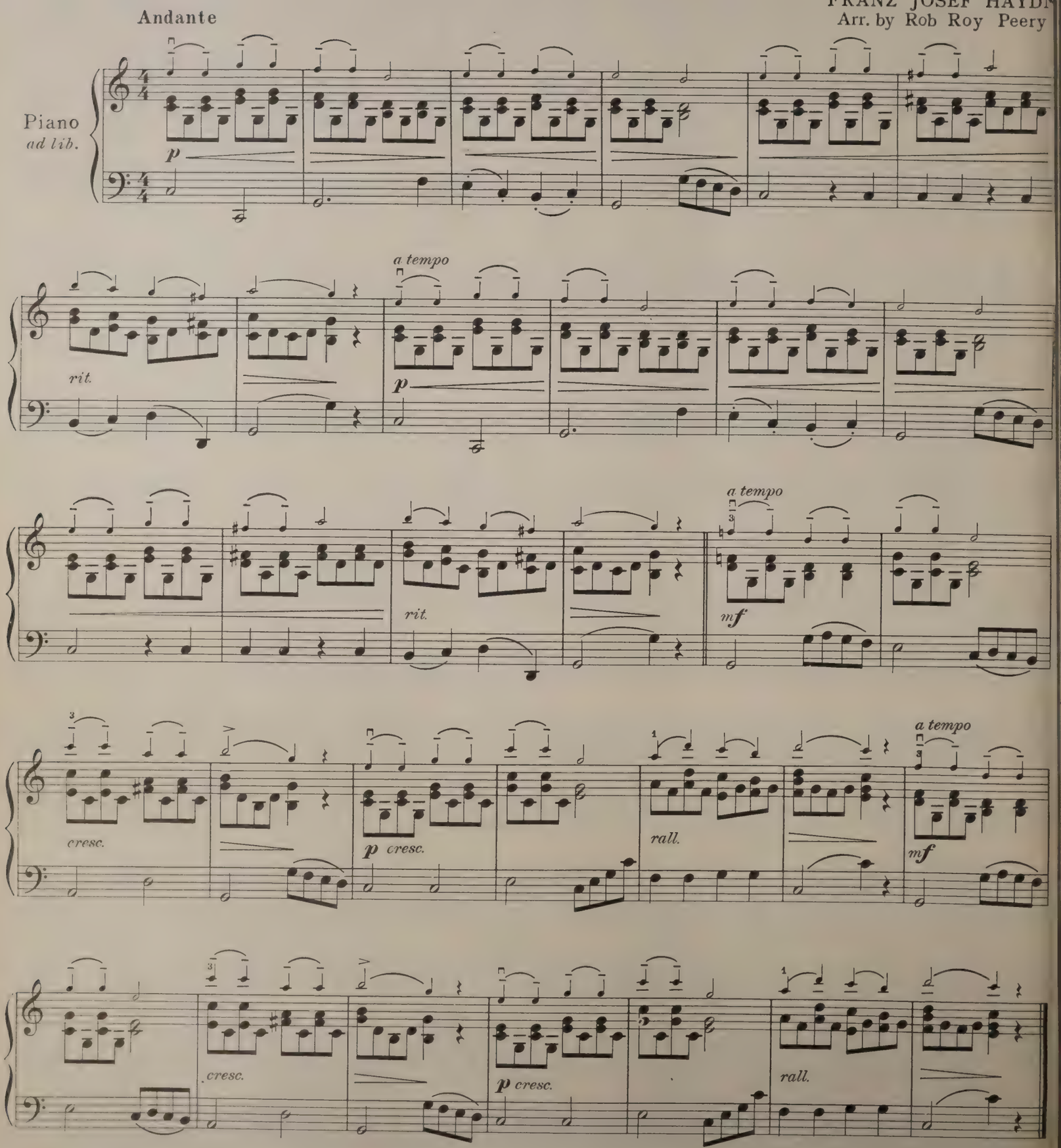
Copyright 1938 by Theodore Presser Co.

British Copyright secured


Fine
Fine
mp dolce
mp dolce
p
poco rit.
pp D.C.
p
poco rit.
pp D.C.

LOVELY MAIDEN

FRANZ JOSEF HAYDN
Arr. by Rob Roy Peery



Copyright 1934 by Theodore Presser Co.

British Copyright secured

1st VIOLIN

LOVELY MAIDEN

FRANZ JOSEF HAYDN

Andante



2nd VIOLIN

LOVELY MAIDEN

FRANZ JOSEF HAYDN

Andante

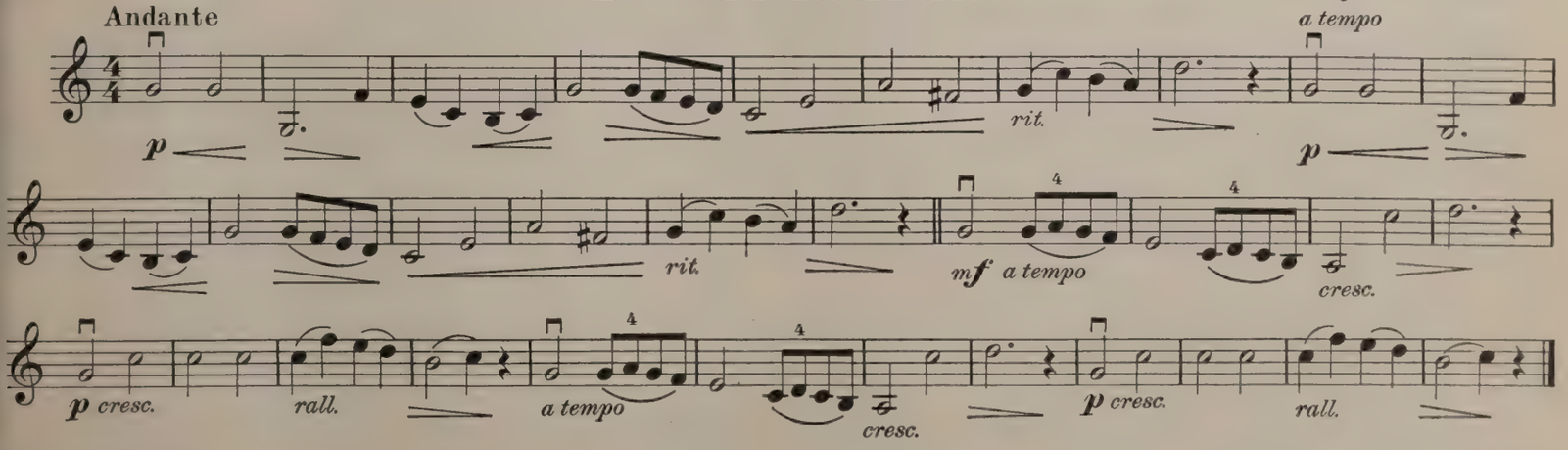


3rd VIOLIN

LOVELY MAIDEN

FRANZ JOSEF HAYDN

Andante



4th VIOLIN

LOVELY MAIDEN

FRANZ JOSEF HAYDN

Andante

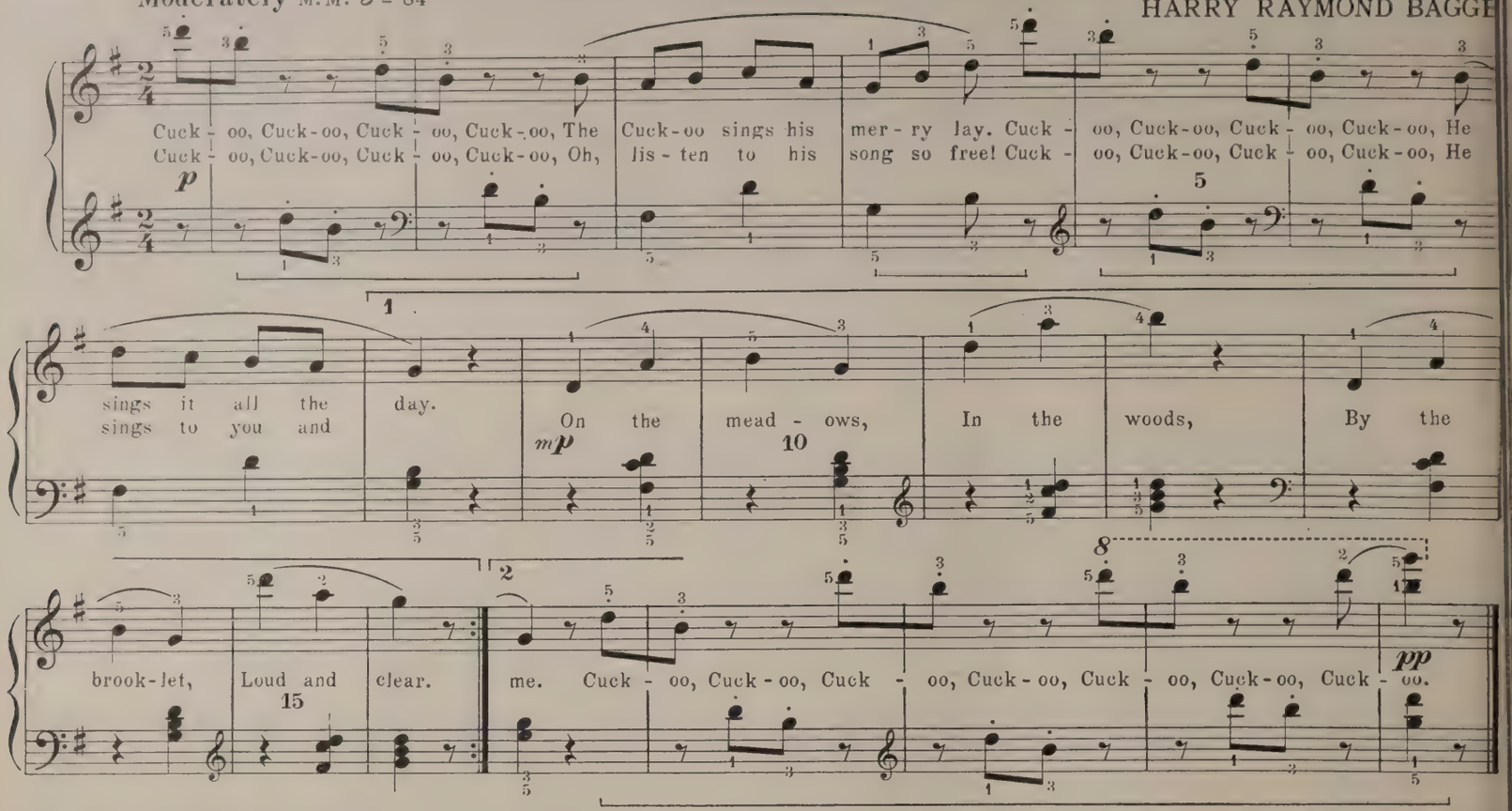


Grade 2.

THE CUCKOO SINGS HIS MERRY LAY

Moderately M.M. ♩ = 84

HARRY RAYMOND BAGGE



Copyright 1938 by Theodore Presser Co.

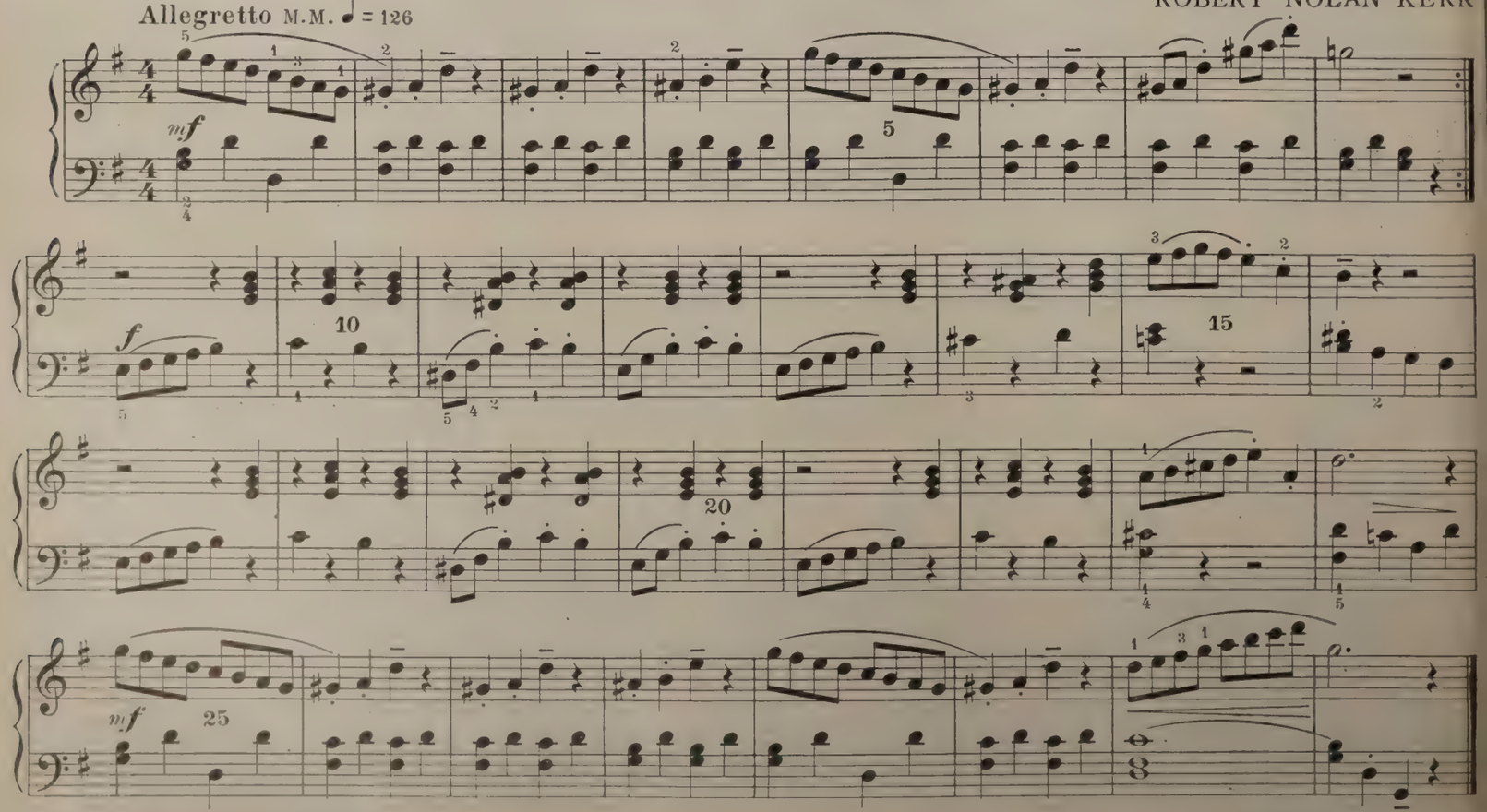
British Copyright secured

Grade 2.

SKIPPING HOME FROM SCHOOL

Allegretto M.M. ♩ = 126

ROBERT NOLAN KERR



Copyright 1932 by Theodore Presser Co.

British Copyright secured

Grade 1.

OUT FOR A STROLL

RENÉE MILES

Smoothly



Copyright MCMXXXVIII by Oliver Ditson Company

International Copyright secured

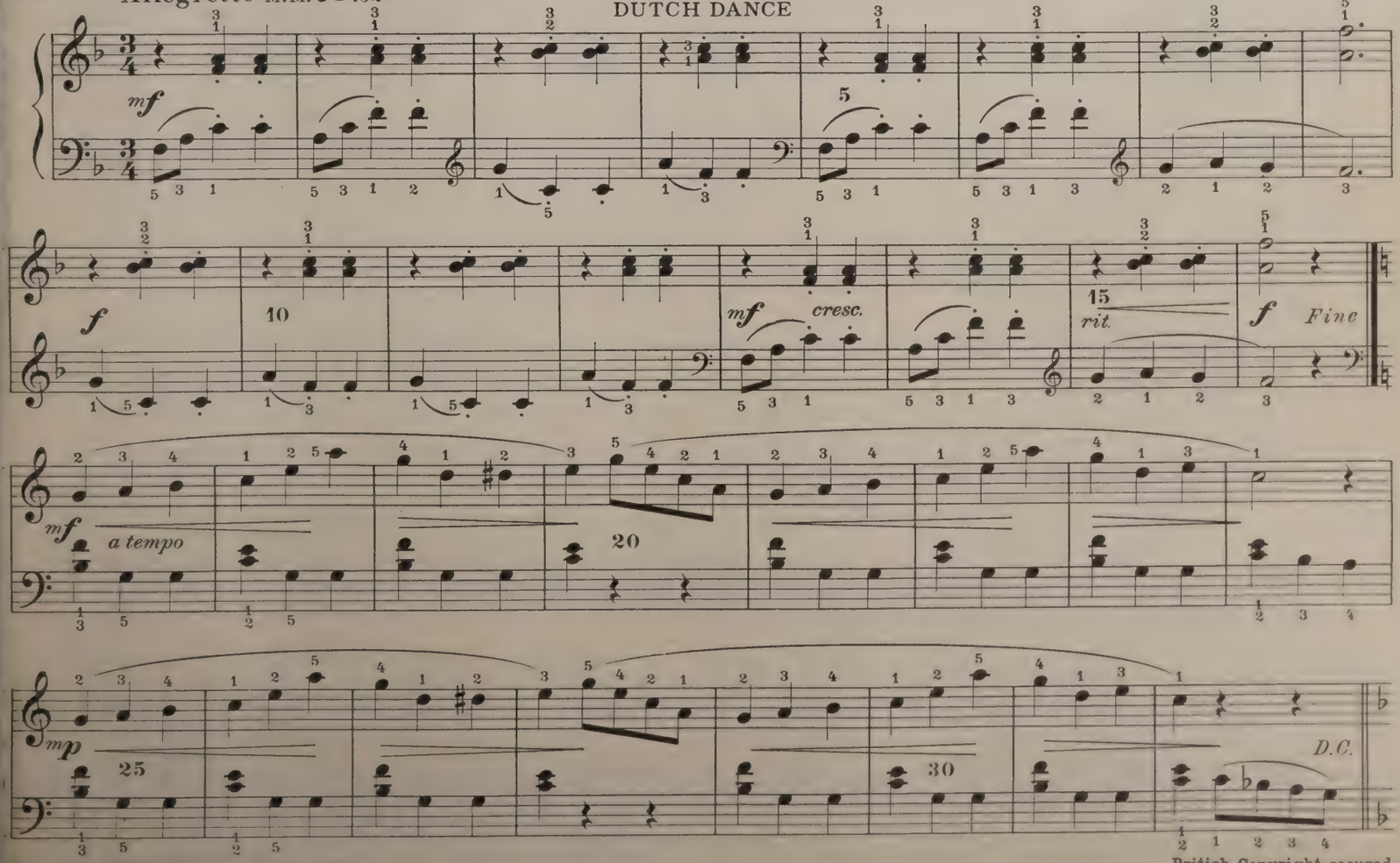
Grade 2½.

ZUYDER ZEE

DUTCH DANCE

T. ROBIN MAC LACHLAN

Allegretto M.M. ♩ = 152



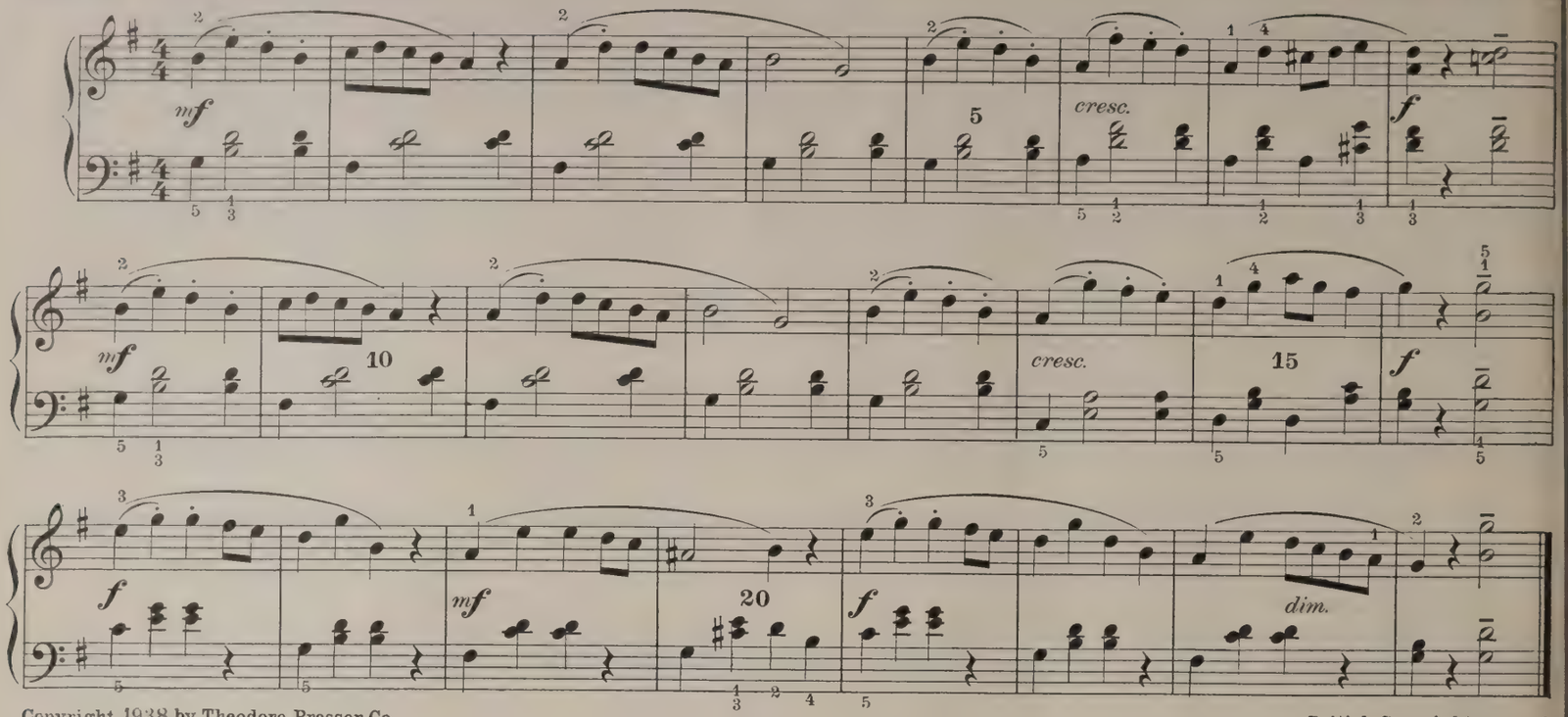
Copyright 1938 by Theodore Presser Co.

British Copyright secured

LET'S BE GAY

Grade 2½. **Allegretto** M.M. ♩=92

ALICE M. STEEDE



Copyright 1938 by Theodore Presser Co.

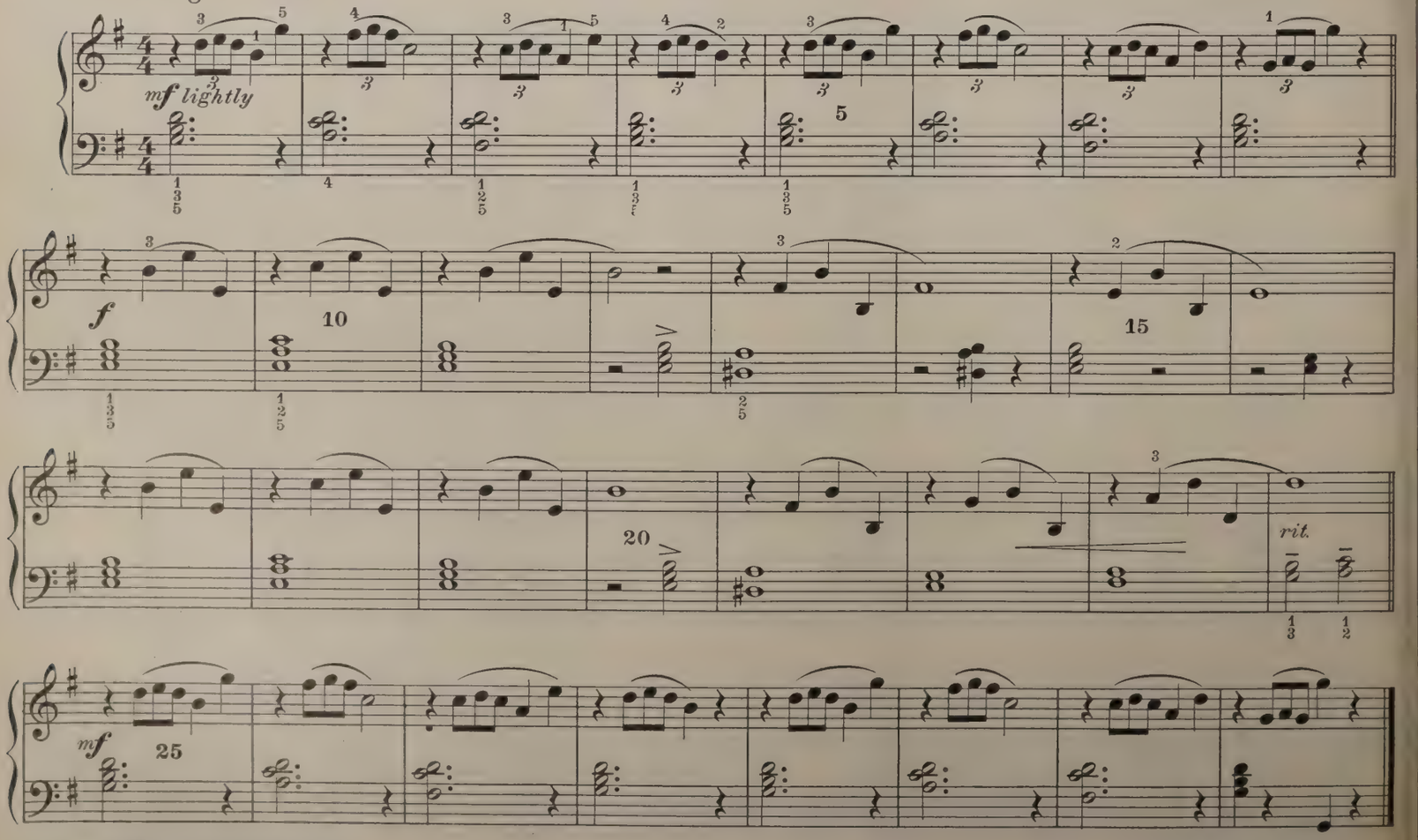
British Copyright secured

PLAYING HOPSCOTCH

Grade 1½.

Allegretto M.M. ♩=76

MILDRED ADAIR



Copyright 1938 by Theodore Presser Co.

British Copyright secured

The Educational Use of Sound Amplifying Systems In Schools

By EDWARD DICKINSON

THE ASSOCIATION of radio, phonograph, and telephone into a single piece of apparatus for school use is what makes a sound system. And this system, installed or built into a new school building, is one of the greatest steps forward in educational methods and personal safety devised for school use. I am not a salesman for sound systems nor for any parts of them, but investigation entirely on my own responsibility has led me to find things that are so good that I want to tell everyone about them. The opportunities offered pupils in our grade schools, when the building is equipped with a sound system, in contrast to the things done for me in the schools of twenty-five years ago, are such that I envy the youngsters and wish that I could turn time back and be educated all over again.

A school house with proper sound system equipment should have a loud speaker in every room. These speakers resemble closely the popular cone speakers of radio sets of ten years ago, but hang high up on the wall. In the gymnasium the speaker is behind an iron grill. I have been told that there are speakers that can be countersunk into walls; and I have seen the speakers in the High School at Great Neck, New York, built above doors and hidden behind handsome, ornamental lattices.

These speakers are connected by wires to a panel in the school office, which panel is a shiny metal frame covered with various knobs and dials, by the turning of which knobs different speakers throughout the building are played; and so versatile is a sound system that several different programs can be broadcast through the school at the same time, as well as can a single person or group of persons be paged, or phonograph music furnished for marching and physical exercises.

The School That Was

WHEN I WAS IN SCHOOL, if a person was wanted a pupil was sent all over the building in search. The pupil on this duty was one who, because of good work or good behavior, was excused from his classes for a morning or an afternoon and attached to the office as errand boy or errand girl. This was an honor. Other sessions found other pupils on this duty. We loved it. But was it fair to our parents—tax payers—whose money was being spent to purchase instruction for us, to take us away from our work? Later intercommunicating telephones were put in; and the locating of some one meant ringing several phone bells till the person sought was found. But with this sound system, one summons is all that is needed. A knob is turned. The person speaking picks up a microphone—that looks just like a telephone minus a receiver—and says into it, "Miss So-and-So is wanted at the office." Instantly that message is heard at every point about the building. For the thousand and one little accidents that require the school nurse, there is no finer way of promptly securing her services.

In the old days we had a fire drill. When the gong rang four times we formed in a column of twos and on a second ringing marched out of the building. In the interval between the first and second ringing it was expected that a designated pupil would rush to a piano in the hall and hammer out Sousa marches. If by any chance the usual route taken by a class was obstructed, someone from the office had to pass through or over moving columns of children, to reach the pupils affected by the change in instructions and redirect them, adding to the confusion and the danger if it were a real fire. With a sound system any change of instructions can be given without leaving the control panel where the microphone is hung, and music for the marching can be had from a phonograph panel, with an automatic record change that will keep the music coming till every pupil has left the building and then marched back to class.

The School That Is

EVERY MORNING and every afternoon a gong was rung at which all the windows were opened and the pupils stood in the aisles between their seats. Then the grade teachers would lead their respective classes in a ten minute calisthenic drill, without music. With a sound system the drills can be uniform throughout the building and all the classes can have exercise with music, which is far snappier and far more inspiring than without. To see this just witness a dumb-bell drill in a gymnasium, first without music and then with the smooth rhythm of *The Merry Widow Waltzes*.

Penmanship drills used to consist of rows and rows of circles overlapping; and once in a great while, as a special favor, our grade would be permitted the school's phonograph and the writing exercises would be conducted to some such piece as *The Blue Danube Waltz* or *The Anvil Chorus*. Invariably better work was thus obtained. And painting lessons, which to-day are being regarded as more and more important, were handled in the same way and with like results. Usually the penmanship and drawing classes came at the same time of the day, no matter what the grade; and so, with a sound system, every drawing class and every penmanship class may have the advantage of music.

The many educational broadcasts to-day can be received by the radio part of a sound system and sent to the classrooms, and the system can be built to handle several different broadcast programs at the same time, so that material suitable for the sixth grade may be had in that room at the same moment something suitable for the second grade is being brought in there. And so the sound system has become one of the most efficient and effective devices of the well equipped school house.

"Can" and "Will"

By THOMAS ANGUS

THE FOLLOWING verse comes from a long standing friend of THE ETUDE, who reside's in far away New Zealand. It is not distinctly musical; but our teacher friends will appreciate its finely suggestive spirit for students of all ages.

"Can" and "Will" are cousins
Who never trust to luck,
"Can" is the son of "Energy"
And "Will" the son of "Pluck."
"Can't" and "Won't" are cousins too,
Always out of work;
"Can't" is the son of "Never Try,"
And "Won't" the son of "Shirk."

NEW

• PIANO TEACHING MATERIAL •

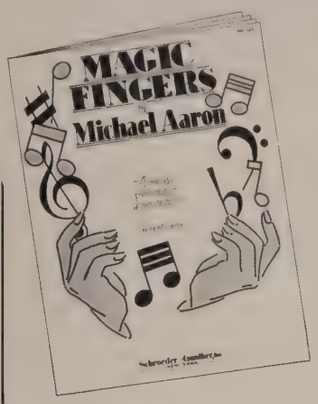
Schroeder & Gunther, specialist in the publication of the better piano teaching material, have been alert to the more discriminating demands of the piano teacher and the piano student of to-day. These NEW publications offer melodic interest for the student as well as technical value.

Comments from Teachers—

"I like the way you print your music—it is easy to read, well phrased and fingered."

"The new publications received last week are 'finds' everyone of them."

"I wish to compliment you on the high-class of music, and the attractive way it is published."



MAGIC FINGERS

By—

MICHAEL AARON

A melodic presentation of technics in the second grade of difficulty. Each idea is incorporated in two separate piano pieces—the first piano piece being a single version of the idea although complete in itself. The second one a little more difficult and slightly elaborated. Thus one number prepares the student for the other and eliminates preparatory exercises.

Price 60 Cents

COMMENTS

"Should meet an enthusiastic reception, very musical and interesting."

"I recommend Magic Fingers, which I consider practical and effective."

Famous STRAUSS WALTZES

Specially Arranged In Simple Form For

Piano Solo ..... .50

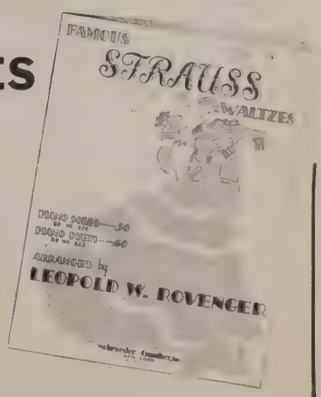
Piano Duets ..... .60

By

L. W. ROVENGER

—CONTENTS—

Blue Danube
Viennese Youth
Wine, Woman and Song
Artists Life
Southern Roses
The Bat
Tales From The Vienna Woods



THE VERY BEGINNING AT THE PIANO

By

DAVID HIRSCHBERG

PRICE 50 CENTS

A PRE-SCHOOL PIANO BOOK. EXCELLENT MATERIAL FOR THE YOUNGER BEGINNER. INCLUDES FLASH SHEETS.

PIANO PIECES

WITH

MELODY AND TECHNIC

Chit Chat (Gr. 2) ..... .25
By Helen Boykin
Fine for style and analysis and the early use of pedal.

The Metronome (Gr. 1-2) ..... .25
By Cleo Allen Hibbs
Is a clever rote number and fine for note lengths and rhythm. Good for development of co-ordination.

On The Village Green (Gr. 3) ..... .30
By Fini Henriques
Fine rhythmic patterns and adjustments. Dynamics interesting and easily felt.

The Little Donkey (Gr. 2) ..... .25
By Cleo Allen Hibbs
Clever, descriptive number. Fine phrasing and swing with voices in thirds and chord shapes. A real appeal.

Indian Dance of Welcome (Gr. 2) ..... .25
By Verna Wells
Splendid little rhythmical number, best taught on rhythmic patterns. Can be used for both rote and reading.

Desert Dawn (Gr. 3) ..... .30
By Cleo Allen Hibbs
A very charming and colorful number, might be used as a pedal piece.

Willow In The Mist (Gr. 4) ..... .30
By Cleo Allen Hibbs
Refreshingly different. An impressionistic number charming and colorful for third and fourth grades.

SCHROEDER & GUNTHER, Inc.

6 EAST 45TH STREET NEW YORK, N. Y.

—ON APPROVAL— E. S. 38

Schroeder & Gunther, Inc.
6 E. 45th Street, New York, N. Y.

Gentlemen: Kindly send "on approval" for Sixty Days piano teaching material as indicated and/or catalogues.

☐ NEW Piano Teaching Material
☐ Beginners Books
☐ Easy Studies
☐ 1st & 2nd Grade Solos
☐ Intermediate Material
☐ Catalogues and descriptive literature

Name .....
Street .....
City ..... State .....
Reference ..... (If no previous account)



THE SINGER'S ETUDE

Edited for September by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



The Song In Vocal Study

By WILLIAM G. ARMSTRONG

WELL CHOSEN SONGS are invaluable as exercises for vocal development. Songs are the objective; and, as songs differ in construction, it would be impossible to arrange vocal exercises to cover the vagaries of all composers. Again, the substitution of pleasurable efforts for those of a tedious nature always is accompanied by quickened nervous activity, and a relatively quickened muscular response—so necessary to a facile technic—mental and physical buoyancy, and increased interest; whereas prolonged tedious efforts are productive of lazy nervous activity, lazy muscular response, mental and physical fatigue, and lost interest.

Therefore, songs, well within the range of the voice, should be taken up as soon as possible. Preparatory to this, we instruct the student regarding tone values, diction, and interpretation, something after the scheme which follows.

Consonants are directors, or "placers" of tone, and vowels, their combinations and modifications, the inclusive tone values. Therefore we shall be particular about articulation of consonants, and shall build our tone on the vowel sound, or sounds, of each word; and, that our tone may be as an uninterrupted flow of tone changing in color, we shall eliminate, as far as intelligibility will permit, all sounds which interrupt the smooth flow of tone, and all sounds which are unmusical. For example, in the word "often," we shall not sing it "oftĕn," nor "of'uhn," with the "uhn" through the nose, but "of'ŭn"; because the first is bad, the second breaks the even flow of tone, and is unmusical, while in the third way the "ŭn" is brought out sufficiently to assure continuity of tone.

The Art of Words

PROCEEDING WITH OUR INSTRUCTIONS, we select as a medium, say, a few lines from the song *Over the Steppe*, by Gretchinanoff:

"Sad lies the steppe in its solitude,
Night comes on shadowy wings."

Here our tone values are—in the "sad" the short ă, slightly broadened. In "lies" the pure long ī; and in "the" the short ŭ sound. In "steppe" the short ĕ. For "in" the short ĭ. In "solitude" three tone values, sŏ- - lĭ — tūde (with the last syllable pronounced "tyoud" and not tood). In "night" the long ī; with "comes" using the short ŭ. In "on" a good short ŏ. In "shadowy" three vowel values, as shă-dō-wў̆, with the y like the short ĭ; and in "wings" the short ĭ. Of errors against which the student is to guard, there are such glaring ones as "sŏd" for "sad"; "lois" for "lies"; "thaw" for "thŭ"; "noight" for "night"; "shadowee" for "shadowў̆"; and "wēēngs" for "wings."

Then we too often have, in the beginner, the hard, throaty "er" sound in such words as "mother," and "father." The same hard "r" sound frequently mars such words as "heard" and "word"; which may be easily corrected by a single trill of the "r," a dropping of the jaw, and a slight borrowing from the short ŭ. Incidentally, while a lengthy trilling of the "r" is an excellent exercise towards flexibility of the muscles of the tongue, it is most unmusical, and, in interpretation, it therefore should be either reduced to a single trill or altogether omitted and dependence placed upon a borrowing from the sound ŭ, and a dropping of the jaw to overcome the hard sound of "r." But we must hasten.

The Individual Interpretation

WE NOW HAVE REACHED the point of points; the finish; the "to be, or not to be" of interpretation. And the question arises, "Is there a correct interpretation of a given text"? Yes, an interpretation which brings out every detail of that text? Do all singers bring out of a text all there is in it?

"No", and "why"?

They fail of complete conception. What is the secret of it all? Let us put our heads together and see if we can find it. We have a visual perception of an external object, when it is really before us. We have a visual conception of that object when, in its absence, the mind distinctly perceives that object without actually seeing it. Then, when this mental conception is vivid, distinct, and complete, we call it imagination.

A perception having been made, it is taken up by the intellectual faculties and becomes a more abstract property of the mind, and is capable of being reproduced at any time, without actual perception, or real conception; and this we call reflection or meditation.

Finally, when the mind is perfectly engrossed in the contemplation of its own conceptions, we are, as it were, in a dream, and the power to shut the mind up with its own conceptions and reflections, is called abstraction; and when abstraction is in power, our conceptions are as much realities to the mind, while they last, as are actual perceptions; and we shall think, feel, talk, and act the same as if our conceptions were real perceptions.

Now what is needed is, firstly, a text that will grip the imagination of the student; and, secondly, one of which there are two or more possible versions, with the latter that the student may work out his own interpretation. To this end, the teacher gives his version, choosing one which will arouse disagreement in the mind of the student, by which he knows that he will be exciting the student's imagination.

Then what does our mind perceive in the following text?

"Sad lies the steppe in its solitude,
Night comes on shadowy wings,
Never a tree nor a floweret,
Never a nightingale sings.
Darkly the night knits her somber brow,
Nowhere a star in the skies,
Hardly I know why so suddenly
Visions of thee now arise:
Visions of thee, my beloved one,
Limpid and fair as the day,
Smiling upon me, thine image
Brings brightness that pierces the gray.
Comes now the song of the nightingale,
Melting away like a sigh;
Flowers are nodding caressingly,
Studded with stars is the sky."

First, a steppe, a dreary, desolate, lifeless desert; not a single tree, flower, bird, or star to break the awful loneliness of it. Then a weary wanderer in its depths; a human derelict; one of a group of Russian "politicals" condemned to Siberia, sick unto death, and left to perish alone on the desert waste. Then, to the now broken and delirious wanderer, there comes a vision of a loved one smiling upon him; and, instantly, all is changed; he no longer is alone; the desert has lost its loneliness; birds are singing, flowers are waving in the breeze, and stars light up the sky.

Now, as our conceptions, under the influence or abstraction, are as much realities to our mind as are actual perceptions; and since we think, feel, talk, and act, the same as if our conceptions were real perceptions; the desert waste, the wanderer in its depths, the vision of the smiling loved one, the singing of the nightingale, the nodding of the flowers, and the appearance of the stars in the sky; all these are as real to the artist of song as actual perceptions; and as his perceptions become an abstract property of his mind, he is capable of reproducing them at any time. In other words, once perceptions are taken up by the intellectual faculties, they are accepted by, and stored away in the subconscious, there to be awakened and reproduced through the mere mention of the title of the song; and this we call memorization.

Is it necessary, then, to say that in order to reach this state of abstraction, one must become, in thought, our wanderer; thinking as he thinks, and speaking as he speaks? Now what, most likely, would be the nature of the utterances of our wanderer? What the nature of the tones of his voice? Where would he raise, and where moderate, his voice? Which words would be emphasize?

He says, "Sad lies the steppe"; not "terrible, dreadful, awful lies the steppe." So, when he breathes,

"Sad lies the steppe in its solitude,
Night comes on shadowy wings . . .
Darkly the night knits its somber brow,
Nowhere a star in the skies."

would he speak in an agitated powerful, vibrant tone of voice, as he would were he speaking of the steppe as "terrible, dreadful, awful"; or would he speak in a soft, sorrowful, sighing tone? And when, in his delirium, he says, "Hardly I know why so suddenly visions of thee now arise," can we not hear perplexity in his tone, and see a hand brushed across his brow, as if to assure himself that the vision is not a dream; that his loved one is really with him? Can we not hear his whole soul in an outburst of ecstasy as he, with his arms outstretched to his loved one, says, "Visions of thee, my beloved one"; and then in the words, "Limpid and fair as the day," can we not hear the soft, sweet tone of adoration?

Again, at peace in the presence of his beloved one, can we not see the childlike smile and hear the sigh of contentment as he says, "Smiling upon me thine image brings brightness that pierces the gray"? Then is a final burst of ecstasy, "Comes now the song of the nightingale"; then exhaustion, and in hushed tone, "Melting away like a sigh." With the approaching end, words come more and more slowly and faintly, and in muttered tones of a child in its dream, "Flowers are nodding caressingly, studded with stars is—the—sky." A smile, a sigh, and—peace.

This, dear student, is one version. What is yours?

Our Poverty of Singing Artists

By D. C. PARKER

WHEN WRITING on "Our Bad Singing," for *The Musical Standard*, Mr. D. C. Parker of London said in part what is just as true of America.

"It may be that we produce as great a proportion of good singers as other countries do, and that they leave our shores, for which I do not blame them. Sir Thomas Beecham has pointed out that the best of our singers have to go abroad, because opportunities of advancement here are practically non-existent. He has spoken of good singers as one of our exports. This only tends to prove the truth of my contention. If the good singers seek openings elsewhere, the ones left are very much as I have described them to be. Yet, it does seem extraordinary that the musical state of this country is such that, to take two examples, Mary Garden and Joseph Hislop (both, curiously enough, born in Scotland) have to spend their lives in foreign lands.

"Who is to blame? Perhaps the break caused by the war lies at the root of the trouble. The public, at any rate, shows itself complacent. It applauds rubbish and masterpieces with a sublime disregard of the gulf which separates them. It applauds singers who have obviously come out prematurely, and singers to whom the kindest thing to say would be, 'Take some more lessons.' By doing so, it swells the head of mediocrity and manufactures cynics. Because of its self-satisfaction, its too easy acceptance of the inferior, the public must bear a generous share of the blame.

DELIGHTFUL

Songs

BY

A. Buzzi-Peccia



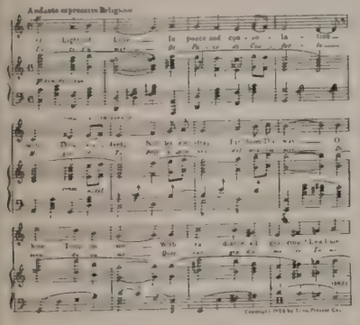
Arturo Buzzi-Peccia, noted authority on voice culture, coach of many prominent singers, is known to many for his fascinating song creations although he has written symphonic poems and an opera. Long identified with music life in America, Buzzi-Peccia was born in Milan, Italy and studied at the Royal Conservatory of Music there.

★ ★ ★

ETERNAL LIGHT

2 Keys—Price, 60c

A dramatic sacred solo with both English and Italian text.



Also published for Mixed Voices (15c)

THE VALE OF KASHMIR

Price, 60c

A superb setting of the text from one of Laurence Hope's celebrated Indian Love Lyrics.

Featured on the Programs of

Cecil Arden

Popular Soprano of Concert and Recital —Formerly of the Metropolitan Opera Company.



•

A LITTLE BROWN OWL

2 Keys—Price, 60c

CANTO DI PRIMAVERA

Price, 60c

THE RETURN OF LOVE

Price, 50c

FORSAKEN

Price, 50c

NOTHING IN THE WORLD IS SINGLE

Price, 50c

★ ★ ★

THEODORE PRESSER CO.

Everything in Music Publications

1712 CHESTNUT STREET

PHILADELPHIA, PA.

"The singers themselves cannot escape censure. Many of them take what they conceive to be the easy road to success; they want flattery and adulation, not criticism; they want wealth and publicity, not a slowly-acquired prestige. And they need not be surprised if they reap exactly what they have sown; but it will not be a bumper harvest. It is told of Porpora, a renowned singing master, that he kept a pupil at one page of solfeggi for five years, after which he described the pupil as the greatest singer in Europe. Not many of our singers hasten so slowly. We have need of Porporas. I should like to think that all reputable teachers impress upon their pupils the appalling condition into which our native solo singing has fallen; that they urge their pupils not to hurry; that they hold them back from public appearance until they have passed well out of the pupil stage. For, in so far as the teacher encourages quick production and compromises with the easy-going attitude of his pupil, so far is he distinctly to blame.

"The cure, then is to be dissatisfied; that is, when we hear the third rate we must call it so, whatever be the name and reputation of the singer. Only by doing so shall we ever get the first rate. The public must bestir itself, open its eyes wide, see what is done elsewhere, and get into its head that the best is always worth striving for. Ask for the best and it is forthcoming. If the public hissed a few bad performances, you would be surprised at the salutary effect of the action. Singers must take their work more slowly and more seriously, whether the public can recognize the half-baked or not. Teachers must deter their charges from embarking upon a professional career at too early a stage."

How to Preserve the Voice

By JESSIE L. BRAINERD

A BEAUTIFUL SINGING VOICE is a Heaven-sent gift. But, it is a delicate instrument and requires utmost care and common sense if it is to last into the later years of life. Here are a few suggestions that, if carefully heeded, will preserve the beauty and freshness of his voice so that the singer may give the best possible performance at all times.

1. Take time to work out a program of practice hours. It is a mistake to practice hours and hours until the throat muscles become exhausted and the whole body feels tired. It is much better to practice from twenty to thirty minutes at a time, interspersed by short rest periods, than to practice for an hour at one sitting.

2. Take especially good care of the entire physical health. A minor digestive disorder will ofttimes affect the brilliancy of the voice to an alarming degree and cause a feeble interpretation of songs.

3. It is wise to take every precaution known to prevent a cold. But, if a cold comes, refrain from singing. Much injury can result from singing with congested throat and nasal passages.

4. The room in which the singer is to perform must be clean and warm. A draughty, smoke filled or dusty room is extremely hazardous to a voice and can cause permanent damage to the lungs.

5. Yelling at a football game is permissible for some people, but is most inadvisable for a singer.

6. If it is necessary to talk at length, speak in low, free tones. Save the speaking voice as well as the singing voice. Silence is golden.

7. Singing on a sleighride in the frosty, night air is pleasant to hear, but is very liable to cause unpleasant results to the throat of a singer.

8. Several million people smoke. However, if a singer wants to preserve his voice over a period of years, if he wants his voice to be always clear, ringing and brilliant, he had better leave the smoking to those millions who are not so fortunate as to own a lovely singing voice.

The Bells of St. Mary's

SEVERAL READERS of THE ETUDE have asked for the story of the very well known song *The Bells of St. Mary's*. Through the kind interest of Mr. Walter Eastman of London, who has secured from the composer, Emmett Adams, the following story of the song, we take pleasure in passing it on to our readers.

The poem *The Bells of St. Mary's* was written by Douglas Furber; and the music was composed by Archie Emmett Adams, in 1918. It will be of particular interest to Americans to know that the song is dedicated to St. Mary's Church, the Mother Church of Southampton.

The site of the original town of Hampton (Home Town) was the district surrounding the Saxon Church of St. Mary. This, the earliest, and Mother Church of Southampton, was rebuilt by Queen Matilda, wife of King Henry I of England. Queen Matilda died in the year 1118, the church remained until about 1550, when it was almost entirely destroyed on account of the danger of French attacks.

The church, reconstructed by Archdeacon Brideoaks in 1711, and enlarged by the Earl of Guildford, was entirely rebuilt by Canon Wilberforce, grandson of William Wilberforce (leader of a committee pledged to the abolition of slavery), as a memorial to his father, Samuel, Bishop of Winchester.

The foundation stone of the new church was laid by H. R. H. Albert Edward, Prince of Wales, on August 12, 1878.

The remaining part of the building, with the exception of the tower and the spire, was completed in 1884. Twenty years later the tower and spire were finished, and on the 5th of January, 1914, the rector, Canon Lovett, placed the cross on the top of the spire, but on account of the troubles of the war, the dedication services were postponed until November 1920.

The fine peal of bells first chimed on June 27, 1914. These were presented by Mary Wingrove.

* * * * *

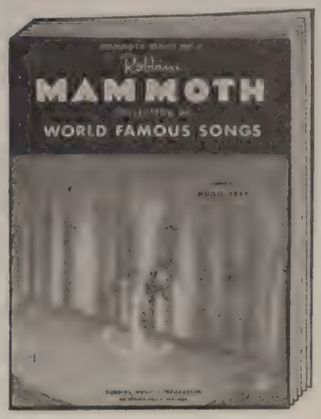
"The first act of 'Tristan and Isolde' lasts for an hour and a half, and the first act of 'Lohengrin' for an hour, during which one must hold almost interminable poses; a test of physical endurance rarely considered in the summing up of general results. The great duet in 'Les Huguenots' coming at the end of the performance, requires half an hour closely put in. Bodily strength and endurance are the first requisites to support the demand of such ordeals. Without them nothing can be accomplished."—Lillian Nordica.

ROBBINS

MAMMOTH

COLLECTION OF

World Famous Songs



An epoch-making volume that is a "must" for every music library—for every home. Song classics from every corner of the world — with words — modernly revised and edited by Hugo Frey. 225 Song Gems —256 Pages of Glorious Melody.

Price $1.00

ROBBINS MUSIC CORPORATION

799 SEVENTH AVE. • NEW YORK

HARMONY BY MAIL

A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.

Small monthly payments. Send for particulars. Music composed to your words.

HARRY WOOLER

1116 Elmwood Ave. Buffalo, N. Y.



VOICE

Improvement Guaranteed

We build, strengthen the vocal organs—not with singing lessons—but by fundamentally sound and scientifically correct *silent exercises* and absolutely *guarantee* to improve any singing or speaking voice or money refunded . . . Write for wonderful voice book—sent free. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 unless signed by parent.

PERFECT VOICE INSTITUTE, Studio 5586

64 E. Lake St., Chicago

INCREASE YOUR INCOME!

Easily—Substantially—Pleasantly

— Take Subscriptions for —

THE ETUDE MUSIC MAGAZINE

— Write for particulars —

1712 CHESTNUT ST. PHILADELPHIA, PA.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music

THEODORE PRESSER CO.

1712-14 Chestnut St. Phila., Pa.

JAZZ

Play piano same style as dance and radio players. Put in snappy runs, breaks and fills. Play all the late song hits at sight. It is easy with our new, guaranteed 20-lesson course. Mail the coupon or post card today for free details.

Erskine Studio, Dept. E, 810 E. 14th St.
Oakland, Calif.

Gentlemen: Please send me free information about your 20-lesson course in piano jazz.

Name . . . . . .

Address . . . . . .

City . . . . . State



THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



Getting the Spirit of a Great Motet

By WILLIAM H. BUCKLEY

GOUNOD'S lovely motet, *By Babylon's Wave*, gives a chorus excellent opportunities for dramatic interpretation. Its four movements are so contrasted and the music is so sincere that one seems never to tire of it. The first movement, *Here by Babylon's wave*, suggests complete despondency; the second, *When mad with wine*, keen resentment; the third, *O Lord, tho' the victor command*, is an expression of outraged patience, working up to a bitter denunciation in the last movement, *Woe unto thee*.

Almost every word has its place in the interpretative scheme. One must pay attention to the minutest details if the finest results are to be attained.

Care in the Beginning

OPEN WITH an extremely light and floating tone. Try singing as gently and softly as possible, with scarcely any breath, and you will produce the tone you require. Practice this tone yourself until it is perfectly easy, and then demonstrate it to your choir. Make sure that no one takes a full breath in preparation, since this will cause contraction and a thin pinched tone totally unlike that which you seek.

You may find it difficult to get your choir to sing sufficiently softly at first. Ask them to let the singing be only a whisper, a murmur. Tell them that you do not want to hear any individual voices, that you want only the massed tone. Ask them to sing so softly that they will hear the singers on either side of them. Use any pictures or ideas you can think of, but do not be satisfied until their *pianissimo* choral tone is as beautiful as you would expect a similar solo tone to be.

When this tone is established, be very particular about articulation. The initial aspirate of the first word, "Here," should be made use of in beginning this *pianissimo* singing. In the second phrase begin very softly and then gently swell out to "bound." This slight climax, to *mezzopiano*, comes on the first beat only, and you begin dying away at once, to the word, "us." There is a natural falling away in the next line; but when you reach "The pains of death surround us," begin swelling out from the beginning of the line to the word "death" and harden the "d" of "death," to express fear. Get a second stress on the second syllable of "surround." These small climaxes should not go beyond a *mezzoforte*. In the next line we find one of the most thrilling effects of the whole motet. In "Sion," thy mem'ry still," begin softly, as usual, but swell out to a full *fortissimo* on the first beat of the syllable, "mem," and die away to *piano* at the end of "still." This illustrates a fierce resentment breaking through for a moment and, futilely, falling away to a settled melancholy. The swelling out and dying away must be even and gradual. "Heart" is the principal word in the next phrase. Then, more softly, "And still we turn to thee," with a stress on "still." Begin to gain power on the words, "Our eyes," making "sad" the peak of this phrase, which is finished very softly. Place yourself mentally in the position of the Israelites of that time, and this interpretation will seem quite natural.

In the line beginning, "Through our harps," "on" will be the climax. Get the final "s" of trees on the third beat exactly. "Wearily," the peak word of the next phrase, should be sung slowly and wearily. Be sure that the nasal consonants in "moaning, mingle," and so forth come through *poco animato* with the climax on the first beat of "breeze." Give slight stresses on the words "voice," "sad," "sigh" and "groaning" in the next line.

The Mad Passage

IN THE PASSAGE, "When mad with wine," detach and emphasize each syllable. Do not make it too *staccato* but see that each singer makes a distinct separation. It is sung *fortissimo;* but never allow the tone to become strident. This will give to this section an effect tending towards the savage.

"O Lord, though the victor command" seems to come from the very depths of mental agony. Stress the words "Lord," "command," "sad" and "lonely." "Holy" is the peak word in the next phrase. The basses have a difficult augmented fourth in the C to F-sharp following the tenor lead. Be sure the intonation is perfect. Unless your contraltos are very strong, it will be wise to have the sopranos assist them in their lead in this *fugato* passage.

Let the basses sing "Jerusalem" to represent the timpani in an orchestra. This comes at the top of a climax which has been working up from the very beginning of this section. Get a strong *sforzando* from the other three parts on the first and last syllables of this word and again on "if" and on the last syllable of "forget" in the next phrase. "Let our hands" begins softly but *non-legato* and with incisive articulation, to represent repressed anger and hatred. Take it *poco animato* and *poco a poco crescendo,* working it up more and more excitedly, until the singing is frenzied when you reach "Jerusalem." Be sure you have saved up sufficient power to bring out the third "Jerusalem" with a thrilling increase in the volume of tone, at the same time adding to its effect by singing it *allargando.* Hold the last syllable as long as you dare and cut it off in the midst of its full power.

The climax is still further increased by following it with silence for the space of about one measure. Begin the next phrase, "let our hands," about *mezzoforte* and increase gradually to a *forte* on "power." The next word, "Jerusalem," is capable of interesting treatment. Moderate the pace very slightly; begin the word softly, swelling out to a *forte* only for an instant at the beginning of the last syllable. Then immediately begin to die away. Let this *diminuendo* lengthen this final syllable several beats. Close the lips on the final *m* for one beat at the extreme end of the *pianissimo.* Continue this *pp* in the next phrase, swelling out to the second syllable of "forget" and dying away to the end of the line.

The Last Movement Attack

MAKE A momentary pause before beginning the last movement to allow your singers to prepare for a big attack on the opening "Woe." Accenting each syllable brings out the fierceness of this denunciation. Sing it *non-legato* and make the two notes on "city" very staccato. "Pity," the last two syllables of "forsaken" and the word "taken" will all be *staccato.* Make the interpretation as energetic as possible without hastening the pace in the slightest degree. This is done solely by means of emphatic accents. The phrase "shall thy babes be taken," should also be sung *staccato.* In the last word of "taken and dash'd," let the first beat be "da," the second beat, "sh," given as *forte* as possible, and the third beat, the final consonant. In the third repetition of this phrase, sing the final consonant of "dash'd" at the second beat and emphasize the "sh" in the first beat. Sing from "Then unto thee" to the end, *allargando.* But, in the phrase, "Be woe," keep the "be" very short, in order to give an effect like a whip-lash. Watch the A-flat and the F-natural in the second bass part.

This analysis of the interpretation of this number will give you some idea how to study other choruses in order to discover their possibilities. Let your performance be as natural as possible, but overlook nothing which might contribute to that effect. *By Babylon's Wave* is too long and too dramatic to make a good service number. It is more suitable for a special musical service or a choir concert. But the principles involved in its satisfactory performance can be so readily applied to service anthems that the time taken in its preparation will bring splendid returns. It should be performed without accompaniment.

How to Succeed With Your First Choir

By F. LESLIE CALVER

WHEN THE YOUNG CHOIRMASTER takes up his first appointment he is unlikely to be able to pick and choose the members of his choir as he would like. He is almost bound to have under him singers who are, possibly, enthusiastic, regular in their attendance, and popular, but untrained and unaware of faults which are obvious to the sound musician. In the same way, many persons who speak bad grammar do so without having the least idea of the fact. To try to correct them would be a most awkward and difficult task, requiring great tact and diplomacy.

That is, by analogy, the kind of problem which often faces the young choirmaster, and he must exercise great discretion in dealing with it. He must avoid being too much of the pedagog, otherwise he will soon be unpopular. He should cultivate a pleasing way of addressing his choir, striving to show that he is anxious to help rather than to offer adverse criticism.

He should remember that any person who can train choirs really well is automatically marked out for promotion. For that reason he cannot know too much about the art of teaching singing. He should cultivate a succinct and interesting way of imparting his knowledge to singers, thus making them look forward to the choir practices and feel that they can always learn something from him. A right start on these lines is very important in shaping the young choirmaster's career. It matters little how humble his first choir may be.

Probably no advice is more often given to singers that the admonition "open your mouth." If the choirmaster really understands voice training, what he actually means is "open your throat." His object is to realize greater volume in the right way. The easiest way of obtaining this, without tediously explaining how to sing more loudly, is to require the singers to open their mouths widely. It is language which they all understand.

It is sometimes pointed out that a conscious opening of the throat may be detrimental, and obviously would be if an attempt were made merely to stretch it open; but when it is opened correctly there can be no harmful effects. If the sensation of yawning be introduced the bottom seems to drop out of the throat. The moment of starting to inhale in preparing for the yawn is the one when the throat is wide open. It is at this precise moment that the throat will be found to be completely relaxed. If singers are persuaded to try this several times, and then to sing "ah" on a suitable note, a wide-open throat, without any forced feeling of stretching, will result. Frequent practice of this process will cause it to become automatic. Then the mouth will open naturally to its proper extent.

Another constant source of trouble for the choirmaster is diction. How difficult it is to make choirs sing in such a way that the words can be understood by listeners. The problem is to obtain proper enunciation. This admonition is probably the one which choirs heed less than any other; yet it should appeal to all, for the music is really only the vehicle of the words. The chief cause is probably laziness—unconscious laziness, perhaps, but still laziness—and the failure to realize that, even a

PERFECTION LIES
IN
Proper Timing

FIVE-YEAR GUARANTEE

• Master musicians know the value of supreme accuracy of tempo, that is why many of America's foremost authorities have adopted the

***Franz* ELECTRONOME**

Operated like an electric clock and costing only a little more than old fashioned, undependable, clockwork metronome, the ELECTRONOME is controlled by one of the world's finest precision motors. It is made for a lifetime of service and is sold on 6-day free trial, with a written five-year guarantee of complete satisfaction or money refunded. Graduated from 40 to 208 beats per minute; no springs to wind; no tension to weaken. Makes it easy to master the most difficult composition. PRICE only $10. Buy it from your favorite music dealer or:

SEND $1 —good-faith deposit to have the Electronome shipped to you C.O.D. for the balance of purchase price, all express charges paid by us; your money stays right in your local express office for six days, ready for prompt refund if the Electronome doesn't please you in every way.

Or—SEND NO MONEY and we will ship the Electronome C.O.D. for $10.00 plus express charges, on the same 6-days' trial basis.

FRED GRETSCH MFG. CO.
Musical Instrument Makers Since 1883
60 Broadway, Brooklyn, N. Y

New -- PIPE ORGANS -- Used
Builders of pipe organs for church and studio. Efficient, up-to-date used instruments on hand at all times, priced very reasonably. We also rebuild and modernize tracker and tubular organs, additions of stops, couplers and chimes installed. Yearly care of organs. We solicit inquiries.
Delosh Brothers -- Organ Experts
3508 105th Street Corona, L. I., N. Y. City

GUILMANT ORGAN SCHOOL
Dr. WILLIAM C. CARL, Founder
WILLARD IRVING NEVINS, Director
39th YEAR OPENS OCTOBER 4, 1938
DISTINGUISHED FACULTY
A complete Course of Training for the Organist and Choirmaster
Scholarships
Write 12 West 12th Street, New York

Faust School of Tuning
Piano Tuning, Repairing and Regulating. Pipe and Reed Organ. Player-Piano. Year Book Free.
27-29 Gainsboro Street, Boston, Mass.

IMPROVE YOUR PLAYING
Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studios, Dept. 311-J, Bendix Bldg., Los Angeles, Calif.

MAKE MONEY AT HOME!
Learn to color photos and miniatures in oil. No previous experience needed. Good demand. Send for free booklet, "Make Money at Home" and requirements.
NATIONAL ART SCHOOL
3601 Michigan Ave. Dept. 1176 Chicago

Etude Advertisements are Bulletins of Splendid Buying Opportunities - - -

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Harold A. Richey, Dean, Spartanburg, S. C.

KNOX CONSERVATORY OF MUSIC
Galesburg, Illinois
Catalog Free John Winter Thompson, Dir.

NORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, and Dramatic Art. Esther C. Benson, M.M., President
Miles City, Mont.

SHENANDOAH CONSERVATORY OF MUSIC
Courses leading to the A. B., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia.

distance away, words become indistinct, especially in the case of a chorus, because all the singers pronounce more or less in their own individual way.

The best remedy is to induce the choir to sing consonants so distinctly that they appear to be exaggerated. The tongue should not barely touch the roof of the mouth or the teeth, nor the lips just meet. These enunciators should be made actually to work. The last letter of a word usually receives but scant attention; yet it is often the very one which decides whether the word is intelligible to the listener or not. To correct this fault, of which very few singers are innocent, requires not merely a resolution to do better, but a persistent, conscious effort of the will. All consonants should be accented, and their emphasis become a habit, particularly in regard to the terminal consonant of every word. If singers could be induced sometimes to read aloud to themselves, exaggerating all consonants, distinctness in speech would become habitual and reflect itself in their singing.

Vowel sounds are also often ignored or mispronounced. The first thing to do is to correct the most vital vowel. Then the others will not be so difficult. The vowel *e* or *ee* never should be pronounced with the corner of the lips drawn back towards the ears. Usually the tendency is for the tone to follow the corners of the lips. Lips drawn back to a distinctly smiling position will cause the tone to be produced back in the throat. By the expression "in the throat" it is meant that the natural resonance cavities of the mouth and head are not brought into play, the tone coming directly from the throat to the exit of the mouth. The throat cannot control tone quality, and it is therefore necessary to rely upon changes which can be made by the cavities mentioned. A note must be allowed to cause resonance inside the mouth before being released. To allow the lips to point back towards the ears destroys that resonance. Lips held loosely and easily forward will add the kind of quality which is desirable in singing, and which is determined by the shaping of the lips. The vowel *e,* therefore, will be sung with the lips held in the position which would be assumed to sing *oo* as in the word *foot.*

Another vowel which often causes trouble is *a* as in the word *say.* The same position of the lips should be used, with a slight change towards a larger opening in all directions. Such words as *that* and *man* never should be sung with the flat, disagreeable sound which is often heard in speech. Any tendency to go to the other extreme, and sing "thawt," and "mawn," must likewise be very carefully avoided.

Phrasing is usually a point to which untrained singers give inadequate attention. This is because they allow the music to overwhelm the words in importance. It is often a matter simply of resisting the tendency to breathe in the wrong place. The worst office of this kind is, of course, to do so between the syllables of a word. Happily, however, most singers avoid this fault nowadays. Choristers should be taught to be constantly alive to the question as to whether, if they were merely reading the words, they would take breath where they do when they sing them. A little concentration on the meaning of the words will quickly show the correct solution. Regardless of what the musical notes may be, breath should be taken at the point determined in this way. Singers should be urged to read far enough ahead to see what word ends the phrase they are singing, and to breathe there. A breath is never taken after an article or a preposition, nor should it be, generally speaking, when a comma would be entirely out of place in writing. A breath in singing, in fact, has the same effect as a punctuation mark in print. One of the choirmaster's greatest difficulties is to combat the tendency of the human mind to form musical periods in equal groups. When choirs sing, for example:

"Thine for ever! Saviour keep
Us, Thy frail and wandering sheep,"

and take a breath after the word *keep,* they do so, not because they must, or because, as they sometimes say, they are "puffed," but simply because it is the end of the line of poetry which apparently balances so nicely with the next line. The difficulty is mental rather than physical. Every choirmaster knows how difficult it is to secure in singing the same effect as is produced in print by:

"Thine for ever! Saviour keep us,
Thy frail and wandering sheep,"

with not the faintest suspicion of a breath between the two words *keep* and *us.*

This goes a long way towards explaining why the old German *chorales* were once so popular. A pause was made at the end of each line, automatically dividing the musical periods into equal groups and satisfying the innate sense of rhythm of the people, regardless of the meaning of the words. In those chorales, however, it is rare indeed that the poet has not brought his art to the point where there is a natural pause (to be used for breath in singing) at the end of each line of the stanzas.

The Versatile Organist

By MARIE M. HINE

We will suggest a list of requirements for a well equipped church organist.

The church organist must be well past the elementary stage of organ playing, by which we mean that he must have independence of hands and feet. He must be able to play *legato*—without which organ playing is not organ playing. He must have ability to phrase artistically. He must be able to change a suggested registration to suit his individual organ; and he must be able to make changes in registration without interrupting the flow of rhythm.

If you think you are expert in this, listen carefully to a first class orchestra with its unbroken flow of rhythm; then try to work up the same composition on the organ, where the feet must produce the contra bass and violoncello effects, must manipulate several swell pedals, a crescendo pedal and a number of mechanical attachments; and the hands must control the reeds, strings and flutes and some more mechanical devices. It is then you realize your shortcomings in this direction. But with practice these changes can be made smoothly.

—*The Diapason*

* * * * *

Vertebrae for Endurance

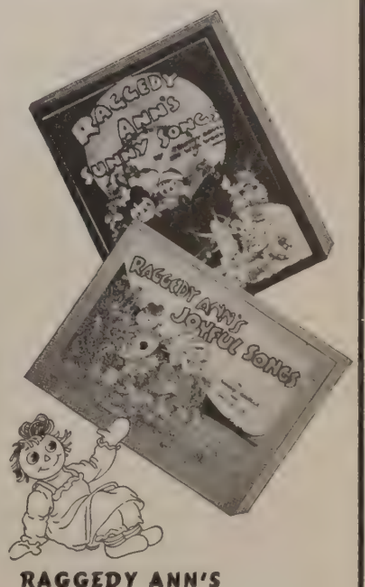
"Is it not the great justification of history to set up standards and models of what or what not to do? Beethoven's works could not have lived more than a century had they been of flimsy texture. Our own present-day composers may be marvels of ingenuity in the coloristic, rhythmic, and exciting aspects of music; but let them remember that a lasting work of art must have a backbone and organically related members just as in a human being."
—Walter R. Spalding.

for **HOME** *or* **STUDIO**
***NOW** you can own a* **PIPE ORGAN..**
for as little as $**895**



WICKS
TONE *and* **ACTION**
are unsurpassed, and installation means no more than the moving in of a piano. Up-keep and operating costs are negligible. Send for large illustrations of available designs . . .
WICKS ORGAN COMPANY
HIGHLAND · ILLINOIS · DEPT. *ET*
for CHURCH AUDITORIUM SCHOOL **WICKS ORGANS**

RAGGEDY ANN SONG BOOKS
For Children!



RAGGEDY ANN'S SUNNY SONGS . . 1.00
RAGGEDY ANN'S JOYFUL SONGS . . .75

Little vocalists love these simple melodies. Quaint lyrics and illustrations by Johnny Gruelle, cartoon creator of Raggedy Ann; happy music by Will Woodin and Charles Miller. Both books used by teachers. Purchase these Raggedy Ann books today!

MILLER MUSIC, INC.
1270 SIXTH AVENUE • NEW YORK

1867—72nd Anniversary Year—1938

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

—A professional School of Music accredited by the **North Central Association of Colleges and Secondary Schools.**

—**Artist Faculty** including **Master-Teachers** of National and International distinction.

—Complete Courses leading toward **Bachelor of Music and Master of Music degrees** in all branches of Music.

—**Music Education Department.** Credits accepted by all **State Departments.**

—**All academic Courses** given at University College of The University of Chicago.

—**Special Courses** in Conducting, Class Piano, Normal Training, Eurythmics, Radio Technique, Dramatic Art, Languages, Church Music, Dance, etc.

—Special students may enroll any time.

FALL TERM OPENS SEPT. 6th

Write to the Registrar for the new Fall Catalog and information concerning details of registration

CHICAGO MUSICAL COLLEGE

R. A. Elmquist, Business Manager

64 E. Van Buren Street CHICAGO

DePaul UNIVERSITY CHICAGO

THE SCHOOL OF Music

offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., Ph. B., and M. M.

Distinguished faculty including

SERGEI TARNOWSKY
WALTER KNUPFER
MME. MARIA KURENKO
RICHARD CZERWONKY
SAMUEL A. LIEBERSON
ARTHUR C. BECKER

The Dept. of Drama offers a 3-year Course

Address Registrar for Bulletin

DePAUL UNIVERSITY

Room 401, 64 E. Lake Street, Chicago, Ill.

NORTH PARK COLLEGE

E. Clifford Toren, *Director*

School of Music

47th Year

Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. Fall term begins Sept. 14.

Write E. CLIFFORD TOREN, Dir.
3248 Foster Avenue, Chicago, Illinois.

A professional school in a university environment

For Free Bulletins Write to

SCHOOL OF MUSIC

1830 Sherman Avenue
Evanston, Illinois

NORTHWESTERN UNIVERSITY

Answering Etude Advertisements always pays and delights the reader.

Chicago Conservatory

Chicago Conservatory was established in 1857. Among the distinguished faculty of 165 teachers are many who have received national acclaim • Thorough instruction in Piano, Voice, Violin, Cello, Organ, Public School Music, Dramatic Art, Special courses in Harmony, Counterpoint, Composition, Orchestration, Ear Training, and Normal Methods. Bachelor and Master of Music and Dramatic Art degrees.

ANNA FITZU, Vice-President of the Chicago City Opera Company, formerly star of the Metropolitan, Chicago and Ravinia operas, and internationally known, is now Director of our Opera Department.

FALL SEMESTER STARTS SEPT. 12

Institutional Member of the National Association of Schools of Music

Dormitory accommodations. Write for catalog E.T. and full information.

JEANNE HOWARD, REGISTRAR • 25 E. JACKSON BLVD., CHICAGO, ILL.

Organ and Choir Questions Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Will you give me some information relative to the purchase of a pipe organ? How do organs rank to-day? What is the best method of procedure? What specifications should an organ include for the amount we have to spend—$8,000?—K. D.

A. We suggest that you get in touch with the leading organ builders, stating amount you wish to spend, and asking for specifications. The size of the organ you can secure for the amount you have, depends on the builder selected, amount of case work, conditions of installation and so forth. The following specifications—one for a two manual instrument at $8,000 and the other for a three manual at $8,500—will give you some idea as to what you can secure. If the cost of the three manual instrument exceeds the amount you can spend, it can be slightly modified to bring it within the amount you have on hand.

TWO MANUAL SPECIFICATIONS

GREAT ORGAN (Enclosed)		
Open Diapason	8′	73 Pipes
Flute Harmonic	8′	73 Pipes
Gemshorn	8′	73 Pipes
Dulciana	8′	73 Pipes
Flute	4′	73 Pipes
Octave	4′	73 Pipes
Twelfth	2-2/3′	61 Pipes
Fifteenth	2′	61 Pipes

SWELL ORGAN (Enclosed)		
Bourdon	16′	73 Pipes
Geigen Diapason	8′	73 Pipes
Rohr Flute	8′	73 Pipes
Salicional	8′	73 Pipes
Vox Celeste	8′	61 Pipes
Principal	4′	73 Pipes
Flute Triangulaire	4′	73 Pipes
Piccolo	2′	61 Pipes
Mixture	III Rks.	183 Pipes
Trumpet	8′	73 Pipes
Oboe	8′	73 Pipes
Vox Humana	8′	61 Pipes
Clarion	4′	73 Pipes

PEDAL ORGAN		
Double Diapason	16′	32 Pipes
Bourdon	16′	32 Pipes
Bourdon Dolce	16′	32 Notes
Octave	8′	12 Pipes
Flute Major	8′	12 Pipes
Gemshorn	8′	32 Notes
Flute Triangulaire	4′	32 Notes
Dulciana	8′	32 Notes
Double Trumpet	16′	12 Pipes
Trumpet	8′	32 Notes

THREE MANUAL SPECIFICATIONS

GREAT ORGAN (Enclosed)		
Open Diapason	8′	61 Pipes
Clarabella Flute	8′	85 Pipes
Gemshorn	8′	85 Pipes
Flute	4′	73 Notes (From Number 2)
Gemshorn	4′	73 Notes (From Number 3)
Octave	4′	61 Pipes
Twelfth	2-2/3′	61 Pipes
Fifteenth	2′	61 Pipes

SWELL ORGAN (Enclosed)		
Lieblich Gedeckt	16′	73 Pipes
Geigen Diapason	8′	73 Pipes
Rohr Flute	8′	73 Pipes
Salicional	8′	73 Pipes
Vox Celeste	8′	61 Pipes
Flute Triangulaire	4′	73 Pipes
Mixture	III Rks.	183 Pipes
Trumpet	8′	73 Pipes
Oboe	8′	73 Pipes

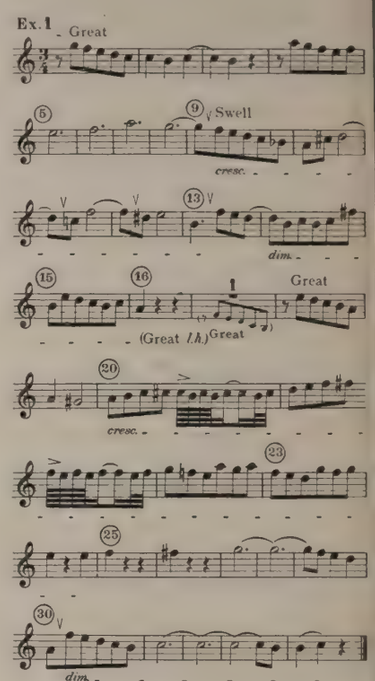
CHOIR ORGAN (Enclosed)		
English Diapason	8′	73 Pipes
Dulciana	8′	83 Pipes
Concert Flute	8′	73 Pipes
Unda Maris	8′	61 Pipes
Flute d'Amour	4′	73 Pipes
Dulciana	4′	73 Notes (From Dulciana 8′)
Dulciana Twelfth	2-2/3′	61 Notes (From Dulciana 8′)
Dulciana Fifteenth	2′	61 Notes (From Dulciana 8′)
Clarinet	8′	73 Pipes

PEDAL ORGAN		
Double Diapason	16′	32 Pipes
Bourdon	16′	32 Pipes
Lieblich Gedeckt	16′	32 Notes
Octave	8′	12 Pipes
Flute Major	8′	12 Pipes
Rohr Flute	8′	32 Notes
Double Trumpet	16′	12 Pipes
Trumpet	8′	32 Notes
Dulciana	8′	32 Notes
Gemshorn	8′	32 Notes

Q. Will you please indicate metronome and expression marks on the number indicated on enclosed sheet?—A. M. G.

A. The number is the *Prelude in C Major* for organ, found in Volume II of the Widor-Schweitzer Edition of Bach. No indications of *tempo* are given, but we suggest a *tempo* of ♩ M. M. ♩=80. There are important features in the inside parts, which cannot be shown in the one part you quote. However we will indicate in a general way, a suggested treatment, based on the part you have given.

Ex. 1



Assuming you have a two manual instrument, begin on the Great Organ (bright combination) with Swell coupled (no 16′ manual stops) and Pedal to balance, with Swell and Great to Pedal couplers. At the second eighth note in measure nine go over to the Swell organ (Swell box having remained closed). After going over to the Swell organ, gradually open Swell during measures nine, ten, eleven and twelve, closing it again during measures fourteen and fifteen. At the second eighth note (left hand) in measure sixteen return to the Great organ, following with the right hand at the second eighth note in measure seventeen. During measures twenty, twenty-one and twenty-two open Swell, which remains open until the beginning of measure thirty. Beginning with the second eighth note in measure thirty, gradually diminish by closing Swell to the end of the *Prelude*. We have marked with ∨ the points at which we suggest a slight "break" in the passage. We do not find any evidence in the Widor-Schweitzer Edition of the notes you indicate for the trills in measures twenty and twenty-one, that Edition indicating the upper note for the trill as being "d" in measure twenty and "g" in measure twenty-one.

Q. The organ on which I practice is approximately sixty years old. The keyboard extends only four and one-half octaves, and some sets of pipes are not complete. (Specification enclosed). The Oboe is poor and the Trumpet terrible. The full organ, without these stops, is very beautiful. The Stopped Diapason is the finest I have ever heard. A new church is being planned and I suppose the old organ will be discarded or sold. Do you think it would be worth while to buy the old pipes, except the reeds, and make it over into an electric organ? Could new pipes be made that would match the tone of the old, to complete the sets to five octaves? What would the average cost be? What additional sets of pipes would you suggest? Is there any place that I can get information as to the grade of instruments the different organ companies build? Is electro-magnetic action the same as direct electric? Will you please send me the names and addresses of the American and Canadian organ builders?—Young Organist.

A. The old pipes might be included in a new electric action organ, if they are found suitable. The matching to carry out the sets would be very difficult, and, if attempted, should be done by a very experienced expert. We recommend your consulting such an expert both as to advisability and cost. Of course many or few stops can be added. We suggest that the following might be added: Swell—Bourdon, 16′—Geigen Diapason—Vox Celeste—Flute Harmonic 4′—Cornopean (bright) Pedal—Bourdon Dolce 16′ (borrowed from Swell) Dolce Flute 8′ (borrowed from Swell)—a complete set of couplers. It would be difficult to secure accurate information as to grades of instruments made by various builders. Our advice would be to investigate the leading builders and base decision on the results. We presume "electro magnetic" action to be intended to imply direct electric action—and that the word "pneumatic" would be used to define the electro pneumatic action. We are sending you by mail the names and addresses of some organ builders.

The DESIRED GOAL

of the Average Student in the
STUDY OF PIANO
PIANO-ACCORDION
HAWAIIAN GUITAR
SPANISH GUITAR

can be best attained in less time and with greater ease if our MODERN METHODS are used. The material we publish for these instruments has been written by writers whose years of experience in teaching has qualified them to write practical lessons that will GET RESULTS.

Necessary technique is acquired in the playing of interesting melodies making study a real pleasure.

TEACHERS will find our material PRACTICAL for CLASS WORK as well as PRIVATE lessons.

Write for descriptive catalogs. Be sure to specify the instrument you are interested in as well as whether or not you are teaching.

FORSTER
MUSIC PUBLISHER, INC.
216 So. Wabash Ave.
CHICAGO, ILL.

TUNEFUL TWADDLE

Willie at His First Church Service

Willie wiggles several times, then asks timidly, "Mamma, what makes the lady holler?"

"Hush! Willie, the lady is singing."

A pause, and then, more timidly, "Mamma, is the man playing the organ so loud because he doesn't want anyone to hear the lady?"

The Mother, embarrassed, "Hush! Willie. I don't know."

Comes the offertory, "Mamma, are the people putting pennies in the box so they can see the man play the organ and dance? Why doesn't he stand up when he dances?"

Mother, sharply, "Willie, do be still! The man is not dancing; he is playing pedal notes with his feet!" as she drags *Curly-locks* towards the door.

* * * * *

Safety First

"Why did you get seats for 'Madam Butterfly' when I distinctly told you I wanted to hear 'Pagliacci'?"

"To preserve my dignity! When I reached the ticket office I forgot how to pronounce it."—*Boston Transcript.*

* * * * *

Just a "Tweedle" Hole

A critic speaks of a "flute" and a reader asks, "What is a "flute"? As near as we can describe it, it is a long, thin hole with a piece of punctured brass or wood around it, and the player breathes gently into one of the holes.

THE ACCORDION DEPARTMENT

The Accordionist's Debut

By PIETRO DEIRO
As told to ElVera Collins

ACCORDIONISTS SHOULD PLAY before the public at regular intervals if for no better reason than merely to check up on their playing to see what they have neglected in their daily practice. It is surprising how revealing a public appearance may be. Those selections which seemed fairly to roll out of the accordion in the privacy of a practice room take on a new aspect and must be coaxed out of the box. Even then they sometimes merely stumble out.

A great amount of pleasure may be derived by playing for one's own enjoyment but there is even more pleasure to be had in the knowledge that one can entertain others. In fact, there is a certain satisfaction in it for it may be compared to a school examination. Regardless of how well one may render a program when alone, he cannot say that he has mastered it until he is able to play it well for others.

The way you play in public will show how you have practiced in private. Are you one of those accordionists who learns a new selection by playing it helter skelter, time after time, and then, a day or so before it is to be played before others, you begin to observe the expression marks? Naturally this caution would not be needed for those who are studying with accordion teachers, but there are many adults who have taken only a few lessons and then have pursued their studies by themselves. It is for their benefit that this particular advice is given.

Eliminate Your Troubles

WHEN LEARNING A NEW SELECTION, carefully observe all signs for shading of tone, hastening or retarding the musical movement, phrasing, accenting, and so on. Work out the fingering which is best suited for you and then adhere to it. You could not expect to play a tricky cadenza well if it were practiced two or three weeks with a certain fingering and then this fingering were suddenly changed the day before it was to be played in public.

There are two common faults to be found with amateur accordionists when they begin to play in public. Their anxiety over the notes often causes them to forget tonal shading and they go through an entire selection playing as loud as possible. Surely nothing could be more monotonous for the listener and harder on the player. The next fault is that although they may begin a selection at the proper *tempo*, they unconsciously speed it up as they play. If you are one of the accordionists who are inclined to this fault it is suggested that you practice with a metronome. Perhaps somewhere along your path of progress you have formed the habit of beating time with the foot. Naturally this is common among orchestra musicians but who ever saw a concert violinist do it? Break yourself of the habit or your audience will watch your feet instead of listening to your playing.

The selection of the program is of vital importance. Assuming that you will make an informal début, the program should be somewhat informal also. Do not try to play music that is too heavy. There will be plenty of time later for overtures and heavy classics. Select numbers of a melodic type and intersperse some pieces which are general favorites without being hackneyed.

The weight of an accordion makes it necessary for a student to do most of his technical practice while sitting. The standing position is more graceful for soloists and it is therefore suggested that a portion of the practice period should be devoted to playing while standing. Be sure to rehearse the program numbers standing, otherwise you might become confused, as there is a slight difference in the position of the keyboards and the action of the bellows in the two positions.

Are you careful not to watch the piano keyboard as you play? Surely you do not hang your head over the keyboard and rest your chin on the top of the box? It sounds grotesque but many accordionists do it. Practice before a mirror occasionally to be sure to avoid making facial expressions while playing. Perhaps you think it could never happen to you but it is surprising the number of accordionists who have had to be broken of some such habit as twisting the mouth, biting the lips or scowling.

A certain amount of distraction must be expected when one is to play in public. Prepare for this by walking from room to room during the practicing. Stand before a window (naturally where you cannot be observed), and play while you watch traffic and the passersby.

If you are not fortunate enough to possess a natural smile, do not cultivate a set grin. Just an animated pleasant expression will suffice. Walk out on the stage or platform leisurely as though playing the accordion gave you real pleasure. Perhaps you are quivering inside but the audience need not know that.

About eighty percent of the success of a début depends upon preparedness and the balance depends upon the faith you have in yourself. All other things are subordinate to these. Make up your mind that you are going out to play perfectly and then do just that.

Accordion Questions and Answers

Q. I play both piano and accordion. Will you please advise if it is possible to play arpeggios *legato* on the accordion? Can the thumb be stretched under the hand far enough to sustain the tone on the longer intervals? I can do it on the piano but not on the accordion.—G. S.

A. It is not difficult to play *legato* arpeggios on the accordion. Your difficulty is probably caused by cramping the wrist. The right arm should be away from the body to permit freedom of action so there can be a straight line from the elbow to the hand. When the arm is too close to the body it is necessary to bend the wrist so much that it distorts the hand position.

Q. I am a piano teacher who is beginning to teach the accordion. Should beginners who have never had any musical training be started on treble or bass clef accompaniment? They wish to play popular music later on. I explain to my pupils that there are four ways of writing music for the left hand for the accordion.—D.S.W.

A. Students progress faster if they use the treble clef accompaniment for the first year but if your students are preparing for orchestral careers you may as well start them on the bass clef. Regarding the four systems of writing accordion accompaniments, fortunately this confusion will soon be ended as the leading composers, arrangers and publishers have formed an association to bring order out of the chaos. It is called the American Accordion Association (A.A.A.). A definite system has been decided upon.

ALL THEIR LIVES
your children will cherish this gift



• The ability to express themselves musically through the medium of the myriad-voiced accordion . . . the rich, deep satisfaction of an instrument that responds to every mood . . . the stimulation of sincere applause

What better gift can parents bestow upon their children?

The 1938 BRINDISI offers, at reasonable cost, that master craftsmanship and authentic tone so important to the young musician. Before you invest—investigate. Send in the coupon today.

BEFORE YOU BUY ANY ACCORDION *Investigate*

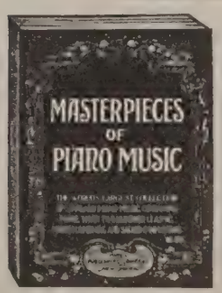
TONK BROS. CO.
623 S. Wabash Ave., Chicago

Please tell me where I may see and play the 1938 BRINDISI Accordions.

Name.....

Address.....

Masterpieces of Piano Music



536 Pages

Cloth Edition
$3.00

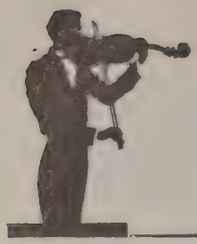
Paper Edition
$2.00

53 CLASSIC COMPOSITIONS
such as Spring Song (Mendelssohn)
Prelude in C (J. S. Bach)
75 MODERN COMPOSITIONS
such as Melody in F (Rubinstein)
Scarf Dance (Chaminade)
38 LIGHT COMPOSITIONS
such as Simple Aveu (Thomé)
Cradle Song (Hauser)
25 SACRED COMPOSITIONS
such as Largo (Handel)
Ave Maria (Bach-Gounod)
29 OPERATIC COMPOSITIONS
such as Evening Star (Wagner)
Celeste Aida (Verdi)

For sale at your favorite music counter or sent POSTPAID upon receipt of price. Money refunded if volume does not meet with your approval (NOT SOLD IN CANADA). Illustrated folder with contents cheerfully sent upon request.

MUSIL PUBLISHING CO., INC.
1140 Broadway, New York, N. Y.
Enclosed find $ —— for which send postpaid Masterpieces of Piano Music.
( ) Paper ( ) Cloth

Name.....
Street.....
City & State.....
F 9-38



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE



It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

Three of the Violinist's Problems Solved

By KELVIN MASSON

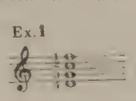
Holding the Violin

THE VIOLIN IS HELD between the collar bone and the jaw, the point of the chin touching the tailpiece. It is advisable to hold the instrument in such a manner that the strings are horizontal. The violin itself is held pointing at an angle of about forty-five degrees toward the player's left, and the instrument slopes at about the same angle from left to right. The body is inclined slightly toward the left to gain greater freedom in shifting.

The following principles pertain to the manner in which the arm, hand, fingers, and thumb of the left hand are held:

1. The upper arm should not come into contact with the body. The degree to which the elbow is turned inward (to the right) is determined by the length of the individual player's fingers and thumb. It is turned inward sufficiently for the nail joints of the index and middle fingers, during passage work, to approach the strings vertically.
2. The hand is kept on a straight line with the elbow, except in some descending shifts (discussed under *Shifting*). Some players prefer to bend the wrist a trifle toward the scroll when trilling.
3. The index finger touches the neck sideways at a point a little below the third inner crease of the finger, counting from the tips of the finger.
4. The thumb touches the left side of the neck laterally, with the inner surface of its nail joint, pointing back in the direction of the scroll a trifle. Looking at the player from his left the thumb appears to be a little closer to the scroll than the first finger. Many violinists fall into the bad habit of letting the violin rest against the second thumb joint. This fault occurs because the elbow is not turned inward sufficiently.
5. Geminiani invented the following formula, which will assist students to

Ex.1



determine the proper playing attitude of the left hand thumb and fingers:

Action of the Fingers

IN GENERAL the fingers, in passage work, are kept close to the strings during actual performance. However, exercises in which the fingers fall from a greater height help to develop strength in the individual fingers.

In playing passages the holding down of a finger until necessity demands that it be taken off is a rule which should be followed only in the event that it makes the playing of the particular passage easier, for in some cases the chaining down of fingers in this manner prohibits velocity. Fingers release their stopping immediately after the note on the new string is sounded, unless a quick return to the old string is anticipated. In all bowings of notes closely connected the finger or fingers being played on one bow plane should not be raised until the notes played on the new bow plane have begun to sound.

It is advisable to lift the fingers from the string individually, instead of "drawing" them off by pulling the fourth finger side of the hand away from the face. The fourth finger, to a limited extent, works with the third finger because of its peculiar tendon attachment to this finger within the hand itself.

In carrying out the vibrato, only the vibrating finger, or fingers, will come in contact with the string, and the index finger does not come into contact with the neck of the violin. The modern vibrato takes place mostly in the fingers (a sort of pressing from the finger motion against the string), a little in the wrist, and a very little (if any) in the lower arm. Also, during the vibrato, the fingers are allowed to deviate from their vertical attitude toward the strings, the fleshy cushions on the inner part of the finger tip stopping the string. This is especially advisable in the case of players with narrow finger tips, because playing on the tips in sustained portions of a work produces a rather dry and crisp tone. Enesco and Thibaud advocate this procedure.

In trilling, the upper fingers swing in relaxed fashion with the trilling finger, as in the vibrato.

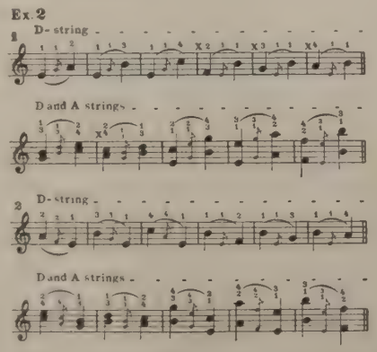
To play high tones on the various strings, it is important that the finger pressure be increased.

In producing the left hand *pizzicato*, the left elbow is turned in the opposite direction from its usual one; the tones are not forced, but instead, one should develop a reserve strength to manipulate easily this branch of violin technic.

Shifting

THE METHOD OF SHIFTING advocated by Carl Flesch is valid. Its underlying mechanical actions are illustrated in the following examples:

Ex.2



The small sized notes are intermediary notes, stopped but not heard because of the speed in the shifting action.

The five examples marked with an "x" are exceptions to the old rule of "slide on the last finger used in the old position." The above examples reveal the following principles of making a shift from one position to another:

1. In ascending shifts, slide on the lower of the two fingers involved in the shift (in single stopping).
2. In descending shifts, slide on the last finger used in the upper position (in single stopping).

In all ascending shifts involving those positions below the fifth, no preparatory thumb movement is necessary; the hand moves as a whole to the intermediary note in the higher position. No preparation is necessary because in making shifts upward, ample support of the violin is provided by the jaw and collar bone.

In all ascending shifts to the fifth position or higher from a lower position, the preparatory thumb movement of pulling it under the neck, thereby supporting the neck with the thumb's nail joint from underneath, without the counter support of the index finger, should be carried out before the hand leaves the lower position.

In all ascending shifts from the fifth position or a higher position, the hand assumes a more horizontal position so the index and middle fingers will drop vertically on the strings. The thumb, when playing in positions above the fifth, and sometimes in the fifth, supports the neck of the instrument from underneath.

In all descending shifts into positions below the fifth, the preparatory thumb movement of thrusting it back so it points in the general direction of the scroll, supporting the neck of the instrument from underneath, should be carried out before the hand leaves the upper position. (Note the differentiation in the character of this thumb movement compared to the one used in ascending shifts to the fifth position or higher.) Concurrent with this thumb movement the wrist bends outward slightly in the direction of the shift; both the wrist and the thumb regain their normal position (wrist straight, thumb touching the neck laterally) as soon as the intermediary note in the lower position is reached.

In all descending shifts from the fifth position or above, the thumb gradually assumes its more lateral relationship with the neck, instead of its underneath support position characteristic of the higher positions, and the hand gradually changes from its horizontal position to its normal straight with the arm position.

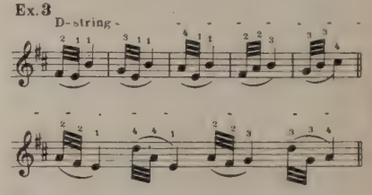
In shifting, exert as little pressure as possible upon the sliding finger. In making the *portamento*, a stronger pressure is advisable; the musical meaning of the particular phrase determines the amount of pressure of the string, the speed of the gliding action, and whether the finger to be played in the upper or lower position is used to make the *portamento*.

The index finger does not leave the neck in making the shift except in shifts to the fifth position or higher from either direction.

Most shifts to and from an open string are made without the utilization of intermediary notes; however, the preparatory thumb movement and wrist action are carried out according to the rules for shifting.

We suggest the following exercises (original, we think), for more advanced pupils to develop facility in shifting:

Ex.3



The first thirty-second note is a harmonic; the second thirty-second note is to be played so quickly that no secondary noises are audible. The exercise promotes light pressure on the part of the shifting finger.

Progressive Group Teaching

By R. L. OLSON

THE EXPERIENCE of the writer in regard to violin group instruction, has proved most satisfactory. When youngsters unite in groups to study their favorite instruments, they seem to relax and feel more at ease in responding. It creates and stimulates enthusiasm immediately. It not only develops solo playing, but also assures confidence in ensemble playing.

During the introduction of the violin, place strong emphasis on learning the parts of the instrument and bow and, above all, position. In teaching the correct holding of the violin and bow, not only remind the class of the rules to be observed, but physically adjust each pupil's arms and hands. This should be given much care at the very beginning, if the efforts are to be successful.

When introducing E, open string, have the class to play this E open string several times, so they can get accustomed to the feel of the violin and bow. Work also for tone production, and correct standing position. This will be a good time to check position again. Now have the pupils to respond to the name of the tone just played, and have them to play again.

When playing F-sharp, first finger on the E string, explain clearly to the class the placement of this finger. Before playing in the normal position, have them to place the violin under the right arm so they can actually see the placement and respond to the name of the tone, "F-sharp, first finger away from the nut." Before playing, while the violins are still under the right arm, raise the finger up and down, silently, several times to develop accurate placement. The same system applies to the remainder of the fingers throughout the four strings. Study each string thoroughly before going to the next.

Now, when the pupils have learned to use their first three fingers, is an ideal time to teach a beautiful appealing melody by rote. A simple lullaby would be very appropriate. Play the melody twice; let the class listen very attentively. While teaching this, study the composition by phrases; so the class may learn the form of a phrase.

After the lullaby has been played and the class has come to realize pitch consciousness, play the first phrase again, while the pupils sing with the playing, so they will be able to realize low and high tones, and to sing low or high, as the pitch may be. Do this several times, because, when one can sing the tones, it comes more natural to play them on the violin.

Second step: Play the entire phrase again, and let the members pick out the short and long tones and sing "short, short, long," thus studying sections of a phrase.

Third step: Note the fingers which are used for the particular tones; then sing finger names and play a rhythmical movement to the melody. Words for the melody are very helpful in making rapid progress and they also create a picture in the mind.

When full accomplishment of melody through tonal effects is reached, the group will be ready for the study of notation. This would have proved an exceedingly confusing task, had violin notation been introduced first. After a brief study of notation, secure a copy of the rote song, and play from notes. This method of group instruction is very beneficial and worth while to the class and at the same time, most enjoyable for the instructor to present.

Tuning the Violin

By LAWRENCE METTERSHEIMER

STUDENTS OF THE VIOLIN frequently display a somewhat faulty pitch discrimination when tuning their instruments to the piano, even though they are able to tune the fifths correctly and to play double stops with a moderately accurate intonation. When the orchestra or ensemble in which such a student is playing takes its pitch from the piano, the student's difficulty in tuning to the given pitch may express itself as a lack of confidence or uncertainty which is particularly apparent to the director of the orchestra. It is not unusual to see the violinist taking the A from another violin rather than from the piano, or else, after the orchestra has started, making a further adjustment of the pitch because the instrument was not tuned properly in the beginning.

The difficulty with most students lies in the perception of very slight variation of pitch between two notes of different tone quality. It is hardly necessary to consider the average beginner's casual attempts to tune the fifths of the violin. An improperly tuned instrument is an obstacle to progress, and the faults an elementary pupil exhibits as a result of practice under such conditions are convincing proof that a beginner should take as many lessons a week as he can afford.

Diligent use of the following method will enable the student to develop an accurate sense of pitch when tuning the violin to a different instrument.

First of all, an effort should be made to tune the violin to pitch in the usual manner. Then, in the first position, and with the first finger placed on B of the A string, the bow should be drawn gently across the A and D strings, sustaining this note with the open D and moving the finger, if necessary, until the full sonority of true pitch is obtained. The B, thus adjusted to the open D, should be compared to the B of the piano—the white key just above the A given to the violin. The difference in pitch between the piano B and the same note on the violin will make an easily recognized test of the accuracy to which the A has been tuned. If necessary, the tuning of the A string should be corrected and the process repeated. By going from A to B, and making the necessary corrections, the ear is relieved of the fatigue induced by sustained attention to the given A pitch, and the acuteness of pitch discrimination is maintained.

Some Technical Helps

By SAMUEL APPLEBAUM

THE CONCERT GOER demands more warmth from the present day virtuosi, and this necessitates a more extensive use of the *vibrato*. It is not sufficient that the *vibrato* be used in *cantilena* passages only. Technical passages also must be imbued with brilliance and warmth, demanding a more continuous use of the *vibrato*. Greater artistry than ever is now required in phrasing and fingering, in order to interpret more carefully and more accurately.

The fourth finger on a long note in a singing passage is seldom used by the great artists and has practically disappeared from the editions of Heifetz, Kreisler, Hartmann, Enesco, and others.

There is a definite tendency toward a greater efficiency in the performance of technical passages. Shifts are often avoided by firmly stretching to another position. The musical ideal of a passage is never lowered in order to make the passage easier to perform.

We now have a more satisfactory fingering for the chromatic scale, and this is conducive to a more distinct enunciation. For example, open G, G-sharp and A are played with the open string, then first and second fingers. The first finger then reaches up to A-sharp, with the hand and thumb remaining in the original position, and B, C and C-sharp are played with the second, third and fourth fingers.

The whole tone scale, employed by modern composers, places an additional responsibility on present day teachers. If we accept the equal temperament of tuning, the scale is then divided into six equal intervals without a dominant or leading tone. While there are only two whole tone scales, they may be written with various notations and with many variations in fingering.

* * * * *

Will the Public Please Wake Up?

"The whole trouble with American music is the American public. The American public does not in the least care about American music or American musicians. If anything, it prefers the foreign variety. Until it can come to give its musicians some small fraction of the regard that it pays to its baseball players, its music is going to continue to be a poor relation. Just now it gives regard only to its popular music composers, and these it rewards enormously. That is why American popular music is the best popular music in the world."—Edward Moore, late music critic of the *Chicago Tribune*.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
(opposite Chateau Marmont
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing" Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, — California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

PRIVATE TEACHERS (Mid-West)

ROY DAVID BROWN
Pianist and Teacher
assistant and successor to Emil Liebling
612 Fine Arts Building, Chicago, Illinois
Telephone Webster 4937

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Teacher of Voice
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York — Tel.: GRamercy 5-6392

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

MARGARET HENKE
Oratorio and Concert Soprano
Teacher of Singing: Bel-Canto, Phonetics.
Overexerted Voices accepted.
610 Riverside Drive
New York City — AUdubon 3-1910

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.
Pupils accepted during Summer. Credits for degrees granted.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

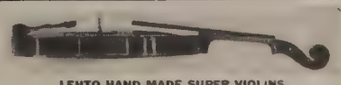
GEORGE S. MADDEN
Scientific Mental Art of Singing
Singing a mental study not a mechanical one as is taught today.
1425 Broadway — New York City
Pen. 6-2664

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private-lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

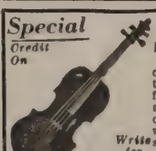
FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., — New York
Tel: COLumbus 5-2136

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September
Apply Now

In order to afford teachers the opportunity to make contact with prospective students, this directory has been established as an inexpensive advertising medium. Detailed information will be supplied on request.



LEHTO HAND MADE SUPER VIOLINS
Best Since Stradivari
I built my violins all by HAND, like Stradivari did, out of the finest, old wood money can buy. My varnish is the result of life-long tireless research and rivals the varnishes of the Cremona Masters. Beautiful in appearance, magnificent in tone—the kind of violin you have longed to own—For all artists. Descriptive catalog free.
JOHN G. LEHTO, *Master Violin Maker*
930-14TH, SAN PEDRO, CAL.

Special — *Henning Violin*
Credit On

DEEP - MELLOW - SOULFUL
For a limited time you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument; made possible by our many years of experience in violin making. Satisfaction guaranteed.
Write for Information
GUSTAV V. HENNING
301 Fischer Studio Seattle, Wash.

WANTED!
Music Lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Part or full time. No Cost or Obligation. Write for complete details TODAY! *Address*:
CIRCULATION DEP'T
THE ETUDE MUSIC MAGAZINE
1712 CHESTNUT ST., PHILA., PA.



MUSIC PRINTERS
ZABEL BROTHERS CO. INC.
5th St. and Columbia Ave. PHILADELPHIA, PA.
ENGRAVERS AND LITHOGRAPHERS
Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST

AMERICAN CONSERVATORY OF MUSIC

CHICAGO **53rd SEASON**

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding among institutions for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music.

Member of the National Association of Schools of Music

The Faculty—One hundred and thirty artist teachers of national and international reputation comprise the faculty.

Accredited Courses are offered in Piano, Vocal, Violin, Organ, Orchestra and Band Instruments, Public School Music, Children's Piano Work, Class Piano, Musical Theory, Dramatic Art and Dancing.

Certificates and Degrees are conferred by authority of the State of Illinois and recognized the country over. Degrees conferred are those of Bachelor of Music, Bachelor of Music Education, Bachelor of Speaking Arts, Master of Music and Master of Music Education.

Dormitories—Desirable living and boarding accommodations can be secured at the Conservatory Dormitories at surprisingly low rates. Particulars on request.

Professional and Teaching Engagements—Although the management does not guarantee positions, it has been most successful in assisting students to find remunerative situations in colleges, academies, music schools and in concert, orchestra, lyceum and choir work.

Tuition is reasonable in keeping with the times and may be paid in convenient installments. Complete particulars given in catalog which will be mailed on request.

Students' Self Help—The management makes every endeavor to assist needy students to find part-time employment. Many find work as teachers, accompanists, or part-time positions working for commercial houses, etc.

Fall Term Starts September 15th

For free catalog address John R. Hattstaedt, Pres.

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.

Fall term opens September 26.

CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan



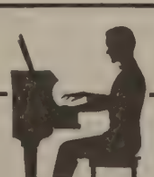
COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President.
34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E, 306 S. Wabash Ave., Chicago.

SCHOOL OF THE DRAMA
THE GOODMAN THEATRE
ART INSTITUTE OF CHICAGO

Accredited professional training in acting, production and design. Degree and Certificate offered. Apply now; limited enrollment.
For free descriptive bulletin address
Kenneth Sawyer Goodman Memorial Theatre
Dept. B, The Art Institute, Chicago, Ill.

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.



CHOOSE SHERWOOD BECAUSE . . .

- For 40 years this school has inspired young people to artistic success and good livelihood in all branches of music and drama.
- Here is *professional* training under teachers who are also outstanding professionals.
- Here, too, is a pleasant comradeship of young people with similar interests and aspirations.

Courses lead to degrees, diplomas and certificates in Piano, Violin, Cello, Voice, Organ, Theory, Composition, Public School Music, Conducting, and Dramatic Art. Instruction fully accredited.

Scholarship assistance for deserving students. Dormitory. Write for catalog. 410 S. Michigan Ave., Chicago, Ill.

Institutional Member of the National Association of Schools of Music.

SHERWOOD MUSIC SCHOOL

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

For Position Study

R. M. 1. You are approximately correct in your opinion that a knowledge of the keys of four flats and four sharps, and of the first four higher positions will be sufficient to enable you to take up ordinary popular music, although it is true that you will occasionally run into passages requiring a knowledge of all positions and all keys. 2. For position work you might take up Hohmann's "Practical Method for the Violin Book 4." This book contains exercises in all seven positions, but you can take them up one after another, as fast as you can master them.

"Warming Up" Exercises

A. R. W.—Any good technical exercises will do for "Warming Up" exercises for a few minutes practice before playing a solo. Ch. Dancla's "School of Mechanism, Op. 74," is very good. This is familarly known as Dancla's "Fifty Daily Exercises." Learn two or three pages of these studies from memory, and play them over and over for a period of five minutes or so before you play your solo. Even five minutes of such work will render the fingers surprisingly supple and limber. If there is a symphony orchestra in your town, try to gain access to the musician's room before a rehearsal or a concert. Note that twenty minutes or half an hour before the actual program starts, the musicians will take their instruments from the cases and start "warming up". The warmth of the fingers will cause the strings to go down slightly, and the players will keep tuning from time to time until the pitch finally "stays put". Watching this process is an excellent object lesson to the young violinist, or violoncellist. Permission to attend such a "tuning" rehearsal can readily be obtained from the director or the concertmaster.

A Viotti Concerto

H. G.—The "Concerto, No. 23," by Viotti is the easiest of the twenty-nine concertos written by this composer, and one of the easiest of the standard works in this form. Most violin teachers start their pupils in concerto playing, with the Viotti "No. 23." His "No. 29" is much more difficult. It was a favorite concert number with Eugene Ysaÿe, the famous Belgian virtuoso.

Concerning String Height

M. G. V. 1. Some violinists prefer to have the strings on their violins higher above the fingerboard than others. There is no exact rule. The G string, however, is the highest, and the E string the lowest. Your course would be to find a violin where the strings lie at a height, which seems convenient for your own playing. Then measure the distance of each string from the fingerboard and cut the bridge of your own violin so that it will bring the strings to the same distance. Better have this done by a skilled repairer, as it is a delicate operation. 2. The note you illustrate in your letter is a harmonic, at the exact center of the A string, producing the note A, one octave above the open A string. In order to produce the harmonic, the finger (in this case, the fourth finger, as an extension from the third position) is placed very lightly on the string, and not pressed down on the fingerboard as in a regular note. 3. The surface of the fingerboard should be straight, and not have a downward curve in the center, as you suggest.

Left Hand *Pizzicato* Sign

I. U. T.—A cross above a note signifies, as a rule, that the note above which it is placed, is to be played *pizzicato* with the left hand.

Universal Pitch

D. H.—The pitch almost generally used in the United States is known as "Universal Pitch", in which the A has 440 (double) vibrations per second. All piano tuners use this pitch, and modern pipe organs are tuned to it. Grand opera and symphony orchestras use it, also violin soloists, string quartets, and so on. It is well for the violinist to use the pitch A—440 (double vibrations per second) and change only when absolutely necessary.

The Beginner's Violin

T. R.—Having five hundred dollars to start your violin studies, you are in doubt whether to buy a violin for four hundred dollars, and then spend one hundred dollars for lessons. In this I fear you are making a great mistake. You had much better spend fifty dollars for a violin, and the balance for lessons. Right at the start is when you need lessons by a good teacher. The more expensive violin can come later. If you have a bad start at the hands of an inferior teacher, it will be almost impossible to rectify your mistakes later on, if you wish to play the violin really well. A good teacher can select a violin for you, which will do for a start, but a faulty start will be almost impossible to correct, later on.

A Violin Obbligato

R. E. C.—An obbligato is an extra part written to accompany or embellish a solo voice or melody. It is usually written to accompany the voice, but can be used to accompany an instrument. The obbligato part cannot be omitted, without marring the effect of the composition as a whole. In other words it is *obligatory* that it be performed. A familiar example is the *Angel's Serenade*, by Braga, for voice, with violin obbligato.

Violin Piccolo

Y. U. B.—A Violin (Violino) *piccolo*, is a violin smaller than the ordinary violin, and tuned a fourth higher. *Piccolo* in Italian means small.

A Tourte Bow?

S. D. F.—I cannot tell, without seeing it, whether the bow you are considering buying, is genuine. Tourte was the greatest bow maker who ever lived, and his bows are very scarce and high priced. The price varies with the quality. A good Tourte bow ranges in price from several hundred dollars to as high as twelve hundred dollars for an exceptionally fine specimen. Great violinists insist on using Tourte bows, if they can possibly obtain them. These bows are made of Pernambuco wood, which grows in the forests of South America, especially Brazil. Pernambuco wood is remarkably elastic, not too heavy, and the ideal wood for making violin bows. It is very hard to obtain good straight sticks of Pernambuco, suitable for bow making. I remember visiting an eminent bow maker, a friend of mine, in New York City, a few years ago. He told me that he had spent the past week in the hold of a ship which had just arrived from Brazil, loaded with Pernambuco wood (also used for dye-stuffs). He found two or three hundred dollars worth of wood which would answer for bow making, which he eagerly bought from the ship owner. He said that rummaging around in the dark hold of a Pernambuco laden ship, was a rather ticklish form of exercise, as one never knew when he would run up against a nest of boa-constrictors, or other dangerous tropical snakes which had gotten mixed up with the cargo. However, he escaped with his life, and later on showed me a splendid lot of violin bows he had made out of his purchases of Pernambuco.

The Vibrato

L. G. T.—There is nothing more important in the way of developing a beautiful tone than the vibrato. Without this lovely embellishment the tone is insipid, tasteless, and without beauty and charm. No question is so frequently asked in this department as that of how to acquire a good vibrato. Of course the best, surest and quickest way is to go to a good violin teacher, and get instruction in producing the vibrato. It is quite difficult to learn it from books, or from indifferent teachers. However, there seem to be many who would rather try to learn something by their own efforts, spending twenty dollars of their own time, than to pay five dollars to a teacher to learn the best methods. Many try to learn the vibrato from books, and to these I would advise a careful reading of the chapter on the Vibrato in the valuable little book; "Violin Teaching and Violin Study," by Eugene Gruenberg. The author first gives his own views on the subject, and then gives quotations on the vibrato from the works of some of the greatest violinists. Among the authorities quoted are Ferdinand David, Singer and Seifriz Violin School, Spohr, Gruenwald, Rode, Kreutzer, Baillot, and others. These violinists give their ideas as to how the vibrato is best produced, and the best means of acquiring it.

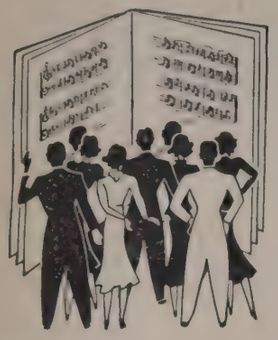
The great violinist, David, has this to say on the subject; "The vibrato arises from a trembling motion of the finger, causing a fluctuation of the pitch a trifle above and below the true tone. The index finger must leave its accustomed place at the neck of the violin that now is held only with the thumb and the tip of the stopping finger. The player should be able to make it rapid or slow, but should be on his guard against too frequent or unnecessary use of it."

Violin students who live in the country or in small towns where there are no violin teachers, can get considerable help in learning the vibrato by watching violin players in the movies, as they use the vibrato. Occasionally, the films will give representations of orchestras, solo violinists, and other string players, whom students can watch and observe the motions as they perform the vibrato. A keen student can often get ideas in this way.

* * * * *

"When will poets learn that a grass-blade of their own raising is worth a barrow-load of flowers from their neighbor's garden?"—James Russell Lowell.

MERRILY WE SING



THE BEST OF COMMUNITY SONG BOOKS!

Just the songs for school, club and fraternity—for fun at home! 144 pages, 176 songs. 29 Feist copyrights including "Dear Old Girl", "When You Wore a Tulip", "Peggy O'Neil", "M-O-T-H-E-R", "I'm Sorry I Made You Cry", "Peg O' My Heart", etc. Edited by Hugo Frey. Songs for male voices, mixed voices, solos and group singing. Words and music 25c

Leo Feist inc.

1629 BROADWAY • NEW YORK



NEW models EASIER TO PLAY

Find out about these sensational new Conn Band Instruments. Many wonderful, exclusive features! Today, *more than ever*, Conns are the "choice of the artists." You'll advance faster and take more pride in a *genuine* Conn—made by the world's largest manufacturer. See your dealer or write us for Home Trial, Easy Payment offer. Mention instrument.

C. G. CONN, LTD.
913 Conn Bldg., Elkhart, Ind.

WRITE FOR FREE BOOK

CONN BAND INSTRUMENTS

Rebuilt Band & Orchestra Instruments

HONESTLY REBUILT—FULLY GUARANTEED

Please specify instrument in which you are interested and we will quote prices. Distributors Kohr Brad Instruments.
WEYMANN COMPANY, Dept. E-9, 1613 Chestnut St., Phila., Pa.

MUSIC KINDERGARTEN and TOY SYMPHONY

Complete correspondence course including daily plans, flash cards, work book, toy symphony arrangements, musical games. Exclusive use in cities under 50,000 pop. Only $30 now. Terms. Enroll now.

BRUCE SCHOOL, Inc., 624 E. 63, Kansas City, Mo.

SWING PIANO PLAYING

New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily. Harmonize tunes with professional bass and breaks. Write for *FREE DESCRIPTIVE FOLDER.*

AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

FREE GUIDE TO NEW TEACHERS ON TEACHING THE PIANO Send for a copy

Tells how to begin, the equipment needed, what publicity to use, and gives a carefully graded list of materials.

Theodore Presser Co., 1712 Chestnut St., Phila., Pa.

Bands and Orchestras

(*Continued from Page* 575)

is to overblow, and with it goes a lack of regard for tone, intonation, balance and the other elements essential to satisfactory musical performance.

Overblowing may be a result of a lack of sufficient brasses to give the band a solid, resonant tone, or it may result from poor distribution of parts wherein there is an insufficiency of solo parts. Another important aspect is the selection of marches which will permit the band to sound full.

We cannot hope to achieve good results on the march with but a few brasses, and in addition there should be enough players to permit the solo voices an opportunity to rest occasionally, preferably after each strain. Too often young players are forced to play for several minutes at a time without rest, and it can be seen that this is extremely harmful to an immature embouchure and may often result in permanent injury. In those bands which do not have enough players to allow for occasional rests for the brasses, particularly, it is wisest not to attempt music of a too difficult nature. In all cases careful attention should be given to the selection of proper music for the marching band. Marches that have full trombone, baritone, and bass parts are preferred. Many excellent concert marches are unsuitable for parade purposes due to thinness of arrangements. Trombones do not usually sound well on afterbeats or on parts of a too rhythmic nature, but rather require a counter melody or full chordal treatment.

Very often, cornet parts of second and third players are wasted. Clarinet parts are frequently too technical and written too high for practical purposes, and these problems have an adverse effect on the precision and marching of the section. Many marches which are otherwise excellent parade marches have these faults, but with a bit of arranging can be made suitable for marching purposes.

Marches which require rapid articulation are not practical for marching purposes, with the average band, since the execution in these passages is likely to become muddy and the rhythm irregular.

There is much to be gained in the development of solidity and sonority of the band through marching experience. There is nothing better for the brasses than a few minutes each day devoted to *forte* playing, and it is surprising to find that many of our brass players sound pathetically weak out of doors. This is, of course, due in a large measure to the manner in which they are accustomed to play indoors, and due to a lack of serious attention to the method of building up a solid, resonant tone.

If possible, marches should be memorized. The bandsmen can then devote most of their attention to the problems of marching. Alignment, spacing and other features of the parade are greatly improved if the player does not find it necessary to follow every bit of the music score. The one danger of "memorizing" the music lies in the possibility and the probability of a great deal of "faking" on the part of certain players in the band, especially among those playing second and third cornets, clarinets, saxophones, horns and other harmony instruments, all of whom are likely to play the melody, if not checked upon carefully.

The Comfortable Pace

Among the important items of preparation and execution in the marching band, is the matter of cadence. I do not feel that the cadence should be maintained at a definite *tempo* throughout an entire performance, nor should all bands attempt to march at the same cadence. We have seen and heard bands that marched precisely, executed their maneuvers, and played perfectly at a cadence of 156, and in contrast have watched bands with bad alignment and poor playing marching at a cadence of 128 to 132. There is a need for experimentation in order to determine that point at which a particular band can march and play most satisfactorily. What might be a good cadence for one band could prove entirely unsatisfactory for another.

In addition there are some marches which sound better at a rapid cadence than others, and there are several which are improved by maintenance of a slower than ordinary *tempo*. I believe that cadence on a field is somewhat like an *allegro* of a concert overture in that it should adhere to the character of the music. All *allegros* are not M.M. ♩-128, and neither do all marches sound best at this *tempo*.

A good marching band should play its parade repertoire precisely and cleanly, without stressing any one particular cadence. A shifting of cadence in accordance with the requirements of the individual pieces will be more in keeping with the impression of smooth performance.

In some of our recent marching contests, there seemed to be a tendency to overrate the importance of special maneuvers and novel formations, many of which were executed without musical accompaniment. We cannot help but decry this attitude, feeling that the band is not a group of puppets presenting a pretty or entertaining picture, but a group of musicians combining the arts of marching and playing. Thus the execution of a formation while playing music is one stage of achievement, while the elimination of music brings the formation to a commonplace level of pure drilling.

The stages in training and developing a first class marching band are a little more complex than might be imagined. Bands must have thorough training in simple individual movements, and then progress to the mastery of the more complicated movements. Those bands which attempt intricate movements without first having made a mechanical habit of the simpler actions usually lose out when the time of final performance is at hand.

Many excellent texts have been written which deal in full with the various problems connected with drilling the marching band, and among them are: "The Band on Parade," by Raymond F. Dvorak; "Band At-ten-tion," by Mark H. Hindsley; "Drill Evolutions for the Band," by Capt. R. B. Reynolds; "Marching Maneuver Series, Vols. 1, 2, 3, and 4," by George T. Bennett.

These books and many others will prove exceedingly helpful in the training of marching bands.

As a final thought, it is well to emphasize the value of a good marching and playing band to both the student for the training it offers him in discipline and individual responsibility, and to the band program for the community interest and support which it invokes.

At the same time, it should be kept in mind that marching itself is but one of the qualifications of a good band, and since it is primarily a musical unit, musicianship is a most essential part of its equipment. Like every other organization in our entire music program, the marching band is progressing towards better standards and greater achievements.

I am convinced that in the future our marching bands will place more and more stress upon a complete concert band instrumentation, with special emphasis upon the musical selections performed by these

(*Continued on Page* 628)



Especially Designed for YOUR CHILD

No instrument will give your child more pleasure and satisfaction than a Deagan Marimba. It is the easiest of all instruments to play, and especially easy for those who have studied piano. It may be carried anywhere—creates a hit wherever it goes. *And now a special student's model is available at the lowest price in Deagan's history.*

The Deagan Stu-Dette is a full-fledged 2½ octave marimba, with real resonators and bars of genuine Honduras rosewood. Its tone has all the rich, mellow beauty which for more than half a century has distinguished Deagan instruments. It comes complete and ready to play, with folding legs that enable you to place it out of the way when not in use.

There's a world of fun for all the family in this inexpensive instrument, with a chance to join one of the hundreds of Stu-Dette Marimba orchestras now forming throughout the land. Ask for full particulars!

TEACHERS AND MUSIC SUPERVISORS

The low price of the Deagan Stu-Dette, with its full, rich tone, opens an entirely new field of musical possibilities. The Deagan lesson course makes it easy for any instructor to teach the Marimba. Why not a Marimba Ensemble for *your* school or among *your* pupils? Details are yours for the asking.

J. C. DEAGAN, Inc.
Dept. E9, 1770 Berteau Avenue Chicago

Deagan STU-DETTE MARIMBAS

Alexander
RAAB
BERKELEY, CALIFORNIA
During the Winter, Beginning October 1st, 1938
in addition to his private lessons and class instruction, the eminent pianist will also teach the
MOOR DOUBLE KEYBOARD PIANO
For Information
MARGARET HOWARD
2835 Ashby Ave. Berkeley, California
Moor Double Keyboard Pianos available for practice arrangements.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

DETROIT INSTITUTE OF MUSICAL ART
DR. FRANCIS L. YORK, Chairman
DR. EDWARD B. MANVILLE, President
Member of the National Association of Music Schools. Founded 1897. All branches of Music and Dramatic Art. School of Sacred Music. Faculty of 70 artists. Accredited Teachers' Certificates, Diplomas and Degrees.
H. B. MANVILLE, Business Manager
52 Putnam, Detroit, Mich.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods
Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)
Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Sixth Bach Festival, June 10 and 11, 1938. Send for catalogue or information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: Harold A. Richey, *Dean*

OBERLIN CONSERVATORY OF MUSIC
Advanced study in all branches for Mus. B., Sch. Mus. B. degrees, combination with Oberlin College for A. B. Distinguished faculty of specialists. Excellent equipment. For entrance, high school or equivalent. Dormitories. Catalog. Frank H. Shaw, Dir., Box 598, Oberlin, Ohio

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Carl J. Waterman, Dean
Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.

Why Study Music?

By JANET NICHOLS

"Music is the mediator between the spiritual and the sensual life."
—Beethoven.

ONE AFTERNOON I had a half hour of leisure. There was really nothing that needed to be attended to, and so I sat down at the piano and played a lovely *Tyrolese Dance* by Charles Repper. Something about the lilt of the music charmed me, and indeed it transported me into another world. I found myself playing this tune over and over again, and each time feeling more refreshed, in fact, rejuvenated; and my cares completely vanished.

That half hour of music changed my whole outlook on life for the remainder of the day, for a few days after. I found myself in an unusually pleasant frame of mind, and my friends seemed to find me agreeable, too, because it seemed as though everyone I met desired that I accompany them to something or other.

If studying an instrument long enough to be able to play reasonably well will do this for one, it certainly seems to be worth the effort required in the learning, but music does even more than this.

As a child the writer's family and general environment were not what one would consider in the "privileged class." Everyone was striving for little more than an existence, and without music there is perhaps no reason to believe that we ever would have departed very far from that environment; but through music we were able to step completely out of it.

Everytime I am in the society of some cultured and interesting person I say silently, "Music has done this for me"; and I offer a little prayer of gratitude.

The study of music in almost every instance should bring success and happiness in some way or other.

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

A Fresh Start for Teacher and Pupil

AGAIN WE ARE on the threshold of a new season filled with new hopes, aspirations and resolutions. Refreshed after a period of rest and recreation it now behooves us to take stock of ourselves and become fully prepared for what there is in store for us in the coming months. If you are not one of those who has taken time by the forelock by using some of the vacation days for this purpose, it is well to begin at once to brush up on technic and to send for the latest catalogs from publishers of fretted instrument music in order to become familiar with all the new publications. A teacher who uses the same material year in and year out and refuses to keep his knowledge up to date, soon finds himself in a rut on a downward path, which eventually leads to failure. Where a certain guitar or banjo method may be just the thing for one pupil, another of opposite temperament and musical ability will require something different and it is the progressive, well informed teacher, who will select the right studies for each pupil in order to assure consistent progress, which finally means success.

Amongst the many letters addressed to this department during the past year, we have received an occasional complaint about poor business and asking how to secure more pupils. Then again we have had reports from others, who boasted of a full schedule in spite of the business depression. Evidently there are quite a number of teachers who have found a way of selling themselves and their services to the public through intelligent and vigorous advertising. Just what the best method of advertising should be in his own environment, is a problem every teacher must make an effort to solve right at the start of his career. A card in a metropolitan or local newspaper is effective, but it should be displayed consistently over a long period. Circulars mentioning the instruments taught, the possibilities and advantages of playing the fretted instruments and describing your methods of teaching should be sent to every prospect and, in smaller communities, to every resident. If there is a radio station in or near your town it is advisable to arrange for a weekly broadcast for yourself and a few advanced pupils. Many stations will give you this time gratis, if you can put over an interesting program. Pupils' recitals in the studio or in local churches, Sunday Schools, or Y M C A's, where advanced pupils and fretted instrument ensembles may take part, are perhaps the most effective and least expensive advertising mediums. An attractive, well delivered program of guitar, mandolin and banjo numbers in solo and ensemble never fails to stimulate the interest of an audience and will always tempt many of the hearers to become one of the performers instead of remaining a listener.

After the student enrollment has arrived at a satisfactory stage, the main task is to hold the pupils and keep them interested. By this we do not mean to keep them coming to the studio, merely to collect the dollar and a half or two dollar fee each week, but to have them come for advice and help in all their musical problems and for an outline of study from week to week and year to year until they have become so proficient, that they may take pride in their own accomplishment and be a credit to their master.

As soon as a pupil has made sufficient progress on his respective instrument, he should be permitted to become a member of the studio orchestra. Nothing in his early student days will create so much interest and give him so much pleasure, as to become part and parcel of an ensemble of players rehearsing musical numbers within the range of their technical abilities and occasionally performing them before relatives and friends. For junior orchestras it is advisable to select music that is easily understood, melodious and well adapted to the technic of the fretted instruments; and do not hesitate to add occasionally a popular number of the better type.

Fretted instrument teachers, perhaps more so than others, are frequently confronted with the statement from a prospective pupil, "I just want to learn enough to play popular music." We recall a chat with a prominent teacher during which he boasted that "When anyone comes to me with that request I tell him that he has come to the wrong place"; which, in our humble opinion, is an unforgivable attitude. The mere fact that the person bought an instrument and is calling on a teacher proves that he is anxious to learn to play; and it is a credit to any teacher to take in hand a pupil of that sort and not only teach him to read music and the technic of the instrument, but also develop gradually, by using tact and diplomacy and by frequent personal demonstrations, an understanding and liking of the better class of music. We have in mind instances of this kind, where pupils who started in a similar way, eventually became good players, and the growth of their musical appreciation was such that they became regular subscribers at symphony concerts and operatic performances.

It goes without saying that a pleasing personality, a thorough knowledge of everything pertaining to fretted instruments and a well equipped, pleasantly furnished studio are important contributing factors to the success of any teacher.

The most conscientious and well informed teacher cannot get good results, unless the pupil gives him his full coöperation by faithfully studying the lesson material assigned to him from week to week. The pupil should carry out to the letter the instructions given and try to have the lesson as perfect as possible, even if it is necessary sometimes to add fifteen or twenty minutes to the allotted practice period. A lesson well digested will prove a joy to pupil and teacher alike. Parents of children studying music can assist the teacher greatly by seeing to it that the young pupil adheres to a regular daily schedule. Ask the child to play over the lesson two or three times and then have him play it once more, even if it is only an exercise or a little tune. Having someone listening to his playing will make him feel important and he will try harder to have it perfect. Do not use the word "practice"; it sounds like work and children when picking up their guitar or mandolin want to play.

PACIFIC NORTHWEST'S OLDEST MUSICAL SCHOOL
ELLISON-WHITE CONSERVATORY OF MUSIC
PORTLAND, OREGON
ARIEL RUBSTEIN, DIRECTOR
ALL BRANCHES OF MUSIC—OUTSTANDING FACULTY
1539 N.E. 10TH AT WEIDLER

EARN A Teacher's Diploma or A Bachelor's Degree IN MUSIC
In Your Spare Time at Home

In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered. It is too easy for them to say "I am busy and haven't the time for more study myself." They find that excuse instead of making the effort to use the minutes each day which so often go to waste.

The most successful musician, of course, is a very busy one. The demands upon his attention are never ceasing—yet he is the one who can find the extra time for something worth while. It is for such a one, chiefly, that the Extension Courses are the greatest benefit. For him it is hard to give up his interesting class or position and go away for instruction.

Extension work is also equally advantageous to the beginner and the amateur. The work can be done at home in spare time, with no interference with one's regular work.

The Increased Requirement for DEGREES has Resulted in Larger Demands for the ADVANCED COURSES offered by the UNIVERSITY EXTENSION CONSERVATORY. (Address Dept. A-124) 1525 E. 53 Street, CHICAGO, ILL.

Look back over the last year. What progress have you made? Perhaps you've wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege. We offer them without obligation to you. Ours is one of the leading musical institutions teaching music by the Home Study method and we urge you to take advantage of the spare moments you are sure to find. You must not rely upon your good intentions, as you have in the past, or you will miss this opportunity. There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.
A Diploma is the key to the best teaching position. Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Courses.

This great musical organization now in its 35th successful year—has developed and trained many musicians and many successful teachers. And to you we offer the same advantages which have been given to them. Now is the opportune time for you to clip the coupon. Get it in the first mail. Don't waste any more time! The coupon will bring you information about the lessons which will be of untold value.

This Is *Your* Opportunity—Mail the Coupon TODAY!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-124
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

☐ Piano, Normal Course for teachers	☐ Trumpet	☐ Guitar
☐ Piano, Course for Students	☐ Cornet	☐ Ear Training and Sight Singing
☐ Public School Music	☐ Voice	☐ Mandolin
☐ Harmony	☐ History of Music	☐ Saxophone
☐ Adv. Composition	☐ Choral Conducting	☐ Piano Accordion
	☐ Clarinet	☐ Banjo
	☐ Violin	☐ Reed Organ

Name ..... Adult or Juvenile .....
Street No. .....
City ..... State .....
How long have you taught Piano? ..... How many pupils have you now? ..... Do you hold a Teacher's Certificate? ..... Have you studied Harmony? ..... Would you like to earn the Degree of Bachelor of Music? .....

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Tempo and Pedaling

Q. 1. I am in doubt about some of the tempos in the Bauer arrangement of the Bach Prelude and Fugue in C minor *for two pianos. Will you please give me the approximate markings? In the* Prelude *the* Maestoso *marking is followed soon by* Tempo giusto. *Does this mean a return to the* Maestoso *after the preceding* astringendo? .

2. *What pedaling is advisable in Liadow's* Music Box (*Hesselberg's arrangement for two pianos*)? *My friend and I have been using the soft pedal, and a little of the damper pedal in the D major section. Is that correct*—Miss O. M.

A. 1. Approximate *tempos* are: *Prelude,* ♩ = 132; *Fugue,* ♩ = 132. If this *tempo* is too fast for the octaves at the end of the fugue, a slower *tempo* can be used. I have examined two editions of this organ fugue but neither has the markings you mention. *Tempo giusto* means to play in strict time. No doubt after Mr. Bauer had marked the term *stringendo* he used the term *tempo giusto* so the player would be sure to get back to normal *tempo*.

2. The space in this column is too limited to mark more than a measure or two of pedaling. You are correct in using the pedal as you do in the D major section. The damper pedal can be used freely in compositions imitating a music box, as that instrument has no device for shutting off tone; of course, not to the extent of blurring. Two-piano playing is often spoiled by too much pedaling. Often it is necessary for only one of the performers to use the damper pedal; naturally this will be the one who plays the lower fundamental basses.

How to Play a Trill

Q. Will you please tell me how to play the trill in the following example from Ketelbey's In a Monastery Garden? *I have heard it played three different ways, lately.*—Miss J. M. P.

Ex. 1



A. The trill may be played either of these two ways:

Ex. 2



What is a Tie?

Q. What is the correct definition of a tie? I find that some books state, "A tie is a curved line connecting two consecutive notes of the same name and pitch, into one continuous tone, the first note being played and the key held down through the full value of both notes. If either of the two notes has a dot over it, the sign is a slur, not a tie, and both notes are played."

On the other hand, other books state, "The tie binds two or more figures of the same sound and is used instead of a dot when the note to be prolonged is interrupted by a bar or when the value is less than that of the first note, or when the duration of the sound is of many measures."

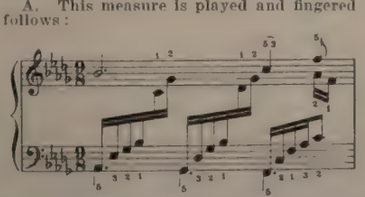
Since these statements are contradictory, I would appreciate your advice.—Miss A. C. T.

A. The tie is variously defined, but I like the following definition, taken from my own "Music Notation and Terminology," as well as any: "A tie is a curved line connecting the heads of two notes that call for the same tone and indicating that but one tone is to be sounded, this tone having a duration equal to the combined value of the two notes." Your second definition seems to me both cumbersome and incorrect, whereas the first one is not clear and refers only to music played on a keyboard instrument. A comprehensive definition ought to cover the use of the tie in all sorts of music—including vocal.

How to Finger Arpeggios

Q. Please show me how to finger the arpeggios in measure 31 of Debussy's Clair de lune. (*Jean Jobert edition.*) *Are all the runs on the bass staff (page four) played with the left hand or with left and right?*—Miss L. S.

A. This measure is played and fingered as follows:

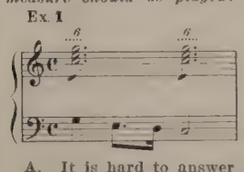


In this particular edition all notes on the bass staff are played with the left hand and all on the treble, with the right hand; however, this is not an ironclad rule. You are always allowed to play them some other way provided you find it better for your type of hand.

A Question of Rhythm.

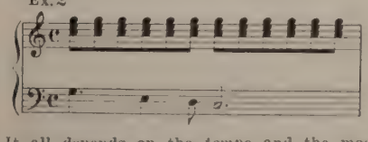
Q. Will you please inform me as soon as possible as to how the second count of this measure should be played?—M. E.

Ex. 1



A. It is hard to answer your question on the basis of so short an excerpt. If the *tempo* is fairly rapid, the sixteenth note in the left hand will probably be played *with* the sixth of the eighth notes in the right hand, in spite of the fact that according to strict timing this sixteenth note would come just a little *after* the sixth eighth note.

Ex. 2



It all depends on the *tempo* and the mood of the composition, however; and if this happens to be a song, it depends also on the text at that particular point.

What is "Bebung"?

Q. In the Adagio *of Beethoven's "Sonata, Op. 110," measures five and six, there occurs a repeated high A. My edition (Lebert and Stark) has the notes connected in pairs with what look like ties, but the fingering is marked 4-3 for each pair and an editorial note speaks vaguely of the "Bebung," an expression I never have heard applied to piano music. The marks look like to me ordinary ties. Are they ties or not? If not, what authority is there for their not being ties?*
—A. H. C.

A. These marks certainly look like ties; however, artists do not play them that way, and with good authority, for the fingerings are Beethoven's own. By "Bebung" is meant "an effect obtained on the obsolete clavichord by rapidly vibrating the finger up and down without raising it from the key." Of course, on the pianoforte this will not make a tremolo. I can do nothing better than to quote Mr. Artur Schnabel, one of the best of living authorities on the playing of these sonatas. In a footnote he speaks of these repeated A's as follows: "Now, as to the description of the pairs of repeated A's. The fingering is Beethoven's. The key which is touched by the third finger, should produce a tone hovering between reality and imagination—but it must be heard nevertheless. Perhaps it might be helpful to take some suitable word for this pair, a monosyllable, such as "Du," whose vowel takes on a soulful emphasis, changing from gentlest sigh to passionate cry."

A MacDowell Question.

Q. 1. Is the piano solo, Poem *by Fibich a part of a larger composition, or originally written for some other instrument?*

2. In MacDowell's To a Wild Rose, *is the* A *in the bass repeated, since it is impossible to hold it over from the preceding measure?*
—Miss I. T.

A. 1. As his Op. 41, Fibich published four sets of short pieces. His *Poem* (*Upominky* in the original Czechoslovakian language) is No. 4 in the fourth set (or book), which contains forty-one pieces.

2. I have often wondered why, in such a very simple piece, MacDowell should have written such a difficult measure. Perhaps that is why he threw it into the wastebasket! (You know that is where Mrs. MacDowell found this little gem.) Only a large hand is capable of playing this measure, so, unless you have such a hand, you will have to repeat the bass *A* in the second measure following. If you are fortunate enough to have a sustaining pedal you can make excellent use of it here.



No damper pedal is needed in these two measures.

Tied Notes in Jensen's Elfin Dance

Q. Will you please tell me if the G in the sixth measure of Jensen's Elfin Dance *is tied to G in the seventh measure; also the F-sharp in the seventh measure.*—Mrs. G. B. T.

A. Yes, they are tied notes. Jensen is often guilty of this faulty marking of tied notes.

After Holding Most Successful Summer Master Classes for Singers and Teachers in Chicago; Portland, Oregon; and Seattle, Washington

SAMOILOFF

will reopen his

BEL CANTO STUDIOS

and

OPERA ACADEMY

on 610 S. Van Ness Ave.,

Los Angeles, Calif.

on

SEPTEMBER 12th

for the coming year



A special teachers course for singers and teachers desirous to become exponents of the Samoiloff Bel Canto Method of teaching singing will start on October 1st.

Beginners Are Welcome

Repertoire, languages, musicianship, acting—everything for a singer.

Weekly concerts and broadcasts

WRITE FOR BOOKLET

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, *Acting Director*

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director. Quincy Porter, Dean of the Faculty. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1938-39 catalog. Opening of first semester September 15. **310 Huntington Avenue, Boston, Mass.**

KATHERINE CAREY

Successor to MRS. BABCOCK'S

INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY

Church, Concert and School Positions Assured

Carnegie Hall, New York Tel. Circle 7-2634

NEW BOOK

GREEK MODES and CHURCH MODES MODAL and SECULAR HARMONIZATION CLARIFIED by Effa Ellis Perfield

Single Copy $1.00. Special rate for dozen or more copies. Order through your local dealer, or direct from

EFFA ELLIS PERFIELD

103 East 86th St., New York, N. Y.

The Revised and Enlarged

DUNNING COURSE OF MUSIC STUDY

Jean Warren Carrick, International Dean, appointed by Mrs. Carre Louise Dunning, Originator. Normal Classes for teachers will be conducted by the Dunning Faculty Normal Teachers throughout the United States and Canada.

For dates and information address

940 S. E. 68 Avenue, Portland, Oregon

SCHOOL of MUSIC **TEMPLE UNIVERSITY**

1812 Spring Garden St., Phila., Pa.

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. No high school education for Teachers and graduate courses). Moderate tuition fees. Write for Catalog

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

ALVIENE SCHOOL OF THE THEATRE

(45th year) Choice—**Drama, Dance, Vocal;** Stock Theatre Appearances, Motion picture filming, screening and Radio (while learning) for Acting, Teaching and Directing. Graduates: Una Merkel, Fred Astaire, Lee Tracy, Peggy Shannon, etc. Separate children's department. (Catalog). Apply Sec'y, 66 West 85 St., N. Y.

VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Three Vexing Pupils

Q.—I have three pupils about whose vocal faults I should like some advice. 1. The first is a young lyric soprano who has a slight tremolo. *Can you suggest some helpful breathing exercises and* vocalises *to remedy this?*

2. The second is a young basso profundo *who has no trouble with his low C, but who begins to have difficulty with his larynx as soon as the scale possesses tones above the lift in his voice, when he is asked to sing an occasional scale ascending and descending. What exercises would you suggest to free his voice and develop his high tones and some resonance? Also please give a list of teaching songs for this young basso?*

3. The third is a young coloratura *who had her tonsils removed last summer, and who lately has developed an ugly, heavy quality in her lower voice. Can you suggest some exercises for her; also some songs to develop her voice?*

—M. E. M.

A.—1. Improve the student's ability to send out her breath very slowly and steadily indeed, while singing. Lead her to will, strongly, before singing, that the tone shall be clear and steady, and to keep her mind on that point. Give her work on the starts (attack), on easy, middle pitches, using much *ĕ, ĕ* (let) and *ŭ* (cut), and later *o* (lōt) and *ah*. Sharp, with clear definition of pitch. Later, lengthen the tones somewhat and demand that the voice shall be willed to be steady.

2. Get this singer's tone production on a correct basis of controlled outgoing singing breath, with freedom of tongue and jaw, on sustained tones, with moderate power, especially between

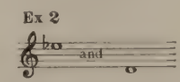
Ex 1



Do not talk larynx to him, nor allow him to think about how the "wheels" of his vocal instrument "go round." Use short downward scales and *arpeggi*, on *ŏ* (no) *ô* (lot) *ah, ă* and *ĕ*, for a time. Later the same work, but now downward-upward-downward; finally upward-downward. Allow no pushing of the voice upward. With the development of a good middle range the upper voice will begin to come into the fold. Warning—in such cases the process is a comparatively slow one and requires patience and intelligent perseverance on the part of both teacher and pupil. We think you would gain much for your work by a serious study of two books: "Guide to the Male Voice," by Frederic W. Root, and "Art of Singing," by William Shakespeare. You might examine the following numbers for your basso: *Heart's Devotion*, by A. W. Kramer (in D); *Sylvia*, by Oley Speaks (lowest key); *The Shepherd True*, by E. M. Read (low key). You would do well to look over the catalog of the publishers of THE ETUDE, entitled "The Singer's Handbook," in which you will find the items listed according to voice and grade, and the compass limits given. See also the John Church Company Catalog of Songs.

3. Put this student upon a diet of work with downward scales and *arpeggi*, conversational weight of voice, using for the most part the vowels *ĕ, ĕ* (let), *ă* (at) and *ô* (lot) between

Ex 2



Find "head voice" on the top note, and carry it down as low as possible. Be certain that there is no stiffness in the tongue and jaw. Let there be a natural smile about the eyes and mouth, and in the sound. Do sustained tones from fourth line D, treble clef, downward one octave, using *M* preceding and closely joined to the vowel; also use *N* in the same manner. Be sure the pupil uses a loose muscle under the chin, and a smile on the face. It might be well to consult with the throat surgeon as to whether this student's throat is in fit condition for singing. The following pieces may be examined for her use: *A Baby's Hair is built of Sun*, by William Wentzel; *My Heart Ever Faithful*, by Bach; *The Sleigh*, by R. Kountz; *Nothing so Beautiful*, by Meta Schumann; *The Blackbird*, by R. Billin; and *Upon a Gay Morning*, by Vernon Eville (in E-flat).

For a Weak Voice

Q.—I am a girl fourteen years old. My compass is from G below Middle C to fourth space E, G clef, though occasionally I can reach the high A. The voice is weak and not very clear, though at school I was considered rather good. I am always clearing my throat while singing. My parents will not be able to afford me vocal lessons for quite a few years yet. Should I try to develop my voice by singing, or just let it alone?—C. T.

A.—The fact that you are always clearing your throat while singing may be a sign that you have some degree of throat trouble, or that you are singing incorrectly, or both. The doctor can tell you about possibility number one; a good vocal teacher, about number two. You cannot develop your voice by singing incorrectly. We presume you are certain to do some singing, so advise you to sing lightly for the most part, and in the long middle range, keeping the tongue loose and forward, and the lower jaw free. Watch yourself in the school and other ensemble singing, that you do not force the voice.

Books, Records, and a Tenor

Q.—1. I am twenty-seven years of age; my voice is a robust tenor. I studied three years and made progress but am now unable to continue. Teachers have described my voice as "beautiful." Will you recommend some books with instructions that would help to further my progress. There are plenty of teachers who want to teach me for almost nothing, but past experience has taught me not to study from such as these.

2. Do you think the study of records by such singers as Caruso, Gigli, de Luca, Ruffo and Martinelli a benefit? I want you to understand that I am not trying to imitate them, but listen to their voice production, phrasing, and so on. I am a constant reader of THE ETUDE, *and particularly enjoy your answers to voice questions.—Merci.*

A.—1. Read, and seriously study the following books, which may be ordered from the publishers of THE ETUDE: "Common Sense and Singing," by J. B. Kennedy; "Art of Singing," by William Shakespeare; "Guide to the Male Voice," by Frederic W. Root; "Position and Action in Singing," by E. J. Myer.

2. Bear in mind that some voices which give satisfaction in the concert room do not record very well; that there is a difference in the recordings of the same performer; that even with the best recording, there is nevertheless the interposition of a mechanism between the singer and the listener, which is not the case when these face each other in the auditorium. Your list includes three tenors, and two baritones. Listening to them would afford an opportunity for comparison as to phrasing, which might benefit you. How much good you would get out of listening to their voice production we cannot say. This would depend upon the adequacy of your equipment for the task.

To Sing or Not to Sing

Q.—I am a young man of seventeen years, singing in a choir, in concerts, and operettas. A very fine musician, teacher of piano, advises me, however, not to sing at all; to make piano playing my study. What to do?

—Inquirer.

A.—See a first class vocal teacher and take his or her advice about continuing the vocal work.

A Young Hopeful

Q.—I am fifteen years of age. My voice has a compass from F below middle C to D above high C, if I have confidence in myself. I hope to take lessons later on, and can now play the piano quite well. What is my voice classification? Is the voice worth training for concert or operatic work? Is the present omission of voice lessons likely to be detrimental to my future as a singer?—L. C.

A.—Voices are classified by *timbre*, as well as by compass. Have a good vocal teacher to tell you to what line of professional work you may look forward. Only after actually having heard you sing a considerable variety of songs, could anyone give an opinion of your voice and your chances of success, that would be of any value to you. No detrimental results would ensue should you wait for another year or two before beginning serious study.

A Vocal Obstruction

Q.—A young lady pupil with a long range and a good voice, often has a "frog in the throat," which prevents the tone from coming through. Is this nervousness?—B. G.

A.—Probably. Your pupil might well practice the breathing exercises and those for the "starts" on a controlled breath, given in "The Art of Singing," by William Shakespeare. See also answer to E. B.

For a "Dry" Throat

Q.—I have a pupil with a very good soprano voice, but her throat becomes dry after singing for a while, especially when the room is warm.—E. B.

A.—Nervousness may contribute to this condition. A good medical man might suggest helpful treatments, both local and systemic. Let your pupil inhale through the nose instead of the mouth, as often as is practicable when singing. See also answer to B. A. A small glassful of refreshingly cool (not cold, and little or *no* ice) often will prevent this throat trouble. If not effectual in this case, try an additional small glass of the same water, about a half hour before lesson time. Be sure that the pupil is singing with a very free and open throat.

An Uncertain Voice

Q.—One teacher declared me to be a coloratura soprano, started me with Caro nome, *and urged me constantly to sing more loudly. After eight months I changed teachers for financial reasons. My present teacher says I am either a contralto or possibly a mezzo. I want to learn to sing professionally. Where shall I go to get instruction.—M. A.*

A.—You reside near a great and musical city where live many good teachers. Get into personal touch with several of them, hear some of their pupils, and judge for yourself. As a general rule it is not wise to put the load of a cart horse on a pony's back. However, occasionally a timid pupil is the better for being urged really to do something with the voice. Good tone quality is the proper aim of the student.

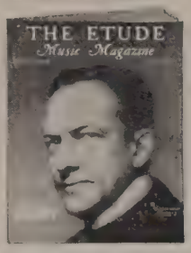
The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

The Cover for This Month



Practically every major city in this country as well as a number of the leading cities abroad, in South America, and in the Orient, at some time or other throughout the first three decades of this century, saw headlines and billboard notices to the effect that Henry Hadley was to appear as conductor of the symphony orchestra of that great city.

Side by side with the international fame he built up as a conductor was his even greater fame as a composer, particularly of orchestral works which usually were features of the symphony concerts he conducted. Many other American composers gained premieres for their symphonic works through the generous representation Dr. Hadley gave American composers on the programs conducted by him. He held positions as the conductor or associate conductor with the Seattle Symphony, San Francisco Orchestra, New York Philharmonic Orchestra, and the Manhattan Symphony. On occasions he was the guest conductor of the Philadelphia Orchestra.

For a period Dr. Hadley was a conductor at the Mayence Stadt-Theater, and by invitation of Gatti-Casazza he conducted the Metropolitan Opera House Company's second presentation of his opera, "Cleopatra's Night". At Mayence (or Mainz-am-Rhein) he produced and conducted his first opera, "Safie", (1909). Another of his operas "Azora, Daughter of Montezuma" was given its premiere by the Chicago Opera Company in 1917. In 1918 the Society of American Singers, New York, presented his one act opera, "Bianca". His cantata, "Belshazzer", for chorus, three soloists and orchestra was presented for the first time anywhere in 1932 at Robin Hood Dell, Philadelphia, with the Philadelphia Orchestra and the Strawbridge & Clothier Chorus, under the direction of Dr. Hadley.

It was a great loss to America when Dr. Hadley died at his home in New York on September 6, 1937. His health had been poor for nearly two years prior to this, but in the months before his passing he was virtually a semi-invalid. This great American celebrity, to whom tribute is paid by the placing of his portrait on the cover of this issue of THE ETUDE one year after his death, was born in Somerville, Massachusetts, December 20, 1871. He was christened Henry Kimball Hadley. His father, who was a teacher of music, gave him his first music instruction, teaching him two instruments—the violin and the piano. Because the boy showed talent at an early age in creditable attempts at composition he was sent to the New England Conservatory of Music so that he might have the opportunity of studying under Stephen A. Emery and George W. Chadwick for theory and composition. In 1894 he went to Vienna to study counterpoint under Eusetius Mandyczewski. While there he was studying violin with Csillag.

When he returned to this country he became director of music at St. Paul's School, Garden City, and during this period held an organ position in New York. Renowned Anton Seidl, successor to Theodore Thomas as conductor of the Philharmonic Society, presented Hadley's Symphony No. 1 in 1897. His second symphony, "The Four Seasons", won the Paderewski prize for American Composition in 1901. Among his other prize winning compositions was his symphonic rhapsody, "The Culprit Fay", which won the National Federation of Music Clubs $1,000 prize. His opera, "Bianca", won the Hinshaw $1,000 prize; and his cantata, "In Music's Praise", won the Oliver Ditson prize in 1899.

Something of the attention that was gained by Hadley's compositions from the very beginning is evidenced in the fact that in 1892 the then thirty-year-old Walter Damrosch on one of the his New York Philharmonic Society Concerts conducted Hadley's concert overture, "Hector and Andromache". The great John Philip Sousa, when touring at the age of forty in 1896 with his epoch-making Sousa Concert Band, played Hadley's "Festival March".

With his orchestral works Hadley gained credit for being "dextrous to a remarkable degree in the mechanism of composition, with a scoring that was mature, fervent and certain". The critics credited him with having the gift of melody and the courage to write it without losing it in any incoherence through efforts at ultra-modern effects.

Many charming and beautiful numbers in smaller forms came from the pen of this gifted composer. He had approximately 150 songs and piano pieces among his compositions besides his anthems, part songs, etc., and numerous major works for the orchestra and the operatic field.

Maybe this month you'll find a picture of the composer of that song that is so dear to you, of that singer you heard years ago and whose voice now is stilled forever, of that celebrated pianist whose talent was so highly lauded by your mother, of that new sensation in the opera houses, the films, or on the radio. There'll be a brief biography, too, telling you something about his or her life and achievements.

Started in February, 1932, this ETUDE feature has appeared each month since, listing musical celebrities in alphabetical order. The listing now presents those whose family name begins with the letter S and it will continue until all of outstanding prominence in the world of music have been included.

Music clubs, especially junior organizations, have found this series most helpful. So have classes in music appreciation, and normal school students. Some readers, to make a more compact and convenient reference, purchase scrap books in stationery or 5-and-10-cent stores and paste in them each page as it is published.

Incidentally, separate copies of this page are printed, after it appears in THE ETUDE, for the convenience of those who do not wish to mutilate their copies of the magazine. These copies are obtainable at 5 cents each, postpaid. Back copies of all of *The Etude Historical Musical Portrait Series* pages are obtainable.

Let's Get Up a Club!



The "gang spirit" in boys and in girls is an expression of their gregarious instincts. If this is directed along the lines of a wholesome active club, it may produce values which influence the child. If neglected and let "run wild" it may prove the doorway to a life of crime and immorality; as, indeed, it has proved many times.

Teachers and parents are beginning to realize that profitable, elevating clubs are an invaluable part of modern education. The best authorities on education advocate their formation, so that every child may have the advantage of belonging to a club built around the matters in which the student is most interested.

America has literally thousands of musical clubs, large and small, but it never can have too many. The Publishers have all sorts of helps for forming music clubs to which we shall be glad to refer you without cost. Just write us "Please send advice upon how to form a musical club" and we shall be glad to acquaint you with lists of materials.

Warning! Beware of Frauds

Frauds posing as magazine agents, both men and women, are active. Pay no money to strangers unless you are convinced of their responsibility. Read any contract offered you. Do not permit any agent to change the terms in a contract. Help us to protect you from loss. We cannot be responsible for the work of swindlers.

A Feature Many ETUDE *Readers Enjoy*

Many readers have told us that one of the first pages to which they turn upon opening their monthly copy of THE ETUDE, is that which shows the 44 miniature pictures with thumb-nail biographies of *The Etude Historical Musical Portrait Series*. What a mine of information in a 9¼ x 12" space!

Change of Address

Be sure to advise us immediately, giving both permanent and summer addresses if copies of THE ETUDE have been following you to your summer home. It requires about four weeks to make a change of address. Please let us hear from you promptly so that there will be no interruption in service.

"Then Cometh the Harvest"

At this season of the year throughout the North Temperate zone the measure of success or failure attending spring-time plantings is known to every farmer. The music publisher every month is observing the measure of success attending certain publications in being able to note them in current reports of numbers which are running so low in stock quantities as to require reprintings.

Out of the long list of publications requiring reprintings during the last thirty days we have selected the following as those most deserving of mention. As stated before in these columns, the usual rule in standard and educational music publishing is to run an edition sufficient to care for two seasons' demands. It is only those that lived up to this average on the last editions that are mentioned here.

The Theodore Presser Co. gladly will extend examination privileges on any of these numbers.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title	Grade	Price
26092	Soldiers at Play—*Stairs*	1	$0.25
26362	'Way Up North—*Shepherd*	1½	.25
24405	Tommy's New Drum—*Preston*	1½	.30
26570	Swinging on the Gate—*Richter*	2	.35
7236	Ripples—*Lawson*	2	.40
30104	Dutch Doll—*Mueller*	2	.40
19637	Pride of the Regiment, Op. 143 —*Crammond*	2½	.30
26566	Will o' the Wisp—*Ketterer*	2½	.40
8801	Sparkling Eyes—*Anthony*	2½	.40
24125	Valse Petite—*Ketterer*	2½	.35
26594	Snow Flower, Op. 106—*Brown*	3	.40
18949	Dance of the Rosebuds—*Keats*	3	.50
25107	A Spanish Dance—*Ketterer*	3	.40
26522	Twilight Melody, Op. 104 — *Brown*	3	.35
26628	Carnival Dancers—*Chauncey*	3½	.25
25753	A Juggler in Normandy—*Lehman*	4½	.35
25936	The Flight of the Bumblebee— *Rimsky-Korsakov-Felton*	5	.40

SHEET MUSIC—PIANO DUETS

26572	The Cuckoo Clock—*Spaulding*	1	.25
25937	Little Drum Major, Op. 3, No. 5—*Engel*	1½	.40
7404	Hungary—*Koelling*	4	.75
26077	Dark Eyes, Russian Gypsy Air —*Peery*	5	.70

PIANO INSTRUCTOR

	Standard Graded Course, Grade 3—*Mathews*	1.00

PIANO SOLO COLLECTION

	In Candy Land—*Mana-Zucca*	2	1.50

SHEET MUSIC—ORGAN

6901	Adoration—*Borowski-Whiting*	5	.60

ORGAN COLLECTION

	Standard Organist	.75

SHEET MUSIC—VOCAL SOLOS

18214	Ave Maria (*High*)—*Santiago*	.60
30088	Recessional (*Low*)—*DeKoven*	.60
30050	The Green Cathedral (*High*)—*Hahn*	.60
30550	My Heart Is a Haven (*High*)—Steinel	.50

SHEET MUSIC—VOCAL DUET

25194	I Shall Not Pass Again This Way (*S. & A.*) *Effinger*	.60

OCTAVO—MIXED VOICES, SACRED

20280	Father, O Hear Us—*Palmer*	.12
21108	Lo, the New Born Jesus—*Hopkins*	.12
21130	Christmas Carols We Love to Sing	.15

OCTAVO—WOMEN'S VOICES, SECULAR

35038	The Green Cathedral—*Hahn*	.15

CHRISTMAS CANTATAS
Mixed Voices

	Festival of the Nativity—*Baines*	.60
	The Christ Child—*Hawley*	.75
	Hosanna in the Highest—*Wooler*	.60

VIOLIN COLLECTIONS

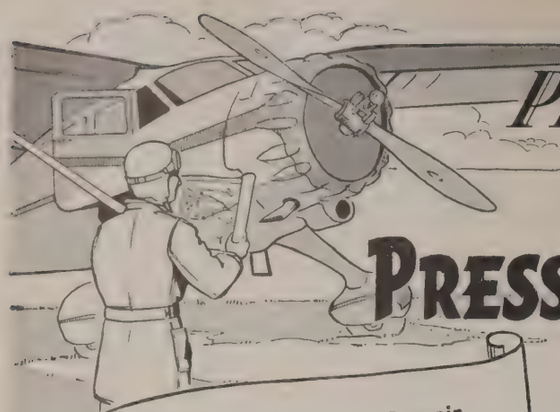
	Violinist's Popular Repertoire	.75
	Violin Classics in the First Position—*Zimmer*	.75

BAND

34039	The Fairest of the Fair—*Sousa*	.75
34109	Spotlight March—*Klohr*	.75
34106	Union Forever, March—*Scouton*	.75

MISCELLANEOUS

	Spelling Lessons in Time and Notation—*Tellam*	.50
	Lesson and Practice Record Cards Pkgs. of 25 Cards	.30



Progress Requires Attention to Important Details!

PRESSER'S FALL BARGAIN OFFERS

Provide Money-Saving Opportunities and Aid Active Music Workers in the Vitally Important Detail of Acquiring New Materials

• THE SPECIAL INTRODUCTORY POSTPAID CASH PRICES ARE GOOD ONLY UNTIL SEPT. 30, 1938 •

THEODORE PRESSER CO., 1712 Chestnut St., Phila., Pa.

The "Why" of Fall Bargain Introductory Offers—

There is a cooperative thought in giving active music workers money-saving prices on these new publications, as a price-advantage to the buyer aids the publisher in making known the merits of the books to a wider audience of music-minded folk.

Necessary Limitations On These Bargain Offers—

ONE COPY OF A PUBLICATION is all that is allowed to a customer at the "Introductory" or the "Advance Offer" price.

NO RETURNS, NO EXCHANGES, NOR EXAMINATION PRIVILEGES PERMITTED on any items secured at these prices.

PAYMENT MUST ACCOMPANY THE ORDER.

Order Promptly As These Prices Positively Will Be Withdrawn October 1, 1938.

Offer No. 1

PLAY WITH PLEASURE

An Album for the Grown-Up Piano Student

By WILLIAM M. FELTON

(Price, $1.00)

Introductory Cash Price, 60c POSTPAID

SOLD ONLY IN THE U. S. A.



The increasing interest in piano playing as a relaxation, reflected in the sales records of leading piano manufacturers, is quite evident to music publishers in the demand for methods, studies and pieces that appeal to adult students. Many, whose musical education was neglected in youth, are now taking up piano study and not a few instrumentalists, products of school bands and orchestras, also turn to the piano as a more personally satisfying means of making music. Here are arrangements, about Grade 3, of classic and standard numbers and selections from modern composers, but the outstanding feature of the compilation is the inclusion of so many familiar melodies from operatic, folk song and other sources, hitherto not obtainable in comparatively easy piano arrangements. Everybody enjoys playing and listening to selections from *The Mikado, Traviata, Carmen* and *Chimes of Normandy*; it will be a real treat, not only for the adult student, but for many "home" pianists of limited technical attainments, to be able to play Sibelius' *Valse Triste*, Mendelssohn's *On Wings of Song*, the beautiful *Poeme* by Fibich and such standards as the *España Waltz*, arranged by Waldteufel from Chabrier's celebrated *Rhapsody Espagnole*, *Qui Vive* (Ganz) and the *Salut à Pesth* (Kowalski). For the many pianists who do not aspire to the virtuoso stage of development, but who love to play good music, this album will prove a cherished possession.

Offer No. 2

MUSICAL VISITS WITH THE MASTERS

16 Simplified Arrangements from the Classic Composers

For the Piano

Compiled by BRUCE CARLETON

With Biographical Notes by PRESTON WARE OREM

(Price, 75c)

Introductory Cash Price, 40c POSTPAID



Every sincere teacher seeks to inculcate in the pupil a love for good music. Really, it is the only way to retain the student's interest in the long run. Various methods of introducing the young student to the classics have been tried—radio, the phonograph, concert attendance—but it is generally agreed that nothing proves more interesting than to have the student, himself, play the classics. To make this possible, for the pupil just about completing the first grade, this book was compiled. The title page shows portraits of the sixteen great composers whose works are represented, and upon opening the book the pupil finds simplified arrangements of pieces considered best representative of the composer's style, each two pages in length and accompanied by a brief biography. Next to the biography there is space provided for pasting in a pen-graph portrait of the composer. The sixteen portraits are provided at the end of the book. Here are the names of the composers: Brahms, Mozart, Schubert, Verdi, Mendelssohn, Gluck, Rubinstein, Chopin, Haydn, Bizet, Tschaikowsky, Beethoven, Handel, Liszt, Schumann and Bach.

Offer No. 4

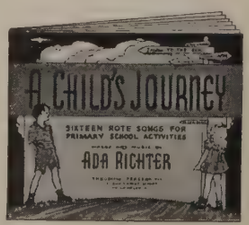
A CHILD'S JOURNEY

Rote Songs for Primary School Activities

By ADA RICHTER

(Price, 75c)

Introductory Cash Price, 50c POSTPAID



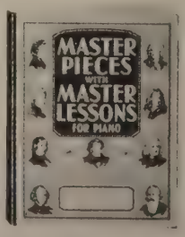
Mrs. Richter, who has been most successful in her teaching of little ones, plainly reveals the reason for her success in the now thoroughly established *Ada Richter's Kindergarten Class Book* ($1.00) and the popular *My First Song Book* (75c), both of which have imposing sales records for the short time they have been on the market. This new book of 16 songs presents stories of individuals, scenes and events a child might be expected to encounter on a holiday trip. First he stops *At the Barber Shop* and then after meeting *Mr. Policeman* he rides *On a Double-Decker* to the Zoo where he meets *The Camel, Lazy Sleepy Crocodile* and *Mrs. Kangaroo*. Then he takes *An Airplane Ride* to the country where he has a jolly time with *Two Frogs, A Cow* and *The Happy Bee*. Returning home he listens to the Story Lady of the radio as she tells of *Lo Ling Lee, Tiny Suki San* and *Little Dutch Children*. Other holiday journeyings include *Hallowe'en, Mr. Turkey Runs Away* (Thanksgiving) and *My Christmas List*. The piano accompaniments are quite simple; in fact, the songs are sufficiently rhythmic to be sung without accompaniment.

Offer No. 3

MASTER PIECES WITH MASTER LESSONS

For the Piano (Price, $1.00)

Introductory Cash Price, 65c POSTPAID



Thousands of advanced piano students who longed for the opportunity to enter the master classes of the world's famous piano pedagogs and were prevented from attending because of the expense involved and the distance from their residence to the place where these master classses are held, will find in this volume much that they would have obtained had they been able to register with these teachers for private lessons. Imagine having under one cover master teachers' analyses and directions for playing fifteen of the great master pieces for the piano! Here each master lesson is given not only once, as in a class, but always is in possession of the student and may be read and reread before and during the practice period. Each composition is completely keyed with the master lesson that accompanies it.

Offer No. 5

TEN STUDIES IN STYLE

For the Piano

By CARL WILHELM KERN

(Price, 60c)

Introductory Cash Price, 30c POSTPAID

This latest addition to the Music Mastery Series is a set of ten studies in advanced second and early third grade by the well-known composer and teacher, Carl Wilhelm Kern. In each some special technical problem usually arising at this stage of the pupil's development is given attention, such as crossing hands, phrasing, contrasting dynamics, scale passages and various rhythms. To make the work more interesting to the pupil these exercises are presented in the form of pieces, all of them bearing imaginative titles like *Banjo Joe, Elfin March, Merry May, Tarantella, Con Amore, At a Military Post, Rustic Dance, Pranks, At Midnight,* and *At the Airport*. Each is accompanied by an analytical note and suggestions for the development of technic.

Offer No. 6

FOURTH YEAR AT THE PIANO

By JOHN M. WILLIAMS

(Price, $1.00)

Introductory Cash Price, 70c POSTPAID

SOLD ONLY IN THE U. S. A.



John M. Williams

The patience of the many who subscribed for this book in advance of publication is at last to be rewarded in the early delivery of first-off-the-press copies. Mr. Williams exercised the greatest of care in selecting material for this work as, naturally, he wanted it to rank with his extraordinarily successful books that cover the first three years' study at the piano for students of the upper grammar and high school ages. The study material, all attractively titled, has been chosen from both standard and modern sources. The names of Concone, Czerny, Schytte, A. Dorn, Franz and Bilbro give some idea as to the variety. Among the features that will be noted with pleasure by the progressive teacher are the pedal, chord and arpeggio studies and the extensive work in frequently-neglected tonalities, major and minor. Those who have used the previous Williams books know that they can expect most appropriate and always interesting musical examples. With Mr. Williams musicianship goes hand in hand with technical development. The student who completes this book adds to his repertoire several very desirable recital numbers.

Offer No. 7

TWO-VOICE INVENTIONS

By J. S. BACH

Edited by F. BUSONI

Carefully Prepared with English Translations By LOIS and GUY MAIER

(Presser Collection, Vol. 346—Price, 60c)

Introductory Cash Price, 35c POSTPAID

SOLD ONLY IN THE U. S. A.

During the past season the publishers were privileged to add to the Presser Collection of Standard Works and Studies in Book Form the famous Busoni Edition of Bach's *Two-Voice Inventions* in an excellent English translation of the text by Lois and Guy Maier. Printed on a superior quality of paper from brand-new plates, this edition reflects credit on the publisher and the editors, and it will be well worth the teacher's while to specify "Presser Collection" when assigning this work to students.

Offer No. 8

THREE-VOICE INVENTIONS

By J. S. BACH **Edited by F. BUSONI**

Carefully Prepared with English Translations by LOIS and GUY MAIER

(Presser Collection, Vol. 347—Price, 60c)

Introductory Cash Price, 35c POSTPAID

SOLD ONLY IN THE U. S. A.



J. S. Bach

The editors who so efficiently prepared the above-mentioned Bach's *Two-Voice Inventions* also made this excellent American Edition of the *Three-Voice Inventions*. The work should be especially appealing to American students and educators because it is the product of one of America's outstanding authorities on the works of Bach, who, in collaboration with his talented wife, made the English translations and carefully edited every detail of the book's preparation. Don't fail to mention "Presser Collection" in ordering.

OFFERS CONTINUED ON NEXT PAGE

PRESSER'S FALL BARGAIN OFFERS

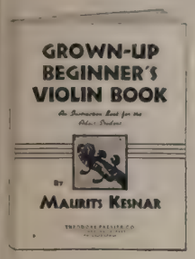
ONLY ONE COPY OF A WORK MAY BE ORDERED AT THE SPECIAL CASH PRICE. NO RETURNS OR EXCHANGES

Offer No. 9

GROWN-UP BEGINNER'S VIOLIN BOOK

By MAURITS KESNAR

(Price, $1.00)



Introductory Cash Price, 65c POSTPAID

SOLD ONLY IN THE U. S. A.

With the rapid growth in the number of community orchestras there has arisen a shortage in violinists; and directors, in many instances, have taken a page from the experience of high school music supervisors and have organized violin study classes of adults. One of the handicaps these progressive individuals have encountered is the lack of appropriate material published. The author of this book, widely known in educational circles, experienced this condition and set about to make a new work. He knew where to find exercises, of course, and from all the celebrated writers for the instrument he has chosen the most suitable for each stage of the pupil's progress. But to make the book really attractive he, and the publishers, knew that a liberal amount of pleasing, melodious recreation material must be interpolated. At his disposal was placed a fine library of copyrighted compositions by contemporary composers. He selected what he considered the best of these for inclusion in the book and then, after considerable research, added easy arrangements of folk songs and dances some of which are little known to the present generation of music lovers. His method, especially designed for classes, but also suitable for use in private instruction, employs the "Key of C approach" and gives careful directions as to fingering, bowing, etc., frequently simplified by illustrations and charts, all of which carry the student into the playing of a fair-sized repertoire. The publishers believe that this work will rank with the successful beginner's books that they have issued for piano and other instruments.

Offer No. 10

LITTLE PIECES FROM THE CLASSIC MASTERS

For Violin and Piano

Compiled and Arranged by LEOPOLD J. BEER

(Price, 75c)

Introductory Cash Price, 45c POSTPAID



C. von Gluck

Many young violinists have visions of future achievements that ultimately will lead to a seat in the symphony orchestra, or to the concert platform. The experienced teacher knows that to achieve the goal more than technical facility will be required. Genuine musicianship, and a real deep-seated appreciation of the classics, is absolutely essential to symphony player and soloist. World-famous violinists and teachers have discovered so many gems of melodic inspiration in unknown or forgotten works of the old classic composers that a number of these authorities make a hobby of delving through old libraries in search of these priceless treasures. Mr. Leopold J. Beer, long prominent in the musical life of Vienna and a distinguished violinist and pedagog, has gathered together and arranged for this volume selections from Purcell (1658-1695), Francois Couperin (1668-1733), Rameau (1683-1764), Bach (1685-1750), Handel (1685-1759), Gluck (1714-1787), Kuhnau (1667-1722) and Louis Couperin (1630-1665). All of the pieces are within the playing capabilities of students well along in the first position. They have been carefully fingered, phrased, and the bowings clearly marked. The arranger also gives alternate fingerings for playing, where desirable, in the third position. This volume should be in the library of every violinist and the publishers are confident that it will receive a most cordial welcome from the teaching profession.

Offer No. 11

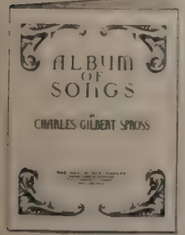
ALBUM OF SONGS

For High Voice

By CHARLES GILBERT SPROSS

(Price, $1.00)

Introductory Cash Price, 70c POSTPAID



The songs of this foremost American composer, concert pianist and accompanist for many celebrated singers, have been extraordinarily successful. Many of them have won acceptance as standard art songs, both with concert and radio vocalists and in the studios of leading voice teachers. Dr. Spross evidently possesses an inexhaustible flow of melody and his choice of texts always has been noteworthy. His marvelous pianistic ability and his experience as accompanist for Melba, Nordica, Hempel, Bori, Marion Talley, Gigli and Evan Williams seem to have made certain of his songs especially attractive to sopranos and tenors. Among these might be mentioned: *Ishtar, How Many Times Do I Love Thee?, Jean, The Little House, Birds, 'Tis Spring Once Every Year* and *The Raindrop*. There are eight other worthwhile Spross songs in this album for high voice, some of which also are included in the companion volume for low voice. Here, at the special final introductory price, is a good buy for singers and teachers. Individually these songs are priced at from 50c to 75c a copy and hundreds of copies have been purchased at these prices. This volume is printed from the same plates and is substantially bound in a heavy cover paper.

Offer No. 12

ALBUM OF SONGS

For Low Voice

By CHARLES GILBERT SPROSS

(Price, $1.00)

Introductory Cash Price, 70c POSTPAID

Some of the songs that appear in the album for high voice also have been included in this book, but the outstanding feature of the collection is the fine group of virile songs written especially for men singers and for which Dr. Spross justly is famous. But the ladies have not been neglected, and mezzos and altos in acquiring this album add to their repertoire, at an almost ridiculously low price, such excellent songs as *Sunrise and Sunset, My Star, I Know, The Wind,* and *The Day Is Done*. Discriminating singers know that they safely can choose Spross songs, not only because of their artistic merit, but for their "audience appeal" as well.

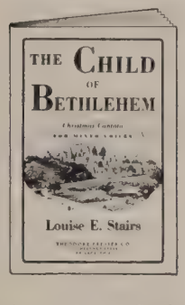
Offer No. 13

THE CHILD OF BETHLEHEM

A Christmas Cantata for Volunteer Choirs

By LOUISE E. STAIRS

(Price, 60c)



Introductory Cash Price, 40c POSTPAID

Encouraging indeed was the reception accorded this cantata when it was published last season. Noting with pleasure the interest we have decided this season to give choirmasters, organists and those having in charge the selection of music for church services another opportunity to become acquainted with the merits of this cantata by making the special price offer shown above. The cantata is made up of a series of smooth-singing choruses, solos for each of the usual voices—soprano, alto, tenor and baritone—and several novelty groupings, such as a *Cradle Song* for alto solo and humming accompaniment (2 part), several duets for soprano and alto, short trios for soprano, alto and tenor; also a chorus for men's voices, mostly in unison. Mrs. Stairs has drawn freely upon the Scriptures for her telling of the age-old story of the Babe in the manger and supplements the Biblical account with several well-selected hymn texts. The cantata takes about three-quarters of an hour for performance. Very little rehearsing should be necessary for a satisfactory presentation of this work by the average volunteer choir.

Offer No. 14

AN OLD-FASHIONED CHARM

Musical Comedy in Two Acts and Four Scenes

Book and Lyrics by JUANITA AUSTIN

Music by CLARENCE KOHLMANN

(Vocal Score—Price, $1.00)

Introductory Cash Price, 75c POSTPAID

Many works written for the stage make an instant appeal to the participants when the script is read. Producers, directors and actors throw themselves eagerly into production preparations and rehearsals. Yet, when the much-heralded play, musical comedy or operetta is presented it fails to "click," to use the colloquial expression. Why? Because the tastes of the audience have not properly been understood. When *An Old-Fashioned Charm* was given its premiere before an audience of over 1500 the performers were mostly inexperienced amateurs. And yet, the production was very successful. This musical comedy is enjoyed by audiences and performers because its story is up-to-date, with a bit of the Hollywood idea, its music is tuneful, rhythmic and "whistleable," yet never too difficult for average singers, even performers of high school age. The title may be "old-fashioned," but the play most certainly is not. Only one stage setting is required and the costumes, afternoon party and evening clothes, should give the producer few worries. Opportunities are given for the introduction of dancing groups and the Stage Manager's Guide, obtainable on a rental basis, gives complete directions for all terpsichorean interpolations. The Orchestration also may be rented.

Offer No. 15

GOLDEN KEY ORCHESTRA SERIES

Compiled and Arranged by BRUNO REIBOLD

Edited and Annotated by PETER W. DYKEMA

(Prices—Parts 50c each; Piano (Cond. Score) $1.00)

Introductory Cash Prices

Each Part, 35c POSTPAID

Piano (with Cond. Score), 75c POSTPAID

SOLD ONLY IN THE U. S. A.

Bringing within the playing capabilities of the average well-trained high school or community orchestra some of the finest music, this collection proved one of the outstanding successes among the new publications of the past season. The compiler, in arranging this material, has adhered closely to the original and has so profusely cross-cued the various parts that the pieces sound well even if played by combinations smaller than the instrumentation usually found in the present-day high school orchestra. Yet, each number in the book is most effective when played by organizations of symphonic proportions. Full instrumentation is available as follows: First Violin, Second Violin, Violin Obbligato A, Violin Obbligato B, Viola, Cello, Bass, Flute, Oboe, First B-flat Clarinet, Second B-flat Clarinet, Bassoon, First E-flat Saxophone, Second E-flat Saxophone, B-flat Tenor Saxophone, First and Second Horns in F, Third and Fourth Horns in F, First B-flat Trumpet, Second and Third B-flat Trumpets, First Trombone (Bass Clef), Second and Third Trombones (Bass Clef), Tuba, Tympani, Drums, and Piano (Conductor's Score). Note the diversity of styles, yet the uniformity of excellence in the selections chosen for inclusion in this unique volume: *Prelude in E Minor* (Johann Sebastian Bach), *Procession of Knights of the Grail*, from "Parsifal" (Richard Wagner), *Gopak*, from "The Fair at Sorochinsk" (Modest Moussorgsky), *Dance of the Bayaderes*, from "The Queen of Sheba" (Karl Goldmark), *Prelude* (Armas Järnefelt), *Interlude*, from "Sigurd Jorsalfar" (Edvard Grieg), *Bourrée*, from the "Third Cello Suite" (Johann Sebastian Bach), *Dance of the Tumblers*, from "The Snow Maiden" (N. Rimsky-Korsakov), *Musical Characterization*: Theme in Various Styles (Siegfried Ochs), *Träumerei* (Edward MacDowell), *Theme*, from "Don Juan" (Richard Strauss) and *Shadow Dance*, from "Dinorah" (Giacomo Meyerbeer). At these special introductory prices a really worth-while addition to the repertoire of the orchestra is made possible at a considerable saving. Be sure to state parts desired when ordering.

Offer No. 16

THE ART OF INTERWEAVING MELODIES

A First Study in Counterpoint for Students of All Ages

By PRESTON WARE OREM

(Flush Cloth Binding—Price, $1.25)



Introductory Cash Price, 90c POSTPAID

When Dr. Orem's *Harmony Book for Beginners* ($1.25) first appeared its method of presentation was considered almost revolutionary. Instantly it was seized upon as the solution of the problem of what and how to teach the American student who had ambitions to know more about the music he plays. Then to enable those who had mastered the fundamentals of harmony to make practical application of their knowledge to composing, *Theory and Composition of Music* ($1.25) appeared. Colleges, conservatories and schools of music, everywhere, adopted these as standard text books, and private teachers have pronounced them a wonderful help in maintaining interest in all branches of music study. Modern compositions and arrangements, especially for orchestra, band and chorus, reveal a thorough knowledge of counterpoint on the part of composers and arrangers. In the past many students have failed in this study, largely because of the dry-as-dust text books they were forced to use. *The Art of Interweaving Melodies* treats counterpoint, not as a series of dull mathematical problems to be solved, but as a pleasing science with which to make beautiful music. Dr. Orem presents many fascinating music examples and, of course, he tells the story of counterpoint in his usual breezy style.

Special Announcement!

RHYTHMICS, DYNAMICS, PEDALS

By LEIMER-GIESEKING



Gieseking

The Theodore Presser Co. takes pleasure in announcing that it has secured the publishing rights for North America for this new work by two of the foremost European musical authorities, Karl Leimer, director of his own Conservatory in Hannover, Germany, and his distinguished pupil, Walter Gieseking, technical giant of the keyboard. Readers will be familiar with an earlier book by these renowned authors, *The Shortest Way to Pianistic Perfection* (Price $1.50), the success of which leads us to believe that many alert teachers of piano will welcome this second book. The subject matter deals with rhythm in its more complex aspect, the means of expression, phrasing, pedaling, and other problems of piano playing, each with numerous musical examples.

This book cannot be put upon advance sale, because it is already an established success in the original German edition, but we are now offering our friends an opportunity to get one or more of the first copies of the first English edition in America.

Price, $1.50 (U. S. A., Canada, and Mexico)

OFFERS CONTINUED ON NEXT PAGE

PRESSER'S FALL BARGAIN OFFERS

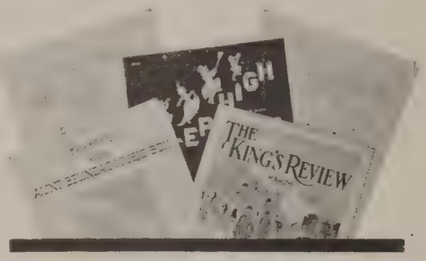
BARGAIN GROUPS OF SELECTED SHEET MUSIC

Useful Numbers for Teachers, Pianists, Singers, Violinists and Organists

NO MORE THAN ONE SET OF EACH TO A PURCHASER

A Set of Educational Study Notes Will Accompany Each Piano Group

Cash Orders Only Filled at These Prices. Pieces Secured in the Bargain Groups Can Not Be Returned and Can Not Be Exchanged. (Offers Nos. 17 to 27, inclusive.)



It is obvious that at these low prices, which save money for the music buyer and gain introductions of music for the publishers, examination privileges can not be allowed.

Offer No. 17

SIX PIANO PIECES FOR BEGINNERS

(Total Retail Value, $1.60)

September Bargain Cash Price, 35c POSTPAID

The Big Bell and the Little Bell.....*Ketterer*
In My Garden.....*Scott*
Pretty Little Song Bird.....*Spaulding*
Priscilla on Monday.....*Bilbro*
Sailboats.....*Stairs*
Swing Me High.....*Wright*

Offer No. 18

(Sold Only in the U. S. A.)

FIVE PIANO PIECES Between First and Second Grade

(Total Retail Value, $1.30)

September Bargain Cash Price, 35c POSTPAID

Airy Fairies.....*Spaulding*
Dolly's Birthday Waltz.....*Rolfe*
Indian Medicine Man.....*Richter*
Song of the Willow.....*Copeland*
Tripping Along.....*Thompson*

Offer No. 19

(Sold Only in the U. S. A.)

FIVE SECOND GRADE PIANO PIECES

(Total Retail Value, $1.45)

September Bargain Cash Price, 35c POSTPAID

Aunt Belinda's Music Box.....*Copeland*
The King's Review.....*Baines*
Little Attic of Dreams.....*Grey*
Step High.....*Kerr*
Waltz of the Flower Fairies.....*Crosby*

Offer No. 20

(Sold Only in the U. S. A.)

FIVE THIRD GRADE PIANO PIECES

(Total Retail Value, $1.95)

September Bargain Cash Price, 40c POSTPAID

Evening Melody.....*Renton*
Iris.....*Renard*
On the Lake.....*Williams*
Twilight on the River.....*Renk*
Two Flowers.....*Koelling*

Offer No. 21

(Sold Only in the U. S. A.)

FIVE FOURTH and FIFTH GRADE PIANO PIECES

(Total Retail Value, $1.75)

September Bargain Cash Price, 40c POSTPAID

At the Donnybrook Fair.....*Scott*
Bluettes.....*King*
Coasting.....*Burleigh*
Melodie Russe.....*Beaudoux*
A Song of India.....*Rimsky-Korsakov*

Offer No. 22

FOUR SONGS FOR HIGH VOICE

(Total Retail Value, $2.00)

September Bargain Cash Price, 40c POSTPAID

Heart's Ease.....*Willeby*
Hi! Li'l Feller.....*Bliss*
If Love Were What the Rose Is.....*Billin*
To-Day.....*Webb*

Offer No. 23

FOUR SONGS FOR MEDIUM VOICE

(Total Retail Value, $1.90)

September Bargain Cash Price, 40c POSTPAID

The Bird With a Broken Wing.....*Golson*
Jeanie With the Light Brown Hair.....*Foster*
June Is in My Heart.....*Vaughan*
Lord, Let Me Live Today.....*Moore*

Offer No. 24

FOUR SONGS FOR LOW VOICE

(Total Retail Value, $1.80)

September Bargain Cash Price, 40c POSTPAID

Mountain Men.....*Stoughton*
My Shepherd, Thou.....*Strickland*
Only a Yearning Heart.....*Tschaikowsky*
Summer Rain.....*Willeby*

Offer No. 25

FIVE FIRST POSITION VIOLIN and PIANO PIECES

(Total Retail Value, $2.05)

September Bargain Cash Price, 50c POSTPAID

Around the Campfire.....*Aigouni*
Day Dreams.....*Dallam*
Moon Magic.....*Hopkins*
A Sleepy Story.....*Ambrogio*
Tiptoe Dance.....*Brown*

Offer No. 26

FIVE NUMBERS FOR PIPE ORGAN

(Total Retail Value, $2.25)

September Bargain Cash Price, 40c POSTPAID

A Carol Fantasy.....*Diggle*
Easter Recessional.....*Mallard*
Hosanna in Excelsis.....*Armstrong*
Melodie Romantique.....*Sheppard*
Paean Exultant.....*Smith*

Advance of Publication Offers . . .

Offers Which Enable You to Receive "First" Copies of These Works, at Marked Savings, by Placing an Order Now in Advance of Publication. Remittance Must Accompany Order. Only One Copy of Each Offer to a Customer.

★ ★ ★

Offer No. 28

TEN STUDIES IN BLACK AND WHITE

For Piano
By MANA-ZUCCA

Advance of Publication Cash Price, 20c POSTPAID

This new set consists of ten original studies of charming variety, in the fourth grade and higher. The author, Mme. Mana-Zucca, has had a distinguished career as teacher, concert pianist, and composer, and this new work of hers will contribute greatly to her already enviable reputation.

Here are the titles and characteristics: *A Misty Scene* (melody and accompaniment in legato style); *A Sky-Line* (to develop the stretch of the hand); *The Dancing Spray* (wrist attack); *Autumn Leaves* (octave study in crisp staccato); *A Seascape* (left hand arpeggio study with right hand melody); *A Spanish Scene* (study in contrasting rhythm); *Still Life* (legato study); *Clouds Over the Ocean* (double notes); *The Fountain* (study in velocity); and *Flowers in Bloom* (study in quick attacks).

Offer No. 29

PLAY AND SING

Favorite Songs in Easy Arrangements for Piano
By ADA RICHTER

Advance of Publication Cash Price, 25c POSTPAID

(Sold Only in the U. S. A.)

Play and Sing, our new book of easy-to-play arrangements of familiar songs, like its predecessor, *My First Song Book* by the same author, groups the contents under different heads. Here we find School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas, and Songs My Grandparents Sang Long Ago. In all there are over forty individual song selections. Almost any child is familiar with the melodies of these songs, but can play almost none of them because, as originally printed, the music is too difficult for the young player. With these easy arrangements, however, any second grade pupil should be able to learn them.

Offer No. 30

THE ORGANIST'S TREASURY

Selected from the Compositions and Arrangements of
I. V. FLAGLER

Advance of Publication Cash Price, 60c POSTPAID

(Sold Only in the U. S. A.)

It has been the purpose of our editors to select for *The Organist's Treasury* the very best of the compositions and arrangements contained in *Flagler's Collection of Organ Music* in five volumes. Composers represented include Dubois, Lemaigre, Bizet, Guilmant, Beethoven, Widor, Meyer-Helmund, Massenet, and Rubinstein. The book contains a generous supply of carefully edited pieces of special interest to students of organ music, and will be published in the convenient oblong size, 12 x 9 inches.

Offer No. 31

THE YOUTHFUL TENOR

An Album of Songs for Studio and Recital

Advance of Publication Cash Price, 35c POSTPAID

In choosing solos for the youthful tenor his limited voice range must be carefully considered. And then there is the matter of the text. Any one at all familiar with the tastes of young men knows how difficult it is to find texts that not only please, but also are suitable for use by a young man at any public appearances he may be called upon to make as a soloist. This book will contain about a dozen solos that will meet every requirement of the youthful tenor and teachers are urged to acquaint themselves with its merits by ordering copies at the special advance of publication price.

Offer No. 32

THE YOUTHFUL BARITONE

An Album of Songs for Studio and Recital

Advance of Publication Cash Price, 35c POSTPAID

Much of what has been said about the companion book, *The Youthful Tenor*, is applicable also to this new album for baritones now in course of preparation. The compilers in selecting material for this volume will be aided by the availability of many songs with virile texts especially written for men. Naturally, they finally will select those that also stay safely within the voice range of the young baritone. This volume will contain about a dozen songs such as teachers will be glad to assign and students will be delighted to sing.

Offer No. 33

TRADITIONAL CHRISTMAS CAROLS

For Junior Choir (Unison)

Advance of Publication Cash Price, 10c POSTPAID

The popularity of carol services at the Yuletide season is increasing from year to year and with it there has come an interest in the strictly traditional carols which are of the lesser-known variety. Such carols comprise the numbers making up this collection for unison singing. A great deal of research has gone into the selection of these carols, which are drawn from the lore of many countries. There are carols from Welsh, Bohemian, English, Kentish, French, and Austrian sources.

Offer No. 34

PENITENCE, PARDON, AND PEACE

A Lenten Cantata by J. H. MAUNDER
Arranged for Women's Voices
By JAMES C. WARHURST

Advance of Publication Cash Price, 30c POSTPAID

(Sold Only in the U. S. A.)

We are glad for the opportunity to present to our customers this celebrated cantata in a new three-part (S.S.A.) women's voices arrangement. The work is too well-known to require special comment, except to state that in this new form its presentation will be possible in places and at times when the original form could not be used. Mr. Warhurst is an experienced arranger, organist, and choirmaster, and has adapted this work admirably for chorus of women's voices. There are solos for soprano and alto.

The time of performance is about thirty-five minutes.

Offer No. 35

THE MANGER PRINCE

Christmas Cantata for Mixed Voices
By LOUISE E. STAIRS

Advance of Publication Cash Price, 30c POSTPAID

In *The Manger Prince*, we have a new Christmas Cantata from the pen of Mrs. Stairs, whose *Child of Bethlehem* elicited such favorable notice last year. From various parts of the Scriptures, Mrs. Stairs has selected texts to which she has made pleasing and appropriate musical settings, interspersed with suitable hymns. Her music always has a natural flow of simple melody in moderate range of voice. This cantata will be on the market at an early date, so as to be available in plenty of time for rehearsals.

Offer No. 36

CINDERELLA

A Story with Music for Piano by ADA RICHTER

Advance of Publication Cash Price, 25c POSTPAID

This book may be put to many uses. Detailed suggestions for recital programs based upon the story are outlined. It is especially suitable as a book for Mother or Teacher to read and play for a child. For piano classes, it provides excellent supplementary material in which the music can be used for "extra work" and the illustrations colored for "busy work."

The story is illustrated with piano solos of about second grade; some with words which may be sung. The book is ready for immediate delivery and this will be the only opportunity offered to take advantage of the special advance of publication cash price.

Offers Continued on Next Page

THEODORE PRESSER CO., 1712 Chestnut Street, PHILADELPHIA, PA.

World of Music

(*Continued from Page 560*)

RICHARD WAGNER'S MEMORY was especially celebrated by Cleveland, Ohio, on May 22nd, the one hundred twenty-fifth anniversary of the master's birth. A wreath was laid at the base of the Wagner statue in beautiful Edgewater Park, by a committee of citizens; and the *Cleveland Plain Dealer* gave a whole page to a color illustrated article telling the story of Wagner performances in the city, starting with the *Overture to "Tannhäuser,"* as played in 1869 by Theodore Thomas and his orchestra. Cleveland heard its first complete Wagner opera in 1876, when our own Clara Louise Kellogg was the *Senta* in a performance of "The Flying Dutchman" by her English Grand Opera Company.

THE PASADENA MUSIC FESTIVAL closed its third annual event with a performance of Handel's seldom heard "Saul" on May 17th, with chorus and orchestra; Douglas Beattie, bass, as *Saul;* Rose Bampton, soprano, as *Michael,* Saul's daughter; Mario Chamlee, tenor as *Jonathan,* his son; Emery Darcy, baritone, as *David;* Myrtle Leonard, contralto, as the *Witch of Endor;* and with Dr. Richard Lert, noted for Handel research, as conductor.

HERBERT SANDERS, one of the outstanding organists of Canada, passed away on May 26th, at Montreal. Born in 1878, in Wolverhampton, England, his studies were finished in London, where he became a Fellow of the Royal College of Organists at the early age of twenty-one. He migrated to Canada in 1907 and since that time had held positions in leading churches of Guelph, Ottawa and Montreal.

CHARLES WAKEFIELD CADMAN'S two act opera "Shanewis" was heard at Enid, Oklahoma, on April 26th, when it was presented by the Cimarron Opera Company (a local organization) under the direction of Henry Hobart, and with the composer as guest conductor and pianist.

BENNE HENTON, a pioneer saxophonist of America, and a member of the famous bands of Patrick Conway and John Philip Sousa, the latter of whom pronounced Mr. Henton to be the greatest saxophonist of his day, died on July 9th, in Philadelphia. He had for many years been head of the Henton-Knecht musical instrument firm, of "The Quaker City," and was widely known as "the man to make the first record and the first broadcast with the saxophone."

THREE THOUSAND WERE TURNED AWAY from the Varsity Arena on the occasion of the first of the summer series of Promenade Concerts of the Toronto Symphony Orchestra. Reginald Stewart and Sir Adrian Boult were the conductors for the season.

MARK LOTHAR'S "SCHNEIDER WIBBEL," a humorous opera in four acts, had its première, early in June, at the State Opera of Berlin. The libretto, by Hans Mueller-Schloeffer, is said to transcend the musical setting in its art. It is constructed from certain humorous incidents supposed to have developed among the burghers of Düsseldorf because of their resentment of Napoleon's rule during the French occupation of Germany in 1813.

* * * * *

COMPETITIONS

AN ENGLISH "GRAND PRIX" has been established by the British Council, which offers an annual stipend of £250 (about $1,250), for which foreign students will compete in order to complete their musical education in one of the Royal Schools of Music in London. The prize entitles the holder to free musical training and maintenance in England during three years. For information address British Council, care of Royal Academy of Music, Marylebone Road, London, N.W.I., England.

TWO WOOLLEY SCHOLARSHIPS in instrumental music, for the year beginning October 1, 1938, are offered under the auspices of the United States House of the Cite Universitaire of Paris. Winners will have quarters in the United States House and a stipend of six hundred dollars. Candidates must be American citizens, between the ages of nineteen and thirty-two, who are graduates of a college, university or professional school, and who have a good working knowledge of the French language. Particulars from school mentioned.

THE H. W. GRAY COMPANY PRIZE of one hundred dollars is offered under the auspices of the American Guild of Organists, for an anthem of any difficulty or length (with about eight printed pages given the preference). Submissions close January 1, 1939; and further information may be had from The American Guild of Organists, 1270 Sixth Avenue, New York City.

Scales for Little Folks

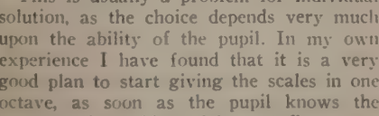
By ISABEL W. RUSSELL

PERIODICALLY, some one asks, "How soon can a young pupil take up scales?"

This is usually a problem for individual solution, as the choice depends very much upon the ability of the pupil. In my own experience I have found that it is a very good plan to start giving the scales in one octave, as soon as the pupil knows the notes on the treble and bass staffs.

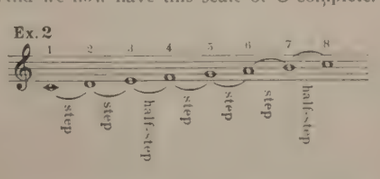
First, let the pupil see what the scale of C major looks like on the staff.

Ex. 1



Then explain how the scale is constructed, by showing how it is built when starting with C. Thus, C to D is a whole step (a better term than "tone" for this purpose, as the word "tone" has another very definite use in music, and then "step" naturally suggests climbing the scale). Why? Because there is another key between C and D. D to E is the same. E to F is a half-step. Why? There is no key between them. F to G, G to A, and A to B, all are whole steps, because there is a key between each pair. B to C is a half-step, just like E to F. And we now have this scale of C complete.

Ex. 2



Next call attention to the location of the half-steps, and explain that they always will remain in these places, in every major scale. Children will take an interest in scales, if they are presented as something which they can build.

As each new scale is taken up, explain why the sharps and flats are introduced to preserve the order of the steps and half-steps. In this connection, explain to the pupil how the common chord is formed on the keynote. Show how beautiful this can be made to sound, if struck carefully; and how it may be used to develop a graceful use of the wrist.

If this outline has been thoroughly followed, there will be no trouble when the time comes to extend the process into scales of any number of octaves.

Advance of Publication Offers — *Continued*

Offer No. 37

28 MINIATURE ETUDES

A Book of Studies for the Third Grade Piano Student

By ELLA KETTERER

Advance of Publication

Cash Price, 30c POSTPAID

These twenty-eight attractive study pieces are each a page long and they combine the imaginative with the practical in helping the pupil to an enjoyable mastery of some of the important things that should be accomplished in third grade study.
For instance—triplets are introduced in a piece entitled *The Whirlpool*, syncopation in *Oriental Song*, suspension in the charming little piece called *Sunday Morning*, broken thirds in a piece called *Up the Stairs*, a piece called *Prattle* presents the trill. *The Bouncing Ball* demands performance of repeated notes, in the *Harp Song* arpeggios predominate, *In Sprightly Mood* turns attention to rhythm, wrist study is met in *Scamper!*, rapid passages divided between the hands appear in *Run and Jump*, and so on through the other seventeen little study pieces there are things in which it is worthwhile to become proficient.
Miss Ketterer has unusual gifts as a creator of attractive piano pieces and in this set of etudes these gifts are combined with her knowledge of what the pupil needs; this knowledge having been gained through the conducting of a successful studio of piano teaching.

Offer No. 38

FRAGMENTS FROM FAMOUS SYMPHONIES

Compiled and Arranged for Piano

By WILLIAM BAINES

Advance of Publication

Cash Price, 30c POSTPAID

Sold Only in the U. S. A.

A lasting interest in music comes to the majority of those piano pupils who are fortunate enough to have their teacher use, as early as possible, opportunities of giving them acquaintance with master pieces in music. Of course, the piano student in the second grade of study is not ready to grasp all of the beauties in the harmonic structures and the tone colors of symphonic works, but he will better be able to grasp them later and will have a sincere desire so to do if while he is only a young student he becomes acquainted with the rich and substantial melodic qualities found in the famous symphonic works of Beethoven, Brahms, Mozart, Haydn, Dvořák, Tschaikowsky and Schumann. Fragments of some of the wonderful symphonies of these composers have been taken by Mr. Baines and skilfully arranged so that, without facing any technical possibilities beyond the capabilities of second grade pupils, the young student may have the delightful pleasure of bringing out from under his own fingers themes from these works which mean so much in present day symphony concerts and radio broadcasts.

Offer No. 39

ONE STRING SOLOS FOR VIOLIN BEGINNERS

By KATE LARUE HARPER

Advance of Publication

Cash Prices

Violin Part, 15c; Piano, 20c POSTPAID

In this day, when all beginners in music and particularly the younger ones want to play some tunes right away, educators gifted with creative talents have brought forth some remarkable musical offerings for beginners.
This new set of solos for violin beginners is a splendid example. The beginner is not bothered jumping from string to string, but plays each attractive melody on one string using only the first, second and third fingers, and the open string. Thus, the beginner gets right into the joy of playing melodies and without realizing it secures a preparation for later study when then moving from string to string may be attempted and the weaker finger, the fourth, brought into play.
There are illustrations and attractive texts accompanying these *One String Solos*. The violin part is published in a separate little form for the student and the piano part which is for the teacher or the accompanying pianist forms another volume. Each is oblong in shape—the binding being down the shorter way of the page—the music running across the longer way of the page.

Offer No. 40

16 MODERN ETUDES

For the Advanced Trumpet Player

By JOHN HUBER

Advance of Publication

Cash Price, 40c POSTPAID

The trumpet player, particularly the one having the sincere musician's desire to be as proficient as possible upon his instrument, will welcome this set of etudes, as will all trumpet teachers dealing with well advanced students.
So much depends upon the trumpet player in all kinds of instrumental ensembles using the trumpet, from the dance band to the concert band or symphony orchestra, that material such as given in the etudes virtually becomes a necessity for daily practice.
Properly used these studies will develop interpretive ability, proper breathing, and correct tone production —besides flexibility in triple tonguing.

Offer No. 41

CHILD'S OWN BOOK OF GREAT MUSICIANS

Brahms—Tschaikowsky—MacDowell

By THOMAS TAPPER

Advance of Publication

Cash Price Each, 10c POSTPAID
Set of Three, 25c POSTPAID

The plan of these books is a simply told life story of a great composer with numbered blank spaces on the various pages—a sheet of pictures being numbered to match the spaces in which they are to be pasted after being cut out. A needle and silk cord with directions for an art type of binding is provided without any extra cost. Blank pages in the rear of the book give space for the child to write, in his own language, his story of the composer's life.
Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner are the composers covered already in this series—one to each booklet—and these are priced at 20c each. The three new books are on Brahms, Tschaikowsky and MacDowell. It is only these three that are obtainable at the advance of publication price.

Offer No. 42

MANUAL OF FUGUE

By PRESTON WARE OREM, Mus. Doc.

Advance of Publication

Cash Price, 40c POSTPAID

This is a much to be desired volume in the services it can render to the teacher of theory and composition and to the serious student of music. To the uninitiated —musical structures seem to be something incomprehensible, except to unusually gifted people or those who spent years of study on the subject; but just as he has done previously in his *Harmony Book for Beginners*, his *Theory and Composition of Music*, and his *Art of Interweaving Melodies* Dr. Orem has told in this book more clearly the things that will guide the student to successful efforts in the various phases of Fugue writing such as Canon, Imitation, Double Counterpoint, etc.
Although this book does not run to as many pages as the other three very successful books here mentioned it does, with its original examples and authoritative text matter, offer much that will prove invaluable to those wanting to know things about this realm of music.

Offer No. 43

REWARD CARDS FOR MUSIC PUPILS

(Second Series)

Advance of Publication

Cash Price, 35c Set, POSTPAID

For years teachers have been using *Reward Cards* issued by the Theodore Presser Co.—published in a set of sixteen cards, and now, in response to a continued insistent demand for more such cards, this second series is being produced. The first series covered sixteen master composers. In this new set composers' portraits and pictures of their birthplaces, wherever possible, are given and where not possible some other pertinent scene. The portraits and pictures are to be reproduced in tasteful coloring, lithographic process being used giving the effect of artistic water color rendition. On the back of each card will be the biography of each respective composer. The composers in this new set of *Reward Cards* (Second Series) will be: Rimsky-Korsakow, Rubinstein, Saint-Saëns, Sibelius, Moussorgsky, Rossini, Moszkowski, Massenet, MacDowell, Grieg, Elgar, von Gluck, Dvořák, Debussy, Chaminade, and Bizet. As in the first series a *Prize Card* will be included with the set. The *Reward Cards* are postcard size, the *Prize Card* a trifle larger.

★ ★ ★

THEODORE PRESSER CO.

Mail Order Supply House for Everything in Music Publications
1712 Chestnut Street, Philadelphia, Pa.



The Junior Etude

Edited by

ELIZABETH A. GEST



Music Towns

By Aletha M. Bonner

Do any of you live in towns with musical names? Or do you know of any such towns?

In Texas, the Lone Star State, there is a town called Art, and one called Fife; also an Alto, but no Tenor. However, Texas' next door neighbor, Arkansas, has a town named Bass. Also the town of Harmony is in the home of the Arkansas Traveler, as well as one named Mozart and another called Jenny Lind.

Kentucky boasts of many music named towns, as Drum, DeKoven, Carmen, Major and Minor. That famous old hero of song, Old Black Joe has a spot in the Blue Grass State, though it is spelled in one word, Blackjoe. There is also one there named Concord.

Concord has been a national favorite as a name, as there are at least fourteen Concords, many being colored by historic background, as the Concord in Massachusetts—

Where, in a long gone year
Was heard the beat
Of horses' feet—
The steed of Paul Revere!

Returning to the Southland, one may visit the towns of Chopin in Louisiana; Verdi and Duet in Virginia; Bells in Tennessee (as well as in fifteen other states); Largo in Florida.

Lovers of grand opera will be interested in Natoma, California; also Victor; but one must journey to Alabama to locate the town of Victor Herbert.

Missouri has a Solo and a Flat; Nevada has a Sharp and Wisconsin has one called Vespers. Who knows some others?

Lists of Names

Game for Club Meeting

By Anna P. Myers

Each player must be supplied with pencil and paper. In a given length of time, see who can make the longest list of musical instruments. The same may be done with names of composers. The one writing the longest list in the given number of minutes is the winner.



Papa Haydn at the Fair

By LENELLE M. KANTHACK

A large sign painted in bright red hung above the booth in the center of the fair grounds. The sign read "TOYS." Around it crowded many children dressed in gay holiday clothes.

"I like the toy booth best," said little Maria.

"I do too," said Paul.

Suddenly Maria's brother Carl shouted, "There he comes! Papa Haydn is coming!" The children turned from the booth. They saw a man coming down the road. With him was a funny little dog.

"Let's go and meet him," said Paul. The man smiled a very friendly smile when he saw the children running toward him.

"Hello, Papa Haydn," said Maria as she clasped her small hand in his. Little Paul took his other hand. The other boys and girls grouped about him.

"Hello, my friends. How is the Eisenstadt Fair to-day?" he asked.

"Fine. Just look at my new toy. I bought it at the Fair," said Paul.

"See my new hair ribbon, Papa Haydn," said Anna. Papa Haydn smiled.

Through the fair grounds they went. People turned to watch the man and the children skipping by his side. "Choose the kind of candy you want," he told them as he stopped at the candy booth. Carl and Anna chose taffy. Maria and Paul wanted striped stick candy.

"Thank you so much, Papa Haydn," they all said.

The Fair each year at Eisenstadt was a happy event. Everyone came from far and near. People from town wore fine new clothes. The people from the country wore their bright holiday clothes. They strolled from one booth to another. Everyone carried something they had bought. Some carried kettles and dishes. Others waved little flags on a cane. Some had noise makers and carried small bags of sweets.

The crowd of children with Papa Haydn was growing larger all the time. They stopped at the toy counter.

"Who wants the cuckoo call?" asked Papa Haydn. He picked up a toy musical instrument.

"I do," said Paul.

"Here's a trumpet, a quail call, cymbals and a drum. Take your choice," he told them. There was a mad scramble as each child made his or her choice. After he had paid for the toys for the children, Papa Haydn bought a complete set for himself.

"I must go now, my friends," he told them.

"Oh, must you go? But why do you want those toy musical instruments, Papa Haydn?" asked Carl.

"You wait and see," he told them. "It's to be a surprise. Goodbye." The children watched their friend as he started home. They liked this dark faced man with the flashing dark gray eyes and the kindly smile. They liked the way his wig looked too with the side curls. Papa Haydn was soon out of sight. Playing loudly on their toy musical instruments, the children went to find their parents who were somewhere in the crowd.

Seated at his desk at home Papa Haydn placed his toy musical instruments in a row. He picked up his pen and began to write. In music he wrote a story about the fair and the children he loved. Hours went by and he worked on. He did not stop until he had found a place in his story for each one of the toy musical instruments. The next day he called his musicians together to play the story he had written.

The friendly man the children called Papa Haydn was really the great Joseph Haydn, a famous musician, who was born in 1732 and died in 1809. The musical story he wrote that day was called "Children's Symphony," and it really tells about Joseph (Papa) Haydn's day at the Eisenstadt Fair with the children he loved so well.

Have you ever taken part in this toy symphony? If not, your club or class should play it some time. It is lots of fun to play, and it is also very beautiful music.

Stop and Go Signals of Music

By Marjorie Knox

How do you start your piece? Like a hasty motorist with squeaking brakes approaching a stop signal at a busy intersection?

Or do you, more sensibly, begin slowly and keep a wary eye out for the unexpected?

As a musician, the red STOP light you look for is the signature at the beginning of the piece. It means STOP to you because, before playing, you must know what sharps or flats will appear in the future measures. You must pause to consider also the time signature and its meaning.

When your yellow GET READY light flashes, you shift gears, so to speak, by placing your hands on the correct pianoforte keys: you prepare yourself to begin.

At last, when the green GO light glares into your eye, you are able to proceed slowly into the composition. That is the way a careful, observing motorist would do. As in an unfamiliar town, you must drive carefully and keep alert for the moment when the test of your ability will come.

Perhaps on the way, you commit an error, or have a sight accident, like a tire blow-out. Then you must stop and work awhile until you have learned, or "fixed" it. If you fail to stop, the tire will be cut to shreds; likewise, a piece, if left uncorrected, will be ruined.

Perhaps you, as a motorist, know the town's driving regulations. And as a pianist, you have practiced the difficult places until you can play the entire piece with speed and assurance. Like a new driver who feels confident that there is no risk about his taking someone riding with him, the pianist now has no fear of playing his piece in public because he has learned it carefully—and *thoroughly*.

Watch your signals!

Listening Lessons

By E. A. G.

Sonatina in G, by Beethoven

If you have passed the grade of the "Sonatina in G," by Beethoven and have not learned it, it is just too bad!

There are several things that every junior should learn to play, and this "Sonatina" is one of them (others are included in this series of listening lessons).

A sonatina, you know, is a small sonata, and is less developed in form than a large sonata. It is well to learn a few sonatinas as preparation for the larger sonatas later.

Thousands of juniors play this "Sonatina in G," by Beethoven, and play it with exactly the same fault—they do not give the first note of the piece, the half note, its full, half note value. Sometimes they play it as a quarter note, making the measure sound like three-four time. Sometimes they give it a dotted quarter value, making the measure sound like no time signature whatever. And the same fault comes again in the third measure.



The quarter rest at the end of the first section is also frequently overlooked, making another three four sort of measure.

The second section is often played uninterestingly and mechanically.

LISTEN to this "Sonatina" and make it sound musical. Play it like a real artist would play it.

Which hand has the melody? Is it major or minor? Is it spirited or dreamy? Is it fast or slow? See how much variety there is in its themes. LISTEN to it.

What a Blow!

By Edward Ellsworth Hipsher

Though many instruments I had,
My birthday brought a horn from Dad;
Then, morn till night,
I blew with might
Till neighbors near were driven mad.

'Twas on a truly luckless morn,
A wild desire within was born;
When, sure enough,
One mighty puff
Just popped me right inside the horn.

For hours and hours I sought in vain
To make escape; with might and main
I gave at last
One great big blast
And blew myself right out again.



The Rainy Day Game

By MILDRED McGLOTHIN

"OH, DEAR," sighed Ellen, as she watched it rain. "I do wish it would stop raining! Jeanne and I planned to play tennis this afternoon and now it has to rain!"

"Ellen, I'm afraid you'll have to call off the game to-day. We've been needing rain badly for a month, and now that we have it, let us not fuss about it," said her mother.

"But what shall I do, Mother?"

"Well, you've been neglecting your music dreadfully, Ellen. Why not ask Jeanne over this afternoon? I have a plan that might help you both."

So Ellen called her chum Jeanne over the telephone, and told her about her mother's plan for helping them in their music.

"I'll be right over," Jeanne exclaimed. Ellen's mother brought two pencils and two pieces of paper with her into the music room and on one she wrote Jeanne's name, and on the other, Ellen's.

"Now, girls, for every piece you play without making a single mistake, you'll receive ten points. The girl who, at the end of each week, has the most points will be given a prize."

"Oh, this is going to be fun!" cried the girls in one breath.

"Jeanne will practice for thirty minutes and then Ellen will follow: Remember, play well if you want a prize." Then Mrs. Neil left the girls alone.

For the rest of the season Jeanne and Ellen really got to work on their music and they surprised their teacher so much she could not understand it.

"Ellen's mother told us about a little game," explained Jeanne. "It was so interesting that we practiced more and more."

"Yes, The Rainy Day Game certainly helped me!" laughed Ellen, who was taking her lesson at the time.

Boys' Own Recital

By ALICE THORNBURG SMITH

"WHY cannot the boys have a recital without the girls?" asked one of the pianists in the boys' group.

"Do you think you could give a good program?" inquired their teacher.

"Of course," they answered in chorus.

"Yes, and better than with the girls," remarked another, under his breath. "Just give us a chance, and we will show you."

So it was arranged to invite parents and friends one afternoon to hear a recital given by ten boys.

One of the boys acted as master of ceremonies, introducing each player and announcing the numbers.

Besides the solos numbers, the program included the awarding of keyboard harmony certificates to some of the boys. These can be seen in the accompanying photograph.

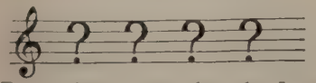


Boys' Recital, Garden Grove California

Music

By Nickie George *(Age 9)*

Sing a little song to-day,
'Twill give us all great pleasure,
The joys that music gives to us,
No one can ever measure.



1. From what country does the *Londonderry Air* come?
2. What is a harpsichord?
3. What does *senza ritenuto* mean?
4. What instruments in a symphony orchestra comprise the wood wind section?
5. Is the "Messiah" an opera or an oratorio?
6. Who wrote it?
7. What notes make the dominant seventh chord in the key of C-sharp minor?
8. When was Schumann born?
9. What composer is this?



10. Where do the accents fall in nine-eight time?

(Answers on this page)

LETTER BOX

DEAR JUNIOR ETUDE:

Since 1922 we have been getting THE ETUDE regularly. We like it very much and I especially like the Junior Page. I have taken piano lessons for over two years. My teacher recently gave a recital at which I played Rachmaninoff's *Prelude*. I am often called on to accompany singing in music class, and Sunday School and I play many other places where music is needed.

From your friend,
MARY ELIZABETH BONN, (Age 13),
Maryland.

DEAR JUNIOR ETUDE:

On the feast of St. Cecilia, our music class had a party. We like to honor her each year as she is the patron Saint of music. At the party, we decided to have a club. We call ourselves St. Cecilia's Music Club and we meet twice each month. The members are twenty in number.

At our last meeting, one was presented with a gold music pin. The club has a scrap book wherein is kept all the clippings, pictures, proceedings, and so on of the club. Each member has a scrap book for pictures of composers and the various musical instruments.

From your friend,
MARY E. KRAUSS

Answers to Ask Another

1. Ireland; 2. An ancestor of the piano, in which the tone and mechanism are different from the piano, but the appearance very much the same as a small grand piano; 3. Without ritard; 4. Flutes, piccolos, oboes, English horns, clarinets, and bassoons; 5. An oratorio; 6. Handel; 7. G-sharp, b-sharp, d-sharp, f-sharp; 8. 1810; 9. Haydn; 10. On the first, fourth and seventh eight notes.

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "Musical Games."

Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by September Eighteenth. Names of prize winners and their contributions will appear in the December issue. The thirty next best contributors will receive honorable mention.

RULES

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet: Write on one side of paper only.

Do not use typewriters and do not have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class.)

Competitors who do not comply with all of the above rules and conditions will not be considered.

How to Listen to Music

(Prize Winner)

AMONG the vast army of music students there are few who cultivate the critical faculties in listening properly to music. Much practice and attention are required when learning how to listen to it. The mere act of hearing music will not cultivate the art of listening. Even pupils who are technically well advanced will need systematic practice in this art.

When listening to music, we should make ourselves as comfortable as possible so as to be prepared to listen to the single notes (first diatonic, then chromatic) different kinds of rhythm, chord combinations and the value of notes; otherwise the ear receives little benefit and the mind does not coöperate.

Another requisite to intelligent listening is that the hearer shall not see the actual performance. We attempt a double task of seeing and hearing and do not get good results. The matter of watching a performance of music is a result of curiosity, for the music is invisible, and those who see most, hear least of a musical performance.

ANGELINA RAUSEO (Age 13), Class B,
Pennsylvania.

PUZZLE CORNER

Answers to April Puzzle

TANNHAUSER
RIGOLETTO
OVERTURE
EDGARDO
OBERON
NORMA
AÏDA
ACT
T. T.
T

Instrumental Deletions

By E. Mendes

1. Take a letter from a crown, and leave a musical instrument.
2. Take a letter from a bird and leave a musical instrument.
3. Take a letter from sounds of suffering and leave a musical instrument.
4. Take a letter from keen and leave a musical instrument.
5. Take a letter from a fruit and leave a musical instrument.

Honorable Mention for April Puzzles:

Mildred Heston; Alberta Bennet; Louis Bonelli; Margaret Goodman; Leonie Dangoisse; Kathryn Kane; Jacqueline Noreyko; Sheila Falconer; Betty Sattelle; Betty Cooper; Annette Morris; Elleen Newcome; Marjorie Corson; Andrew Wainright; Bert Hilson.

Prize Winners for April Puzzle:

Irma Pederson (Age 14), Class A, Minnesota.

Gloria Roth (Age 11), Class B, Long Island.

How to Listen to Music

(Prize Winner)

MANY PEOPLE do not really understand or know how to listen to music. Symphony orchestra concerts, if followed, may help one to understand and know how to listen to music. One can listen for certain instruments in the orchestra and learn to recognize the tone quality of the instrument. We can also listen for expression and the emotion the player is trying to express. In listening to vocal solos, notice the different types of songs and voices. If we have some knowledge of the composer and his life, we will better understand the piece and appreciate it more. We should listen for the melody and the theme that runs through the piece. We must learn to listen for the beauty of the piece and try to understand that it is not possible to produce really fine music without good technic, a thorough knowledge of the selection, and a real musical feeling.

RUTH MEYER (Age 14), Class A, Missouri.

How to Listen to Music

(Prize Winner)

SINCE I am a little musician taking piano lessons, I feel that I know how to listen to piano music better than any other kind; whether I am listening to a pianist in person or over the radio, I always try to get the name of the piece, and this gives me an idea of how the piece might sound.

Then I listen for the rhythm and melody which is taken either by the right or left hand. As I listen, I try to detect the tone quality, I try to observe the *crescendo*, the *diminuendo* and other markings. All this gives me an appreciation of the piece as a whole. I also enjoy listening to good orchestras and good singing, which seems to carry me away in a dream.

Music is a language all of its own that speaks to me when I listen.

MARGARET GOODMAN (Age 8), Class C,
North Carolina.



Juniors in Costume Recital
"Music of Many Lands"
Lafayette, Louisiana

Honorable Mention for April Essays:

Louise Poore; Sheila Falconer; Stella Mayer; Mildred Allred; Jean Aldrayd; Kenna Aagard; Julia McCartney; Gwyneth Herbert; Dorothy Jeffcoat; Louise Sivers; Mary Brideson; Helen Baseo; Mildred Anderson; Arlene Johnvin; Virginia Weber; Jean Gordon; Lois Johnson; Shirley Ellenbogen; Roger Steiner; Joyce Harrison; Geraldine Whisnant; Fradell Stalman; Dorothy Jane Adams; Josephine Kadluboski; Emmeline Tryham; Jeannette Larson; Dorothy Hereau; Sigrid Eskildsen; Marion Harmon; Ritha Richey; Leona Renkema; Betty Cooper; Teresa Macrimi; Doris Ricke; Georgia Anne Rabe; Sonly Ann Haglund.

Letters from the Etude Friends

Praise for the Accordion

To The Etude:

The boys, Arthur Metzler and Arthur Van Damme from Chicago deserve mention in which only the most descriptive words could be used. They proved to this community that real music can be played on the piano accordion. The applause and the comments the next day proved their success. The point I especially want to make to The Etude is that accordion programs should have artists like these two young men on their programs to show the public that good high class music can be played artistically on this instrument. I am so enthusiastic about these young men, that I would recommend them for a concert tour of the country, for no other purpose than to open the eyes of the public toward good accordion music.

—W. H. Anderson.

Locating the Octaves

To The Etude:

Here is a suggestion which you might find worthy of publication in The Etude. A pupil had trouble figuring out in which octave the pieces assigned to her were to be played, so we solved the problem thus.

Beginning with middle C and counting upward we numbered the octaves of the keyboard No. 1, treble octave; No. 2, treble octave, and so on. Beginning with middle C and counting downward we numbered the octaves No. 1, bass octave; No. 2, bass octave, and so on.

Before studying a new piece, no matter in what key it is written, she writes a middle C in her music, then the C's above, marking the No. 1 and No. 2 treble octaves; also the same process in the bass, going down. With this to guide her, she is learning to associate the octaves in the written music with the corresponding octaves in the keyboard.

—Florence E. Davis.

To See, as Well as to Hear

By D. D. FREAS

When a pupil studies a selection from an opera, the more he knows of the story of the opera, the more expression he can put into the music from it. One project, interesting to many pupils, is to make a miniature stage, with the correct scenery as far as possible. One or two principal figures may be put on the stage. These may be cut from advertisements or fashion magazines, if desired. Some children draw the costumes, which should be as they are in the opera. An old shoe box may be used for a stage.

A marked improvement has been noted among pupils who practice with the "scene" beside them.

A Jolly Chord Game

By FLORENCE L. CURTISS

This is a profitable game for use in class work. Prepare cards the size of ordinary playing cards. On some have key signatures printed and on others have tonic chords to correspond, such as these shown.



Give a set to each pupil. The first pupil to get his cards matched—the signature cards with their correct tonic chords—is declared the winner.

Worth While Music in the Movies

By VERNA ARVEY

Since Hollywood has turned toward biographies of famous men for scenario material, it follows that the lives of composers will be carefully scrutinized for their screen possibilities. The recent film on Beethoven is worthy of mention as exemplifying a notable trend, though it was severely criticized on the grounds of historical inaccuracy. More successful as a picture but, alas! not widely circulated, was the film, "Harmony Lane," based on the life of the beloved Stephen Foster and starring Douglas Montgomery.

Now, according to Morris Stoloff, music head, Columbia Pictures are planning to film the story of Chopin. Frank Capra, director of so many films of major importance, has interested himself in producing it. It will afford a splendid musical vehicle, for it is possible to use the music of Chopin's contemporaries who will be brought into the film, as well as that of Chopin himself. Incidentally, there was a foreign film made on the same subject. This writer has been given to understand that it has not been released in America; probably it never will be.

Not to be outdone, Warner Brothers-First National Films are reported to be considering the "Life of George Gershwin" as a screen vehicle, with John Garfield, the "Golden Boy" actor from the New York stage, in the leading rôle. Since this is a film relating to American music, it is to be hoped that an American composer will be engaged to score the film and to write the incidental background music. Leo Forbstein is the director of Warner Brothers' Music Department. Under him are Heinz Roemheld, Hugo Friedhofer, Adolph Deutsch, Ray Heindorf, Max Steiner, Erich Wolfgang Korngold and Howard Jackson—the latter an American composer who creates prolifically for films, and whose achievements in this medium are too often overlooked. His latest scores were those for "Beloved Brat," with Bonita Granville; and "My Bill," starring Kay Francis.

"The Great Waltz," produced by Metro-Goldwyn-Mayer, is based on the life of Johann Strauss II, whose music, orchestrated by Dimitri Tiomkin, underscores the film. Fernand Gravet enacts the composer's rôle; and Luise Rainer plays his wife. Miliza Korjus, whose beauty and magnificent soprano voice are new to the screen, sings, as does George Houston, baritone. Toscha Seidel is the violinist who is heard, but not seen, in the picture. Dr. Guttmann directs an orchestra of ninety pieces; and, for the first time in Hollywood, the studio rented a collection of rare violins and hired fine symphony orchestra men to play them under the microphone for this film, glorifying "The Waltz King."

It goes without saying that, if films based on the lives of significant composers are handled intelligently and accurately, they will be an inspiration to all musicians and to young aspirants to musical fame.

M.G.M. also, with the energetic Nat Finston as its musical director, plans to release another Victor Herbert work. This time it is "Sweethearts," starring Jeanette MacDonald and Nelson Eddy, with W. S. Van Dyke directing, and Hunt Stromberg producing—the same combination that gave us "Naughty Marietta."

Next Month

THE ETUDE for October 1938, brings these engaging features.



PHIL SPITALNY AND ORCHESTRA

"THE HOUR OF CHARM"

The concerts of Phil Spitalny and his group of young women players and singers have been outstanding weekly radio events, enjoyed by millions. To get together an assembly of young women, of marked skill as instrumentalists and vocalists, who also are famed for their beauty and charm, is an unusual achievement. Maestro Spitalny tells how it was done.

A MASTER AS HIS WIFE SEES HIM

Mme. Aino Sibelius tells things about the delightful home life and methods of work of her famous husband, the Finnish master Jean Sibelius, which have an appeal to all music lovers. An article with a captivating romantic appeal.

CARING FOR THE VOCAL INSTRUMENT

What greater authority could there be than the famous Metropolitan tenor, Giovanni Martinelli, who made his debut twenty-eight years ago and is still singing with amazing freshness and vigor. You will be fascinated by his suggestions.

THE CONDUCTOR AND HIS ORCHESTRA

The young and brilliantly successful new conductor of the New York Philharmonic-Symphony Orchestra, John Barbirolli, talks about interpretation and conducting in a way that can not fail to stimulate every reader of THE ETUDE in the vast radio audience which hears this great organization every Sunday afternoon of the season.

WHAT PLATO SAID ABOUT MUSIC

This great Greek Philosopher was one of the first famous protagonists of music. Music in his day was woefully primitive, but he was "strong" for it. What would he think of modern music, if some one were to drop him down in one of our huge concert halls or night clubs?

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of delightful new music to play and sing.

Musical Books Reviewed

Human Values in Music Education

By James L. Mursell

Here we have a volume presenting some of the most cogent reasons for the perpetuation of music study. In a series of chapters discussing such themes as "Music, Education, and Human Values"; "Music as an Individual Experience"; "Music as a Social Opportunity"; "Music as an Agency for Growth"; "Music as a Moral Force"; "Music and the School"; and other similar topics; the author presents many a master thought to spur the acquisitive mind into action. At the same time the book will act as a useful guide to help many a timid teacher over the shoals of early experience and into the deeper waters of a practical pedagogy. A book of value in any public or private library.

Pages: 388.
Price: $2.40.
Publishers: Silver, Burdett and Company.

Bands and Orchestras

(*Continued from Page* 617)

bands and the manner in which they are played. Much in this respect already has been accomplished by some of the leading university and high school bands.

The marching band is gradually being taken from the "ballyhoo and pomp" stage to a more dignified position. Modern arrangements made especially for field purposes provide for opportunities whereby the marching band can gain admiration and approval of its musical abilities as well as its marching capabilities.

Worthwhile musical scores of the musical comedy type set to related formations will in the near future supplant the present trend of setting music to certain selected formations. This offers the band a creative artistic field that is both practical and entertaining, and which calls for the best efforts of directors and participants in the activities of the marching band.

The future marching bands will provide just as much thrill and color as ever before, but the day of stereotyped marches, faulty instrumentation and performance will have passed, and another great step will have been taken in the course of music education.

A Right Hand Builder

By GAIL DUPONT

Transposing this phrase from *The Fire Engine* by Ada Richter



etc.

into various major and minor keys will accomplish much for the right hand.

First, it will produce a faultless legato, increase a small hand, and relax a stiff one, so that smoother arpeggios and wider note stretches can be played.

Second, it will add luster to legato playing, by developing a fuller, richer tone.

Third, the rhythm is improved, through accenting the notes correctly, and instantly recognizing the rhythm groupings.

Fourth, it accustoms the fingers to play rapidly on the black keys, and makes the reading of flats easy.

Fifth, the hand position can be corrected and clarified.

Sixth, the whole hand is brought under control, through the daily practice of this invigorating and relaxing drill.

* * * * *

"It is a false pride that prevents art from being the humble handmaid of morals and religion."—Palmer Christian.

THE CUNEO PRESS, INC. U. S. A.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing" Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, — California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

PRIVATE TEACHERS (Mid-West)

NINA BOLMAR
Teacher of voice
Endorsed by L. S. Samoiloff
612 Fine Arts Bldg. — Chicago, Ill.
Phone: Web. 4937

ROY DAVID BROWN
Pianist and Teacher
assistant and successor to Emil Liebling
612 Fine Arts Building, Chicago, Illinois
Telephone Webster 4937

HILDA VON TAUBE
CONCERT PIANIST
Pupil Doctor Malvine Brée & Theo. Leschetizky
3632 Homewood Ave., Toledo, Ohio

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Teacher of Voice
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York — Tel.: GRamercy 5-6392

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

MARGARET HENKE
Oratorio and Concert Soprano
Teacher of Singing: Bel-Canto, Phonetics.
Overexerted Voices accepted.
610 Riverside Drive
New York City — AUdubon 3-1910

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.
Pupils accepted during Summer. Credits for degrees granted.

(Frank) (Ernesto) LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

GEORGE S. MADDEN
Scientific Mental Art of Singing
Singing a mental study not a mechanical one as is taught today.
1425 Broadway — New York City
Pen. 6-2664

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

IAN MININBERG
PRIVATE LESSONS — GROUP LECTURES
Author—Visual Approach to Piano Technique
809 Steinway Hall — New York

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., — New York
Tel: COLumbus 5-2136

Study Modern Popular Piano Playing with HENRY SCOTT
Famous Screen and Radio Pianist—Teacher
Courses in Swing—Harmony—Orchestrations.
PROFESSIONAL PREPARATION
Telephone Columbus 5-6894 or write
315 West 57th St. — New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September
Apply Now

FREDERIC WARREN
Teacher of Singing
169 East 78th Street, New York City
REgent 4-8226
Member, American Academy of Teachers of Singing—New York Singing Teachers Association

SPECIAL NOTICES and ANNOUNCEMENTS

SPECIAL NOTICES

WANTED—Vocal records for Angelus. What have you? Charles C. West, Sayre, Pa.

FINE TUNER—Expert on piano repairs; Graduate of Faust School of Tuning, Boston, with ten years' experience; has advanced knowledge of music theory and is a skilled organist; college education; wishes to locate in a section where a good piano man is needed. Music teachers or piano dealers interested please write care of Box X, Etude.

SEND 25¢ for the "Antique Musical Instruments" issue of Hobbies, The Magazine for Collectors. Articles, stories, pictures about old music and instruments collectors seek. 2810-11 So. Michigan, Chicago, Ill.

THE STAR-SPANGLED BANNER arranged for vocal and instrumental (Orchestra-Band) solo and ensemble with All Parts on one sheet. Price 10¢ coin. C. F. Nagro, 68 Miner Street, Wilkes-Barre, Pa.

ANNOUNCEMENTS

PLAY PIANO JAZZ like dance and radio players. Quick mail course. Information free. Erskine Studio, Dept. B, 810 E. 14th St., Oakland, Calif.

FILM DEVELOPING. Eight prints, two 5 x 7 enlargements. Send 25¢ coin with roll. Dependable Photo Service, Box 405, Camden, N. J.

Jacobs' Piano Folios

A Veritable Treasure Store of Melodious Compositions for the Recreational Period [50 CENTS the volume POSTPAID]

Over 100 volumes, each containing 6 delightful lyric pieces—tuneful, interesting, and colorful—exclusively by American composers well known in the field of light music, classified as:

TONE-POEMS — REVERIES — BALLETS — NOVELETTES — ORIENTAL — INDIAN — SPANISH — MARCHES — GALOPS — WALTZES — ETC.

Every Number An Original Copyright Found In No Other Collection

[IF YOU ARE A PIANO TEACHER send your professional card for a GIFT of great practical value. *Refer to this ad.*]

School Music Collections

All clarinet and cornet parts for Bb instruments
Books published for saxophones

	Piano Part	Other Books
Choice Melodies from the Master Composers (Elementary) ..... Orchestra	.65	.35
Columbia Collection of 120 Patriotic and Favorite Home Songs ..... Orchestra	.50	.50
*In Melody Land (First pieces—Supplementary to any Method) ..... Violin	*.75	*.30
†Jacobs' Album of Master Classics ..... Orchestra, Band	.75	†.40
Jacobs' Band Book of Classics, No. 1 ..... Band	...	.30
Jacobs' Band Book of Military Marches, Nos. 1 & 2 ..... Band	...	.30
†Jacobs' Concert Album ..... Orchestra, Band, Saxophone Band	.75	†.40
†Jacobs' Ensemble ..... Orchestra, Band, Saxophone Band	.75	†.40
Jacobs' Evergreen Collection of 50 Famous Old Songs ... Orch., Band, Sax. Band	.60	.30
Jacobs' Folio of Classics, Vols. 1, 2 & 3 ..... Orchestra	.75	.40
Jacobs' Folio for School Orchestras, Vols. 1, 2 & 3 ..... Orchestra	.65	.35
Jacobs' Loose Leaf Collection of Standard Marches, Vols. 1, 2 & 3 ... Orchestra	1.00	.50
Jacobs' School and Community Band Book, No. 1 ..... Band	...	.30
R. B. Hall's Band Book of His Most Famous Marches ..... Band	...	.30

†All band books, 30c. *Violin & Piano, $1.00.

A UNIQUE BAND INSTRUCTOR

Melody—First Band Book (Unisonal—For all band instruments) ..... .60 .30
By Fortunato Sordillo, Asst. Director of Music, Boston Public Schools.

To Supervisors and School Music Directors: Send us your name and permanent address, together with your present school location, and we will mail you free solo cornet or 1st violin parts to any of the above. *Check or advise which to send.*

WALTER JACOBS, Inc., 120 Boylston St., BOSTON, MASS.
JACOBS' BAND MONTHLY and JACOBS' ORCHESTRA MONTHLY, $1.00 per year, each

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE — 1712 Chestnut Street — Philadelphia, Pa.

Music Suggestions for

THANKSGIVING SERVICES

Aids to Organists and Choirmasters in Arranging Special Programs
Single Copies of Any of These Numbers Sent for Examination

ANTHEMS
For Mixed Voices

Title, Cat. No., and Composer	*Price*
All Thy Works Praise Thee (21086) *Vaughan*	$0.15
And Now on This Our Festal Day (D14541) *Aldridge*	.15
Cherubic Hymn, The (21200) *Gretchaninoff*	.12
Give Thanks Unto the Lord (20624) *Baines*	.12
Great Is the Lord (20122) *Stults*	.12
I Will Give Thanks (21162) *Marks*	.15
It Is a Good Thing to Give Thanks (10370) *Stair*	.10
Now Thank We All Our God (20414) *Huerter*	.10
Praise Be Thine (20501) *Matthews*	.30
Praise Our Lord and Maker (D14608) *Whitehead*	.10
Praise the Lord, O Jerusalem (D14421) *Maunder*	.15
Praise to God, Immortal Praise (20385) *Stults*	.12
Prayer of Thanksgiving (Folksong of the Netherlands) (D12606) *Arr. Kremser*	.10
Rejoice, the Lord Is King (35039) *Adams*	.20
Seedtime and Harvest (21055) *Harris*	.12
Thanks Be to God (D14140) *Spence*	.15
Thanksgiving Song, A (D14415) *Barnes*	.15
To Thee, O Lord, Our Hearts We Raise (10095) *Berwald*	.15
Woods and Every Sweetsmelling Tree, The (20922) *West*	.12

SOLOS

Title, Cat. No., and Composer	*Price*
Hymn of Praise (Low) (19651) *Protheroe*	$0.60
Praise to God, Immortal Praise (Low) (15029) *Lerman*	.60
Song of Praise (High) (2854) *Goublier*	.30
Song of Thanksgiving, A (High) (18452) *Allitsen*	.50
Song of Thanksgiving, A (Med.) (18453) *Allitsen*	.50
Song of Thanksgiving, A (Low) (18454) *Allitsen*	.50
Thanksgiving (Low) (17009) *Pease*	.40

CANTATAS
For Choirs of Mixed Voices

Harvest Home
By William Baines — **Price, 60 cents**
Here is a cantata taking about 35 minutes to sing, which covers a definite need for which there is not an especially extensive selection available. It may be presented by the average volunteer choir and the usual quartet of soloists. Features a soprano and alto duet, and solos for alto and tenor. The latter, "Bring Now Your Gifts," is followed by an organ offertory.

Hymn of Praise
By Frederick Wick — **Price, 60 cents**
Choirmasters will be delighted with this exceptionally fine composition, the work of one of our foremost chorus conductors. The soprano, tenor and baritone solos in this cantata will not tax the ability of any soloists, and the chorus work for mixed voices can be handled by the average volunteer choir.

THEODORE PRESSER CO.
Distributors for Publications of OLIVER DITSON CO. and JOHN CHURCH CO.
1712 CHESTNUT STREET, PHILADELPHIA, PA.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3564 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



Lillian Scuber—B. California. Pnst. Pupil of Julian Pascal, Lhevinne, Petri, and Bauer. Appearances with orchestras, incl. Los Angeles Philh. Has concertized in Mexico. Res. Los Angeles.



Walter William Stockhoff—B. St. Louis, Mo., Nov. 12, 1876. Comp., teacher. Entirely self-taught. His works include pieces for piano, piano ensemble, and voice. Res. St. Louis.



Albert Stoessel—B. St. Louis, Mo., Oct. 11, 1894. Cond., vinst., edu. Cond., N. Y. Oratorio Soc. and Worcester Mus. Fest. Head, Orch. and Op. Depts. at Chautauqua & Juilliard Grad. Sch.



Paul Stoeving—B. Leipzig, May 7, 1861. Comp., violinist, writer. Prof. of violin at London Guildhall Sch. of Mus., Trinity Coll. and in N. Y. Etude contbr. Res. Jersey City, N. J.



Richard Stöhr—B. Vienna, June 11, 1874. Comp., director. Studied at Vienna Cons. Since 1904 prof. of composition there. Orchl. works, chamber mus., piano pieces, songs.



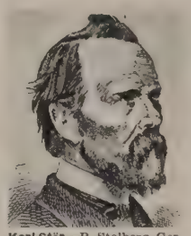
Sigismond Stojowski—B. Strzelce, Poland, May 14, 1870. Comp., pnst., tchr. Since 1906 in Amer. Former head of pia. dept., Inst. of Mus. Art. Soloist with major orchestras. Res. N. Y.



Leopold Stokowski—B. London, Apr. 18, 1882. Noted cond. Formerly orgnst. in London and New York. From 1909-12, cond., Cin. Orch. Since 1912 cond., Phila. Och. Also active in film mus.



Thompson Stone—B. Boston, May 5, 1886. Cond., orgnst. Studied in Boston and in Vienna. Cond. of Handel and Haydn Society, Boston Orchestral Society, and Apollo Club of Boston.



Karl Stör—B. Stolberg, Ger., June 29, 1814; d. Weimar, Jan. 17, 1889. Cond., vinst. In 1848 asso. with Liszt; succd. him as one of the court directors. Wr. an opera, orchl. wrks., songs.



Karl Storck—B. Dürmenach, April 23, 1873; d. Oisberg, May 15, 1920. Writer, critic, editor. Was active in Berlin. Among important works are biographies of Mozart and Jaques-Dalcroze.



H. J. Storer—B. Cambridge, Mass., 1860; d. Belmont, Mass., 19-(?). Composer, mus. editor, teacher. For some years was active in Belmont. His compositions incl. pieces for pia. and anthems.



Pauline B. Story—B. Cincinnati, Ohio. Comp., pianist. Raised in a musical atmosphere, she began composing at an early age. Now in New York City. Has written mostly piano solos.



Roy Spaulding Stoughton—B. Worcester, Mass., Jan. 28, 1884. Comp. Has written pia. pcs., a suite of "Algerian Dances," vocal solos, and org. pcs. Res. Allston, Mass.



Riccardo Stracciari—B. near Bologna, Italy, June 26, 1875. Baritone. Début in "La Bohème," Bologna, 1900. Has sung with Met. Opera, Chicago Opera, and in Europe and S. Amer.



August Stradal—B. Teplitz, Bohemia, 1860; d. Schönlinde, Bohemia, Mar. 13, 1930. Comp., pnst., tchr. Had successful virtuoso career. Wrote pia. pcs., songs, also arrmts. of Liszt's wks.



Antonio Stradivarius — B. Cremona, Italy, 1643; d. there Dec. 18, 1737. Master violin maker. An apprentice of Amati, he perfected the violin; created models with unequalled beauty of tone.



S. Tudor Strang—B. Phila., Sept. 8, 1855; d. Bryn Mawr, Pa., Apr. 29, 1924. Comp., orgnst., teacher. One of the first Amer. students of Guilmant. A fdr. of A. G. O. Active many yrs. in Phila.



Josef Stransky—B. Hupolec, Bohemia, Sept. 9, 1874; d. N. Y., March 6, 1936. Cond. Pupil of Fibich, Dvořák, and Bruckner. Cond. in Hamburg, Ger., and from 1911-22, cond. of N. Y. Philh. Soc.



Charles Stratton—B. Clarksville, Tenn. Concert tenor. Début, New York, 1924. Soloist with Phila. Orch., Boston Symphony, New York Philh., and at leading festivals in U. S.



Karl Straube—B. Berlin, Jan. 6, 1873. Cond., organist. From 1902-18, orgnst. at Thomaskirche, Leipzig; in 1918 became cantor of Thomasschule. One of the leading musicians in Ger.



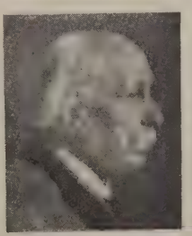
Ludwig Straus—B. Pressburg, Mar. 28, 1835; d. Cambridge, Oct. 23, 1899. Vinst. Std. at Vienna Cons. Toured con. Europe. From 1864-88 concertm. of Hallé Orch., then in court orch., London.



Oskar Straus—B. Vienna, Apr. 6, 1870. Comp., cond. Pupil of Gradener and Bruch. Theater cond. in German cities. Wrote with great success many operettas, incl. "The Chocolate Soldier."



Eduard Strauss—B. Vienna, Feb. 14, 1835; d. there Dec. 28, 1916. Comp., cond. Son of Johann S., Sr. Succd. his brother, Johann, Jr. as dir. of court balls in Vienna. Wrote over 300 dances.



Franz Strauss—B. Parkstein, Upper Palatinate, Feb. 26, 1822; d. Munich, May 31, 1905. Noted horn virtuoso. Father of Richard S. Prof. at Munich Cons. Wrote horn pcs. and studies.



Johann Strauss, Sr.—B. Vienna, Mar. 14, 1804; d. there Sept. 25, 1849. Comp. Called "The Father of the Waltz." In 1845, cond. of court balls, Vienna. Wrote waltzes and other works.



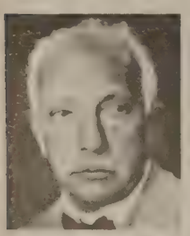
Johann Strauss, Jr.—B. Vienna, Oct. 25, 1825; d. there June 3, 1899. Comp. Called "The Waltz King." Was cond. court balls. Wrote *The Beautiful Blue Danube*, and other waltzes.



Joseph Strauss—B. Vienna, Aug. 25, 1827; d. there July 22, 1870. Comp., cond. Brother of Johann S., Jr. Directed his own orch. Was a prolific writer of dances (nearly 300).



Pauline de Ahna Strauss—Operatic soprano. Wife of Richard S. and an excellent interpreter of his songs. In 1894 at Weimar created rôle of *Freihild* in his opera "Guntram."



Richard Strauss—B. Munich, June 11, 1864. Famous composer. Consid. by many the greatest comp. since Wagner. Perf. orchl. tone poem. Many works, incl. operas "Salome" and "Elektra."



Igor Fedorovitch Stravinsky—B. near Petrograd, June 17, 1882. Comp., pianist. Pupil of Rimsky-Korsakoff. Has written many works in "violently revolutionary style." Res. Paris.



L. S. Streabbog—B. (Jean-Louis Gobbaerts) Antwerp, Sept. 28, 1835; d. near Brussels, May 5, 1886. Comp., pnst. A prolific wrtr. of light pia. pcs.; most successful publd. under his pseudonym.



Gerhard Strecke—B. Oberglogau, Dec. 13, 1890. Comp., choral cond. Studied with Georg Schumann at Berlin Inst. for Church Mus. Since 1925 a tchr. in Breslau Cons. Org. wks., pia. pcs., & sngs.



Ludwig Strecker—B. Darmstadt, Ger., Mar. 28, 1853. Mus. publ., exec. In 1870 became head of B. Schott Söhne, mus. publs., Mainz. Brought out the first editions of many of Wagner's works.



Theodor Streicher—B. Vienna, June 7, 1874. Comp. Had some instruction, but largely self-taught. Has devoted himself entirely to composing choral works with orch., and songs.



Anton Strelezki—B. Croydon, Dec. 5, 1859. Comp. Pupil at Leipzig Cons. and of Frau Schumann. Wrote over 200 pia. pcs., some very popular, also songs and a book on his chats with Liszt.



Lily Teresa Strickland—B. Anderson, S. C. Comp., orgnst., writer. Auth. on Far East mus., once res. in India. Has written songs, pia. pcs., ch. wks., oprs., & sym. suite. Etude contribr. Now in N. Y.



Kurt Striegler—B. Dresden, Jan. 7, 1886. Comp. cond. Studied at Dresden Cons.; in 1913 succd. Draeseke there as teacher. Cond. of Dresden Opera. Has written orchl. wks., ensmb. pcs., and songs.



Lamar Stringfield—B. near Raleigh, N. Car. Oct. 1897. Comp., cond., flutist. Pupil of Barrère and Percy Goetschius. Much rsrch. in southern folk mus. Fdr., Inst. of Folk Music, Univ. of N. C.



Edwin John Stringham—B. Kansolia, Wis., July 11, 1890. Comp., teacher, writer. Has held various important educational posts in N. Y. Orchl. wks. and several text books. Contbr. to magazines.



George Templeton Strong—B. N. Y., May 6, 1856. Pupil of Jadassohn at Leipzig Cons. From 1880-86 member of Liszt cir. at Weimar. Intimate of MacDowell. Orchl. wks. and pcs. for 2 pianos.

May A. Strong—Comp., singer, tchr. Studied at Inst. of Mus. Art, N. Y., and at Amer. Cons., Chi. Mem. of vocal faculty, Amer. Cons. Many wks., incl. "Slumber Songs of the Madonna."

Susan Strong—B. Brooklyn, N. Y. Operatic sop. Pupil in New York and London of F. Korbay. Début at Covent Garden, 1895, Amer. Début, 1896. Member of Damrosch Op. Co. and Metro. Op. Co.

Wilhelm Stross—B. Germany, Nov. 5, 1908. Vinst., tchr. One of the leading artists of Germany. Since 1934 prof. at the Munich Academy. For several yrs. was member of Elly Ney Trio.

Max Strub—B. Mainz, Ger., Sept. 28, 1900. Vinst., tchr. Has been active in Dresden, Weimar, and Stuttgart. Former concertmaster of Berlin Opera House Orch. Tchr at High Sch. for Mus.

CENTURY MUSIC IS A COPY

CENTURY Certified EDITION SHEET MUSIC

WHY PAY MORE YOU CAN'T BUY BETTER

For thirty-eight years Century music has enjoyed the distinction of being one of the finest editions published, yet its price is but 15c a copy.

In the following list are featured some of our very latest issues, including the works of four of today's most popular composers.

Teachers, pupils and players will find them all of exceptional value, especially Kay Armour's "Modern Piano Method" and Walter Rolfe's "Book on Harmony." You can buy them at your dealer or direct from us.

Teachers who use and recommend Century music win the everlasting gratitude of parents who can't afford the high prices generally asked for teaching music. Century music helps you hold your old pupils and also aids in enrolling new ones.

Your money refunded without question, if not fully satisfied with your purchase.

NEW *and* IMPORTANT

A MODERN PIANO METHOD FOR BEGINNERS

by

KATHLEEN ARMOUR

PRICE 15c EACH PART

Here is something decidedly new and original. It is issued in five parts in sheet music form and each part sells at the regular price at 15c per copy, which enables the pupil to start the study of the piano with very little financial outlay. This modern work is based on the middle C approach and is so clear and step-wise that the pupil is playing little tunes almost at the outset. Profusely illustrated. Teachers, be sure to see this outstanding work.

3196—Part I—Learning Letters on the Keyboard
3197—Part II—Notes, Bars, Time Signatures
3198—Part III—Five Finger Exercises
3199—Part IV—The 2/4, Time Signature
3200—Part V—Introducing the 8th Note

CENTURY PIANO SOLOS, 15c ea.

(Capital letter indicates key-number the grade)

3178 A Wish (Symp. No. 3), F—2.Beethoven-Rolfe
3180 A Prayer (Symp. 2), G—2, Beethoven-Rolfe
3171 A Little Ballad, G—2.....Chopin-Rolfe
3143 A May Day Dance, C—F—2.....Crosby
3165 An Airplane Ride (Arpeggio) 2—D. Richter
3187 Andante Cantabile, Em—5.....Tschaikowsky
3185 Ave Maria, F—4.....Schubert
3189 Barberini's Minuet, C—2.....Hasse
3166 Bounce the Ball, C—2.....Richter
3168 Busy Little Bee (Valse Capr), Am—2, Richter
3179 Chicadee (Symp. 8), F—2, Beethoven-Rolfe
3155 Darting In and Out, C—1.....Armour
3175 Dark Eyes (Easy), D—Mi—3.....Armour
3170 Dancing the Minuet, G—2.....Chopin-Rolfe
3190 First Waltz, C—2.....Durand-Rolfe
3184 Flight of Bumble Bee, C—5, Rimsky-Korsakoff
3188 Garland of Roses (Waltz), C—2...Strealbog
3154 In Rose Time (Waltz), F—B♭—1.....Armour
3134 In Gay Costume (Minuetto), G—C—2.Crosby
3162 Jumping Rope (March Tempo), C—2..Richter
3137 Jolly Little Sambo, F—B♭—2.....Crosby
3173 Laces and Frills, Am—2.....Chopin-Rolfe
3176 March Militaire, C—3.....Schubert-Rolfe
3182 March of the Sardar, E—5—6—m. Ivanow
3156 Moonlight Waltz, G—1.....Armour
3164 Mr. Third Takes a Walk, C—2.....Richter
3051 My Little Pet (Valse), C—2.....Hopkins
3150 Nannette Poco Animato), F—1.....Armour
3117 Out on the Ocean (Waltz), C—2.....Hopkins
3169 Pussy Willow (Valse), C—2.....Richter
3151 Roaming Up and Down(Mar.), C—1. Armour
3054 Robin Red Breast (Waltz), F—2....Hopkins
3161 Sail on Little Boat (Barc.), F—2. . Richter
3139 Scouts on Parade (March), G—C—2..Crosby
3135 Shadow Waltz (Valse), G—C—2.....Crosby
3131 Skaters Waltz, C—2.....Waldeufel-Rolfe
3136 Skipping to School (Polka), G—C—2..Crosby
3144 Singing in the Glen (Waltz), G—2..Armour
3142 Spinning the Top (Scherzo), D—G—2.Crosby
3181 Stop, Pretty Water!, G—2, Beethoven-Rolfe
3157 Soldiers All (March), C—1.....Armour
3058 The Fairy Wish (Dance), G—2.....Hopkins
3057 The Meadow Princess E♭—2.....Hopkins
3152 The Wandering Minstrel, C—1.....Armour
3192 Two Guitars (Easy), F—2.....Armour
3141 The Sandman's Lullaby, F—B♭—2...Crosby
3177 The Violet (Sonata12), C—2, Mozart-Rolfe
3172 Valse Triste, Am—2.....Chopin-Rolfe
3183 Valse Lente, B♭—4.....Tschaikowsky
3193 Waltz in A♭ (op. 39),G—2, Brahms-Rolfe

ALSO THE CENTURY MANUAL OF HARMONY

by

WALTER ROLFE

A pocket sized simplified method of the elements of harmony, embracing the scales and their construction, the intervals, the triads in both major and minor keys up to and including the dominant 7th, and its inversions.

Everything is quoted in the simplest terms possible so that even a child with a year or so of piano study can easily "follow thru" with it. Be sure to see it. PRICE, 25c.

The Century Catalogue contains over 3,000 compositions consisting of PIANO SOLOS—DUOS and TRIOS — VIOLIN and PIANO — DUOS — TRIOS and QUARTETS — SAXAPHONE and PIANO — MANDOLIN and GUITAR and VOCAL.

Ask your dealer for Century music, and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed you FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy $2.00 a year

VOLUME LVI. No. 10 OCTOBER, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Pietro Deiro
Dr. Nicholas Douty
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth Gest
George C. Krick
Guy Maier
Guy McCoy
Peter Hugh Reed
William D. Revelli
Henry S. Sawyer

Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

Etude Historical Portrait Series..... 630
World of Music..... 632
Editorials..... 633
The Conductor and His Orchestra.....*John Barbirolli* 635
Musicians of October Birth.....*W. F. Gates* 636
Practice Is Playing.....*M. G. Luchmund* 636
What Plato Said About Music.....*P. L. Weber* 637
"The Hour of Charm".....*Phil Spitalny* 639
Fifty Years Ago This Month..... 640
A Master as Seen by His Wife.....*P. Sjöblom* 641
Worth While Music in the Movies.....*V. Arvey* 642
The Threshold of Music.....*L. Abbott* 643
Three Notes Against Two.....*N. B. Smart* 644
Major John A. Warner, Pianist..... 644
Radio Flashes.....*P. Girard* 644
What Did Bach Mean.....*F. Leonard* 645
Training the Little Finger.....*H. Mynning* 646
Rhythm for Clearness.....*E. B. Koehler* 646
Recent Record Releases.....*P. H. Reed* 646
Band and Orchestra Department.....*W. D. Revelli* 647
Interpretation of Musical Figures..... 647
Music Extension Study Course.....*J. Thompson* 648
Teachers' Round Table.....*G. Maier* 649
Caring for the Vocal Instrument.....*G. Martinelli* 650
Shopping for Charm.....*T. van Doorn* 663
Singer's Etude..... 680
Cavities, the Magic Transmitters.....*L. Rimmer* 680
A Working Key to Bel Canto.....*H. Henley* 680
A Vocal Abomination.....*D. C. Parker* 681
Organist's Etude..... 682
The Choirmaster and the Clergyman.....*F. C. Grant* 682
Teaching the Choir to Offer a Reverent Service.....*E. F. Connell* 683
Making a Just Right Prelude.....*M. B. Rounds* 684
Organ and Choir Questions Answered.....*H. S. Fry* 684
Accordion Department.....*P. Deiro* 685
Accordion Practice Hints..... 685
Violinist's Etude.....*R. Braine* 686
Accurate Sound Post Fitting.....*H. Sanger* 686
How to Make Practice Efficient.....*M. W. Pittinger* 686
The Knack of Shifting.....*N. G. Allred* 687
Violin Questions and Answers.....*R. Braine* 688
Strike the Nail on the Head.....*A. Meloni* 688
A Game of Rhythms.....*R. A. Rogers* 689
My Very Own Song.....*G. Hutchinson* 690
A Scale "Track Meet".....*E. E. Hunter* 690
Mendelssohn's Accomplishments..... 690
Questions and Answers.....*K. W. Gehrkens* 691
Preliminary Notes for Scales.....*G. M. Stein* 692
Voice Questions Answered.....*N. Douty* 693
Fretted Instruments Department.....*G. C. Krick* 694
Franz Schubert, Guitarist..... 694
Junior Etude.....*E. Gest* 698
Letters from Etude Friends..... 700
The Care of the Piano.....*E. Dixon* 700
Behold! the Rare Parent.....*D. B. Sharp* 700
Musical Books Reviewed..... 700

Music

Fascinating Pieces for the Musical Home

Dancing Fawns.....*L. Keating* 651
Marche Carnaval.....*F. Zachara* 652
Boatman's Serenade.....*F. Grey* 653
March of Brian the Brave.....*G. A. Grant-Schaefer* 654
In a Japanese Tea Garden.....*E. L. Hopson* 655
Valse Joyeuse.....*C. Dallier* 656
Dragon-Flies.....*J. Weissheyer* 658
Nobody Knows the Trouble I've Seen.....*F. B. Price* 659
Broken Promise, The.....*C. Huerter* 660

Master Works

Prelude, in F♯ Minor, Op. 28, No. 8.....*F. Chopin* 661
Boat Song.....*F. Mendelssohn* 667

Outstanding Vocal and Instrumental Novelties

Lord, Let Me Live To-day (Vocal).....*F. C. Moore* 668
Song of the Mountains, The (Vocal).....*C. W. Cadman* 669
Caroletta (Organ).....*F. Groton* 670
Rustic Dance (Violin and Piano).....*M. Kesnar* 671
Jack o' Lantern (Four Hands).....*C. W. Krogmann* 672

Progressive Music for Orchestra

Salutation.....*T. H. Rollinson* 674

Delightful Pieces for Junior Etude Readers

My Puppy.....*M. Adler* 676
Twilight Hour.....*R. Miles* 676
Copy Cat.....*N. L. Wright* 677
Birds at Morn, The.....*B. Wagness* 677
One Happy Day.....*L. A. Hansen* 678
Hallowe'en.....*W. Berwald* 678

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co. for U. S. A. and Great Britain.

Just Off Press!

all the best sellers in one book!

COME TO THE FAIR

And Eleven More Three Part (S.S.A.) Choruses

CONTENTS

How Lovely Are Thy Dwellings
I Planted Ivy Your Window
Lord of Hosts, How Lovely
Sweetest & Best
Thanks Be To God
Be Not Afraid
O Lord Most
Dear Lord
Dear Re
Shepherds
Quiet

Price each book 54c
Also Published in Two-Part—Price 54c

RECENT CHORUSES

TWO PART

	NO.	TITLE
	2082	Among The Daisies
	2071	Bird In Hand
	1536	Friend O' Mine
	3030	Graceful Swaying Wattle
	4166	Humpty Dumpty
B.	511	Island Of Koo-Koo, The
	3093	Jolly Miller
	3201	Jovial Sailor, The
	2026	Little Boy Blue
	4185	Little Jack Horner
	4187	Little Miss Muffet
	1537	Macushla
	4200	Misty Clouds, The
	2092	Nature's Slumber Song
MFS	138	Now Is The Month Of Maying
B.	509	Southern Croon, A
	4258	Twenty-Five Short Canons
MFS	128	Twickenham Ferry
	1538	Your Song From Paradise

S. S. A.

	3146	Evening Over The Forest
	1549	Evening Prayer, An
	3026	Flight Of The Swallows
	1541	Friend O' Mine
B.	508	Hush, Baby
	3165	If You Will Come To Corte
	1539	In Sweet Content
MFS	217	Larks
	4180	Legend (Once, Long Ago, in Nazareth)
	3042	Litany
	3108	Lullaby
	1543	Macushla
	3050	Moon Flowers
	3055	My Master Hath A Garden
	2427	Prelude (Cycle Of Life)
	3170	Robin Hood And Little John
MFS	214	Seal Up Her Eyes O Sleep
	3172	She Hushes Them Asleep
	1535	Silent Strings (Welsh And English)
	3063	Slow, Slow, Fresh Fount
	3127	Song Of Morning
B.	510	Southern Croon, A
MFS	209	Spring
	3068	Sunken Garden, The
	3074	To An Aeolian Harp
	1540	Until
	3109	Violet, The
	1097	Wynken, Blynken And Nod
	1542	Your Song From Paradise

S. A. T. B.

MFS	430	Chill Of The Eve
	3112	Come Soon
	4146	Drunken Sailor
	1548	Evening Prayer, An
MFS	415	Foggy Dew
BOS.	1009	Hear Us, O Lord
MFS	460	I Love All Beauteous Things
	1547	In Sweet Content
	3080	Keith Of Ravelston
	4033	Let All The World
	1546	Macushla
	1083	Pedlar, The
MFS	407	Shadows, The
B.	507	Song Of Ages, The
BOS.	30	Soul Star
MFS	437	Wound Me Not

T. T. B. B.

	1545	Beating Up The Channel
	1544	Chant Of The Four Hills
	4035	Click! Clack!
	3104	In Moorish Lands
B.	512	Island Of Koo-Koo, The
	3107	One More River
	4020	To Our Audience

Send for Complete Catalog of

EDITION BEAUTIFUL

The correct Edition of Piano Music

15c per Copy 15c

BOOSEY-HAWKES-BELWIN, INC.
43 West 23rd Street
New York, N. Y.

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 10 • OCTOBER, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



SIR LANDON RONALD

SIR LANDON RONALD (Russell), English composer, musical scholar, and conductor, died on August 14th, in London. He was a full brother of Henry Russell of Boston Opera Company fame, and a half brother of Clark Russell, novelist of the sea, and conducted opera at Covent Garden when but twenty-one. He first came to America in 1894 as orchestral conductor for a concert tour of Melba; and in 1922 he was decorated as a Knight of the British Empire, by King George V.

THE GHOST OF AZUCENA'S MOTHER appeared as a novel feature of a recent performance of Verdi's perennial "Il Trovatore" as given at the German Theater of Prague.

PAUL HINDEMITH'S new opera, "Mathis der Maler (Mathis the Painter)," had its world première when it opened the summer series of gala performances at Zurich, before an audience of Swiss connoisseurs and many distinguished foreigners. The composer and cast won "profuse applause" for "a première success, the like of which has seldom if ever been witnessed in these parts." Asger Stig created the title rôle.

THE PHILHARMONIC ORCHESTRA of Lisbon, Portugal, with Dr. Ivo Cruz as conductor, recently presented a festival program of the works of Camille Saint-Saëns.

G. FRANCESCO MALIPIERO is reported to have begun the composition of a "Missa per Mortuis' in memory of Gabriele D'Annunzio, and also the music for the great patriot poet's tragedy "Ecuba" that will be presented in 1939 at the Greek Theater of Syracuse.

THE LITTLEFIELD BALLET, with Catherine Littlefield as director and *première danseuse,* is reported to have been engaged by the City Opera Company of Chicago, for its seven week season of 1938-39. In addition to its appearances with the Opera Company, this leader among native American ballet organizations will produce a series of seven performances under the auspices of the City Opera Company.



DAME HARRIET COHEN

HARRIET COHEN, eminent British pianist and exponent of modern music, while still one of the best of living interpreters of Brahms and the romanticists, is visiting us this fall for an extended tour. She has received a number of Government honors, including that of Dame Commander of the British Empire, from King George VI; and she was invited by the Bach Gesellschaft to play the master's concertos for festivities at Eisenach, his birthplace.

MASSED CHOIRS, with five thousand voices of men, women and children, and conducted by Dr. Edgar Bainton, director of the State Conservatory, offered the musical climax of two concerts before audiences which filled the new Angus and Martin Stands at the Royal Agricultural Show Grounds, during the recent celebrations marking the one hundred and fiftieth anniversary of British settlement in Australia.

"THE RING OF THE NIBELUNGS," by Wagner, has recently been heard complete for the first time in Rome, where it was given at the Theater Royal, under the direction of Tullio Serafin, long a popular leader of the Italian wing of opera at the Metropolitan of New York.

CHARLES M. COURBOIN, eminent Belgian organist, who for many years has made his home in America, received recently from King Leopold of Belgium the decoration as a Knight of the Order of Leopold. The bestowal was made by Comte Robert van der Straten Ponthos, Belgian Ambassador to the United States, at the American Academy of Arts and Letters, New York.

FIFTEEN THOUSAND LISTENERS, of all ages, gathered on the usually quiet banks of the Potomac, on July 10th, to hear the first of the "Sunset Symphonies" series of summer concerts as conducted by Dr. Hans Kindler, in Washington.

VICTOR J. GRABEL, internationally known band conductor and for some years the Editor of the Band and Orchestra Department of The Etude, is leaving his great activities in Chicago to become head of the Band and Orchestra Department of The University of Tulsa, Tulsa, Oklahoma.

A MUSIC BUILDING, seating twenty-five hundred people and costing three hundred and fifty thousand dollars, will be a feature of the New York World's Fair of 1939. It will be the center of the International Music Festival which will be a part of the event.

THE BOSTON SYMPHONY ORCHESTRA closed on July 2nd its fifty-third season of "Pop" Concerts, when it had passed the five hundredth of these interesting events. This was Arthur Fiedler's ninth season as conductor; and for the closing program Jesus Maria Sanroma was the soloist in the perennial "Pops" favorite, Gershwin's *Rhapsody in Blue.*

SAMUEL INSULL, former utilities magnate of Chicago, president of the Chicago Civic Opera Company from 1929 to 1932, director of campaign and large contributor to the twenty million dollar Chicago Civic Opera House opened in 1929, and generous supporter of many musical enterprises in and around Chicago, passed away on July 15th, in Paris, where he had made his home since the tragic collapse of his gigantic utilities empire in the "Windy City." Born in England, seventy-eight years ago, his first work in the United States was as secretary to Thomas A. Edison.

APPROXIMATELY ELEVEN THOUSAND SINGERS, from one hundred and sixty-eight singing societies, gathered in Chicago from June 22nd to 24th, to participate in programs offered at the Amphitheatre, under the direction of Ludwig Lohmiller, H. A. Rehberg and Reinhold Walter.

A PRIZE OF £50 (two hundred and fifty United States dollars) offered by the Australian Broadcasting Commission for a song with words and music by an Australian, has been awarded to Alfred Hill of Sydney.

THE FIRST STRAUSS PREMIÈRE IN MUNICH occurred on the evening of July 24th when "Der Friedenstag (The Day of Peace)" by Richard Strauss was heard for the first time on any stage. All his previous works have been first heard in Dresden; and he explained this departure from custom by pointing out that his former works had been repertoire opera, while "Der Friedenstag" is more especially a festival opera.

CONSTANCE LUCAS, young American violinist (the daughter of Clarence Lucas, writer and correspondent), has been awarded a first prize in the competition of the Ecole Supérieure de Paris, the only violinist to win a first prize at this event.

WORKS OF THIRTY-THREE AMERICAN COMPOSERS were included in the programs of the summer season of concerts of The Goldman Band on the Mall of Central Park, New York, and Prospect Park, Brooklyn. Of these, Victor Herbert led, with twenty-eight performances to his credit. Of Old World composers Cantor Bach led with forty-eight performances (were they of the "Immortal Forty-Eight"?); Wagner ran second, with thirty-eight; and Tshaikowsky third, with thirty-five performances.

JAMES FRANCIS COOKE, President of the Presser Foundation and Editor of The Etude Music Magazine, received from the University of Michigan, at its June commencement, the honorary degree of Doctor of Laws; and in the same month The College of Emporia (Kansas) conferred upon him the honorary degree of Doctor of Education.

MORE THAN ONE THOUSAND PIANISTS participated in the third Annual Piano Festival of Indianapolis, held in June, in the Butler Fieldhouse before two capacity audiences. Students of one hundred and fifty teachers from forty cities played on one hundred and twenty-five pianos. The receipts went to the Wilking Foundation to provide scholarships for piano students of the state.

ANOTHER POSTHUMOUS SCHUMANN COMPOSITION, this time a "Sonata for Piano and Violin" written in October, 1853, has been exhumed from the archives of the Prussian National Library, and it will be published in due time.



DR. HOWARD HANSON

DR. HOWARD HANSON, director of the Eastman School of Music, has received notice of his election to the Royal Swedish Academy of Music. His "Third Symphony," commemorating the tercentenary of the first Swedish colonization in America, was performed at Oslo on June 27th and broadcast throughout that kingdom. Perhaps the first American composer to receive this distinction.

MUSICAL EVENTS have been special features of the Empire Exposition in Glasgow, Scotland, opened by King George VI and Queen Elizabeth in person. Paul Robeson, colored American baritone, filled the great concert hall, in spite of "celebrity prices" which have caused much comment for such an enterprise.

ARNOLD BELNICK, young prodigy violinist, was recently awarded the one thousand dollar grand prize in the Sealtest Rising Musical Star Contest; since which he has been heard with the NBC Orchestra, with Alexander Smallens conducting.

THE PHILADELPHIA ORCHESTRA closed its 1938 season of Robin Hood Dell Concerts on the evening of August 16th, before an audience of four thousand people. Alexander Smallens was the conductor; and Lucy Monroe, soprano, and Jan Peerce, tenor, were soloists in solo and duet selections from opera.

WOMEN IN MAJOR ORCHESTRAS had their first chance when Alfred Hertz introduced eight of them into the string sections of the San Francisco Symphony Orchestra; and most of them are still there.

JAMES WELDON JOHNSON, Negro composer, author and poet, was killed on June 26th in an automobile accident near Wiscasset, Maine. Mr. Johnson, a professor of Creative Literature in Fisk University since 1930, and a brother of J. Rosamund Johnson the famous choral conductor, was sixty-seven years of age and author of "The Book of American Negro Spirituals."



VICTOR KRISTOFFERSON

VICTOR KRISTOFFERSON, a six year old pianist of Rye, New York, who last year won the gold medal in a National Piano Playing Tournament in the Wanamaker Auditorium of New York, again met with similar success in a tournament held on June 3rd at the Hotel Biltmore, when the judges rated his work as "Superior—a most talented student of a masterful teacher." With a rating of ninety-five plus, he was especially commended for tone, technic, phrasing and expression in playing.

(*Continued on Page* 697)



"ARIVEDERCI!"

Toscanini saying "Until We Meet Again," last March, to the cheering crowds at his final broadcast of the NBC Symphony Orchestra. Toscanini returns again this month, to lead this same orchestra.

Maintaining Radio Interest

"WE ALWAYS have corned beef on Tuesday, and I hate it." The speaker was a little girl in an orphan asylum we visited. "We can always tell the day of the week by the food they give us," she continued. There is nothing so deadening as the monotony of routine. We may look forward to certain gustatory weekly festivals, such as Boston beans on Saturday, pancakes on Sunday morning, or fish on Friday; but, when the whole week becomes a calendar of food, many of the pleasures of the table vanish.

Psychiatrists invariably advise us to keep free from the humdrum of too much routine. This presents a very serious problem to all broadcasting companies, particularly in America, where the very existence of broadcasting depends upon advertising sponsors, who, in order to feel warranted in continuing their patronage, must feel assured of an audience of undiminishing size and interest. The problem is increased by two established factors:

a. The restricted amount of A-1 material available for use in programs.
b. The restricted number of very highly gifted persons to deliver the programs.

Obviously this makes the variety that human interest demands, very difficult to secure.

We are often astonished by the way in which certain broadcasting "artists" hold the attention of their "public" year after year. The most amazing of these are, of course, the great comic geniuses, "Amos and Andy," to whom millions have listened for a decade, with undiminishing delight. But there are many others including Rudy Vallee and Bing Crosby, crooners who probably would have worn themselves out years ago if they had not wisely introduced other personalities. The public, likewise, never seems to tire of such voices as those of Kate Smith, Nelson Eddy, Richard Crooks, Lawrence Tibbett and Lucille Manners. With varied programs, these singers have become perennials. News commentators, like Lowell Thomas, Boake Carter, Edwin C. Hill, Gabriel Heater and H. V. Kaltenborn, have become among the inspirational lares and penates of thousands of homes. There are, of course, other fixed date programs, such as the Philharmonic Orchestra and the great NBC Symphony Orchestra on Sunday, and the Metropolitan Opera Company on Saturday afternoons. Thousands look forward to the rapid fire Burns and Allen program, as well as those of Fred Allen and Jack Benny and their peculiar jamborees, and the sometimes pathetic Major Bowes Amateur Hour.

The only reason why radio has the repetition of these popular favorites is that there have been no other performers of so amazing talent and lasting qualities to take their places. Do not think that there is a monopoly. They hold their positions in face of all attempts of newcomers to excel and supersede them. A newcomer of towering talent would be instantly recognized, as was little Deanna Durbin; and, mind you, she has not "petered out." You see, there are only about twenty-eight worth while evening hours weekly available to accommodate the thousands of radio aspirants. Multiply this, let us say, by the four leading "coast to coast" broadcasting networks, and we have one hundred and twelve night programs, which cannot at best accommodate more than seven hundred "spots" for the presentation of really compelling interest, outside of orchestral and band groups. Meanwhile the doors of the broadcasting companies are besieged by armies of would be composers and radio performers.

As we view the situation, however, the great problem is that of securing enough music of the right type to insure an unfluctuating interest in programs. It would appear that, with the immense amount of music in the world, there would be a limitless supply of fascinating and usable melodies. This is not the case. For instance, out of Dvořák's great output we have about four widely accepted songs: *Songs My Mother Taught Me; Humoresque; Largo from the "New World Symphony"*; and

the *Slavonic Dances*. From Sir Edward Elgar's output we have two: *Salut d'Amour* and one march from the *Pomp and Circumstance* group; and so on, through the masters great and small. The result is that brilliant arrangers, such as Andre Kostelanetz, Ferde Grofé and Mayhew Lake, are employed to make special arrangements, and many of their creations have very rare beauty and ingenuity. Without these, radio would be dependent upon the standard classics and semiclassics, many of which have been heard over and over again so many times that the ears of the public have become callous to their former lure. Strangely enough, the march music of John Philip Sousa, like the simple themes of Stephen Collins Foster, does not seem to wear out in this way.

Of one thing we are certain, from thousands of contacts with all kinds of people, and that is that the public is getting "sick to death" of the horrible boiler factory banging of jazz or "swing" bands, in which the height of accomplishment is noise. Time and again we have seen radio owners of all types rush to turn off aural offenses of this kind; and, much to our surprise, they seem to offend non-trained music lovers quite as much as the cultivated music lover. "Shut off that horrible thing!" is now not uncommonly heard. Possibly there may be a continuing audience for this jungle, jamboree stuff; but, unless the sponsor is particularly interested in the asylum business, we would consider this a bad advertising venture. There have come out of the welter of jazz and swing certain very fascinating rhythms and a few melodies of indisputable charm; but, where one is forced to hear the repetition of one inane theme thirty or forty times, to the accompaniment of a wash boiler, a convalescent trombone and an irrepressible saxophone, the punishment becomes torture to any ordinary ears. What kind of an idiot would we consider an actor who came out on the stage and, at the top of his lungs, yelled fifty or sixty times a line from some doggerel verse?

Never in the world's history was there such an opportunity as now for real melodists with training. A modern Godard, Delibes, Raff, Schütt, Chaminade, Moszkowski, or Strauss, would not long go unrecognized. Note how eagerly the ever fascinating themes of Victor Herbert were seized by radio. Because such themes are so rare, they were literally worked to death. Of course this was very complimentary to the memory of the inimitable Victor, but it was damaging to the assets he left to his family. This is the reason why the provisions made by the American Society of Composers, Authors and Publishers (ASCAP) for the just remuneration of composers for their performing rights, never can be adequately estimated by the works being presently "heard" upon the air, since certain composers in the past have made enormous contributions to the promotion of the Society's interests and have literally exhausted their energies and their genius in so doing. Victor Herbert's works are just as charming as they ever were, and they still are enormously in demand; but even a steady diet of the finest delicacies in the world palls upon the appetite in an amazingly short time. Feed a child upon ice cream at every meal, and he soon will turn up his nose at ice cream. Movie symphony players, who, for instance, play Beethoven's "Fifth Symphony" twenty-eight times in one week, know how exceedingly difficult it is to keep artistic interest at a white heat.

We have noted withal, a regularly increasing tendency of radio owners to want to know more about the charming music they hear over the air. There is the fascination

(*Continued on Page* 689)



THE PRESSER HOME FOR RETIRED MUSIC TEACHERS

This is the first picture published showing the large new Annex of the Home. It contains the Assembly Room, the Theodore Presser Memorial Room, and additional residents' rooms.

The Conductor and His Orchestra

By JOHN BARBIROLLI
Conductor, The Philharmonic-Symphony Society of New York

A Conference Secured Expressly for The Etude *Music Magazine*
By STEPHEN WEST



Toppo, New York

JOHN BARBIROLLI

IN TALKING IN A GENERAL WAY about orchestras, it is difficult to deduce conclusions from the New York Philharmonic-Symphony Orchestra, which it is my privilege to direct, for the reason that this orchestra is so well established and reflective of such a splendid background that it does not, strictly speaking, represent the "general run" of orchestral organizations. Work with the Philharmonic-Symphony represents a sum total of conditions which, I imagine, would be hard to duplicate. Therefore, instead of speaking of this one organization, I prefer to tell something of my experience with orchestras in general.

First of all, the term "an orchestra" is a very hard thing to define. A group of instrumental musicians? Unquestionably—but that same group of men and instruments varies greatly with the conductors who lead it. The identical orchestra gives very different results with changed conductors. Not only are these results different according to interpretation, but even in actual basic sound. One conductor may work for a distinctly lyrical tone; another, for a more sturdily robust tone. Both will be ready to sacrifice other elements to the perfecting of the one they desire most; and accordingly the orchestra will sound in a different manner when the two leaders direct it. In this sense, the orchestra loses its identity as a group of individual players (all of whom have highly individualized and specific ideas of their own about matters musical) and takes on the nature of a single instrument—a highly sensitized human Stradivarius—through which the conductor makes himself understood. Thus, in the last analysis, the orchestra becomes the conductor. According to his own musicality, the conductor strives to make the orchestra sound like himself.

A Man with Responsibilities

IT IS PRECISELY for this reason that the conductor becomes a responsible figure. And he must assume the full weight of this responsibility as earnestly as he can, for the sake of the men who merge into his "instrument" as well as for the sake of his own reputation. A conductor must be more than a musical theorist. He should be able to play some, if not all, of the instruments he directs. Often, at rehearsal, it is infinitely helpful to reach out for a violin or a violoncello, and to demonstrate an effect that verbal explanation alone might be insufficient to clarify. Many of our finest conductors have themselves played stringed instruments, at one time or another in their careers. I began my work as a violinist and continued it as a violoncellist; and I still find that, although lack of regular practice hampers me as a solo performer, it is of the greatest value to me to be able to demonstrate what I want. A knowledge of the stringed instruments is not the only high road into this kind of graphic illustration, of course; but, since the orchestra derives its chief effects from the strings, for the most part, they are most to be depended upon.

The conductor's first step in working with his men is to give them the clearest possible notion of what he expects them to do. The more definitely he can bring this before them, the better. I adhere to the old theory of marking all the bowing and phrasing into a score before the parts are copied for the men. I do this, myself, trying to make all details as clear and as accurate as possible. The librarian then consults my marked score and repeats the indications in the parts that are set before the players. I find this the best preliminary means of getting the tone of the orchestra together, and of knitting it into a single, blended whole. A different sound results when the strings are touched with the point of the bow from that produced by the bottom of the bow; and, unless the various sections of men are playing in absolute accord, the resulting tone becomes diffuse and uneven.

In clarifying his ideas into the greatest possible definiteness, however, the conductor must exercise extreme care in one point; that is, his own flexibility. No matter how well he may have worked out some idea of tone or of phrasing, when he first puts it to the test at rehearsal he may find it to be quite impractical after all. Then it is not always easy to make a quick change, to admit one's self to be wrong, and to adjust the whole work to a fresh start. But this must be done. The conductor, who will not change his ideas, is in danger of mental paralysis.

The Dangers of Familiarity

NO ONE IS QUICKER to detect the strong and weak points of the conductor than the men who play under him. The relationship between a conductor and his men can admit of infinite variations of warmth and color. A new conductor takes his place on the podium; he knows that the men must do as he desires, and the men know it, too. But that is not enough. The men must do, yes, must be eager and willing to do more than simply to follow the beats of the stick. The success with which the conductor inspires this eagerness and willingness in the men (who must follow him anyway) determines that conductor's powers. The happiest relationship results when the conductor regards his men, not as employes to whom he has a right to dictate, but as co-workers, with whom he comes together for the common purpose of joyous music making. And the men should be willing to follow him, not through fear or duty, but through affection and respect.

The conductor needs to know the delicate art of dealing with men. No general, no giant industrialist needs it more. The conductor must draw one single response from perhaps a hundred men, no two of whom are alike, and no two of whom can be approached in exactly the same manner. One may respond to sheer bullying; another, to friendly suasion; a third, to disciplined thinking; a fourth, to consultation. Each must be stimulated in his own way, if the ultimate results are to be harmonious and unified. For this part of his work, at least, the conductor must forget music and make himself over into a fine psychologist.

Young people who have their eyes set upon an orchestral goal—whether as conductors or as players—would do themselves excellent service by seeking opportunities to play as much chamber music as possible. One often hears that it is difficult to get orchestral training, and this is true; professional organizations have but few openings for the sort of performers who still need to have their musical corners rounded off, and not every community can get an amateur orchestra together. Precisely for these reasons, I advocate a preliminary grounding in chamber music playing. Everyone who plays at all, can find some friend or fellow student to play with him. And the moment when he first begins to play his first quartet, he is also beginning his orchestral training. Here he has, in miniature, every fundamental and every problem which he will later encounter in orchestral work. Balance of tone, balance between parts, the relative importance of what should and what should not "sound" at any given moment, the incalculable value of good intonation, the discipline of accuracy, the give and take between leader and men: all of these are exactly the same in chamber music and orchestral playing. To-day I look back upon my own early drill in chamber music playing as one of the greatest assets I possess.

"No Excellence Without Labor"

IN COMING TOGETHER with the men of the orchestra, hard work is to be given preference over inspiration. Every note, every tone, every shade of phrasing and interpretation must be carefully worked out and emphasized at rehearsals. And there must be adequate rehearsals. Do not expect anything to happen at the concert that has not been zealously prepared. If anything does happen, it will, more likely than not, be the wrong thing. A concert may be compared to a display of fireworks; no rocket can blaze forth that has not been first put into the thing, by well planned technical processes. The inspiration that makes an unheralded appearance somewhere between the first and second movements on concert night, is not worth having. But the inspiration that comes as the result of ardent and diligent thought, this makes the concert a success.

The more practical experience the young conductor can get, the better. Operatic work is especially helpful, because it calls into play a need for ingenuity in mastering problems that are not of musical origin and cannot always be prepared in advance. Suppose the conductor is about to beat the entrance of a tenor aria and the stage-set door sticks, making it impossible for the tenor to get out on time? The conductor must, all in a flash, delay his beat, hold the orchestra in check, watch for the tenor, adjust himself to indicating an instantaneous entrance, and keep the entire episode from being noticed by the audience. Such emergencies require quick decision and thorough musical resourcefulness, together with extraordinary technic of the stick. The more elements one contends with and masters, the better; and the sharper his wits will become.

As to this mysterious "technic of the stick," this highly individualized matter of beat patterns and gestures, which often causes comment among spectators, it seems to fall into two categories. First, there is the simple beating of time, which anyone can master and which, indeed, is part of the regular curriculum in kindergartens! There is nothing difficult about beating time; and, although it does form the basic groundwork of conducting, it is as different from the art of conducting as the kindergarten child's crayon sketch of an apple is different from the fruits in an Alma-Tadema canvas of spring. The second phase of stick technic, then, may be defined as the expression of the conductor's individual thought and also of the will power by which he communicates his thought to the men. And this part of the process is by no means

so simple. Neither is it difficult. It is best described by the anecdote told of Victor Hugo, who was once asked whether the writing of epic poetry is easy.

"It is either easy," he replied, "or impossible."

That, to my mind, is the most straightforward statement of the art of conducting. Conductors are born, not made. No matter how much they study—and they must study much, indeed—their real progress begins only after the business of formal study has ended. An artist is born not only with a gift for music, but also for a special kind of music; that is, a talent for the piano, the violin, the voice. Similarly, a man either possesses the sum total of magnetism, communicativeness, and perceptive ingenuity, which make a master conductor, or he does not. If he does not, he cannot go to any school to learn mere gestures. If he does, he develops his own technic of gestures, quite as the violinist or pianist develops his individual touch upon his instrument. In that sense, any gestures productive of superb tonal results are justifiable; and any which do not give such results are bad. A conductor does not get his results because he lashes out his arm like a sword, or because he bends at the knees. Those motions in themselves mean nothing. They grow important only when they represent one man's individual method of translating something within his own mind, into plain, graphic, articulate language for the men before him. For that reason, stick technic (over and above the accepted gestures of time beating and entrance cues) can be neither learned nor taught. It must be individual. Furthermore, stick technic, in its widest sense, is not confined to the baton alone. The conductor gets just as telling results from the expression of his eyes and his face. Once he understands that baton technic is simply the graphic translation of the conductor's ideas, he will find himself paying less and less attention to mannerisms of podium deportment and concentrating more and more upon the inner meaning which the conductor brings forth from the music. For that, after all, is the real significance of his task.

A Land of Musical Opportunities

As a final word, I would like to express my sincere admiration of the musical conditions I have found in America. Nowhere else in the world is there such a wholehearted fostering of fine music, carried on in such a bounteous way. It was surprising to me, when first I came here a year ago, to observe the number of excellent orchestras you have—other than those of New York, Boston, Philadelphia, Cleveland, Detroit, Minneapolis, to name but a few of those most widely known. Still, the sheer size of America might explain the fact that you have so many; your cities lie farther apart than many European capitals. What is especially heartening is not merely the number of orchestras, nor even their fine quality, but the excellent conditions under which they flourish. Money is spent upon maintaining them, and they are thus permitted to grow as purely artistic enterprises, without the laming fear of needing to work solely to live. In that respect, America stands foremost among the nations. And the good such a generous system of endowment brings with it is incalculable.

For the most part, orchestras are spoken of in terms merely of the pleasure they bring to the listening public. They do far more than that. They create outlets and opportunities for fine playing. And such opportunities, in turn, extend the field over which great music may reign. The musical atmosphere which existed in the smaller European courts a century ago—when each princeling vied with his neighbors, to have the finest orchestra and to stimulate the best in playing and in taste—stands, to-day as the best explanation of why music flourished then so nobly as it did. Your American conditions are different, of course, from those of court patronage; but the results cannot help but be the same. America must be proud, indeed, of carrying on the traditions of fine, generous, and dignified musical patronage; and she may well look forward to creating among her sons and daughters the musical florescence of to-morrow.

Practice Is Playing

By **Marjorie Gleyre Lachmund**

Every teacher is only too familiar with the plaint, "I like to play, but I don't like to practice"! And wits are constantly searched for new ways to combat it.

Recently a remedy was tried, which, if not new, will bear repeating. It was approached from a psychological angle on the assumption that, if the child's thought about it was changed, the reaction might also change.

"Alice," I said, "when you sit down to practice, you are playing, aren't you? You think about it the wrong way. Instead of saying to yourself, 'oh dear! now I have to practice for an hour,' why do you not say, 'well, I guess I'll sit down and play for an hour?'"

The suggestion also was made that, since mistakes spoil the playing and therefore lessen the pleasure of playing, she would want to correct them, not as a chore but for her own satisfaction; and repetition of the correction was the way to prevent a recurrence of the error. I tried to emphasize that, since she liked to play, she would want to do whatever was necessary to make the playing more enjoyable. A performance marred by errors or stumbling is not much pleasure to either the listener or the performer.

While Alice did not immediately change into a conscientious student who wore the varnish off the piano bench, she showed a marked improvement not only in performance, but also—which gave even more satisfaction—in interest.

Musicians of October Birth

By W. FRANCIS GATES

OCTOBER, beautiful month of Autumn, has contributed richly to the harvest of master musicians.

As a beginning there must be mentioned Franz Liszt, supreme "Wizard of the Piano"; Niccolò Paganini, perhaps an even more romantic figure in his "wizardry of the bow and strings"; and Jenny Lind, "Swedish Nightingale," superb artist, and perhaps most fabulous of all singers.

Of master composers we may mention Camille Saint-Saëns, Giuseppe Verdi, Georges Bizet, Johann Strauss, Jr., Domenico Scarlatti, and Henry Smart, as well as Woldemar Bargiel, Stephen A. Emery, Henry Schoenefeld, Wilhelm Bernhard Molique, Heinrich Schütz, John L. Hatton, Vaughan Williams, Albert Lortzing, and Alexander Gretchaninoff.

Of interpretative artists there are of conductors, Theodore Thomas, Artur Nikisch, Leopold Damrosch, Karl Muck; of pianists, Emil Sauer, Antoine de Kontski, Arthur Friedheim; of violinists, Karl Flesch, Francis Macmillen; and of vocalists, Julia Culp, Giovanni Martinelli, and Marie Van Zandt.

To America this month has been richly generous in giving of composers, Henry Clay Work, William MacFarlane, William Billings, Paul Ambrose, and Howard Hanson (also conductor); of historians and critics, Glenn Dillard Gunn, Oscar Sonneck, Alexander Wheelock Thayer, and William Foster Apthorp; of pianists, Vernon Spencer, Frank La Forge, Allen Spencer, John S. Van Cleve, and Julie Rivé-King; of vocalists, Allen Hinckley, Oscar Seagle, and Annie Louise Cary; of organists, Edward Dickinson; and of publishers, Oliver Ditson.

A Natal Chronology

1st—Paul Dukas (1865), Heinrich Conrad Schleinitz (1802), Henry Clay Work (1832)

2nd—Michael D. Calvocoressi (1877), Henri Fevrier (1875), Glenn Dillard Gunn (1874), William Charles ("Will C.") Macfarlane (1870), Heinrich Panofka (1807), (George) Alexander Russell (1880), Siegfried Saloman (1816)

3rd—Woldemar Bargiel (1828)

4th—August Wilhelm Bach (1796), Jacob (Jacques) Blumenthal (1829), Stephen Albert Emery (1841), Louis Koemmenich (1866), Henry Schoenefeld (1857)

5th—Denis Diderot (1713), John Erskine (1879), Thomas Greatorex (1758), Cyril Bradley Rootham (1875)

6th—William Batchelder Bradbury (1816), Julia Culp (1881), Jenny Lind (1820), Oscar George Theodore Sonneck (1873)

7th—William Billings (1744), Charles Crozat Converse (Karl Redan—1832), Wilhelm Bernhard Molique (1802), Enrico Tramonti (1876), Jean-Baptiste Vuillaume (1798)

8th—Emil Sauer (1862), Heinrich Schütz (1585), Marie Van Zandt (1861), Louis-Victor-Jules Vierne (1870)

9th—Karl Flesch (1873), Henry Albert Lang (1854), Charles-Camille Saint-Saëns (1835)

10th—Edward Dickinson (1853), Johann Ludwig Krebs (1713), Henri Rabaud (1873), Alexander Siloti (1863), Vernon Spencer (1875), Giuseppe Verdi (1813)

11th—Paul Ambrose (1868), Allen (Carter) Hinckley (1877), Xavier-Henri-Napoléon Leroux (1863), Theodore Thomas (1835)

12th—John Liptrot Hatton (1809), Artur Nikisch (1855), Ralph Vaughan Williams (1872)

13th—Moritz Hauptmann (1792), Anselm Hüttenbrenner (1794), Johanna Wagner (1828)

14th—Francis Macmillen (1885), Georges-Amedée-Saint-Clair Mathias (1826)

15th—Konrad Ansorge (Eduard Reinhold—1862), Marc' Antonio Cesti (Bapt. Sept. 15, 1618), Alexander Dreyschock (1818), Thomas Hastings (1787), Friedrich Nietzsche (1844)

16th—Gaetano Capocci (1811), Émile-Louis-Victor Mathieu (1844)

17th—Pierre-Alexandre Monsigny (1729)

18th—Albert Saléza (1867), Francis Thomé (1850)

19th—Adolfo Fumagalli (1828), Clarence Lucas (1866)

20th—Karl Mikuli (1821)

21st—Egon Wellesz (1885)

22nd—Annie Louise Cary (1842), Leopold Damrosch (1832), Karl Dorius Johann Fuchs (1838), Frank La Forge (1879), Franz Liszt (1811), Giovanni Martinelli (1885), Karl Muck (1859), Federico Ricci (1809), Eduard Schütt (1856), Alexander Wheelock Thayer (1817)

23rd—Alexander Archangelsky (1846), Carl Hahn (1874), Gustav Albert Lortzing (1801)

24th—William Foster Apthorp (1848), Ferdinand von Hiller (1811), Franco Leoni (1864), Ernst Friedrich (Eduard) Richter (1808)

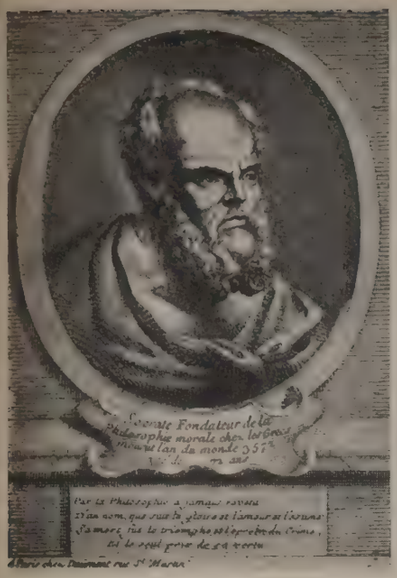
25th—Georges Bizet (1838), Alexander Tichonovitch Gretchaninoff (1864), Michael Horn (1859), Minna Peschka-Leutner (1839), Georg (Alfred) Schumann (1866), Camillo Sivori (1815), Johann Strauss, Jr. (1825), George Putnam Upton

(*Continued on Page* 700)



"TIME OUT" FOR MUSIC

This picture shows an orchestra of workers playing together during the daily recess, in a work room of a great industry in Florence, Italy. It is reprinted from the* Leipziger Illustrirte Zeitung. *Here and abroad, industries large and small find that during the week it is a very profitable business to take "time out" for the practice of music.



SOCRATES

What Plato Said About Music

Some Two Thousand Year Old Wisdom on the Tone Art

By PEARL L. WEBER, Ph.B.
Assistant Professor of Philosophy and Psychology
University of Omaha



PLATO

PLATO HAS THINGS TO SAY ABOUT MUSIC, in at least nineteen of his twenty-nine surviving writings. He was probably the most musical philosopher of all time. In no other philosopher's works has philosophy been graced with so brilliantly beautiful a garb. As Shelly so well expressed it, Plato "exhibits the rare union of close and subtle logic with the Pythian enthusiasm of poetry, melted by the splendor and harmony of his periods into one irresistible stream of musical impressions[1]." Surely what Plato said about music should have more than slight significance and interest for all students and lovers of the art. It is often difficult to interpret Plato with any high degree of assurance, for the reason that what he writes he puts into the mouths of the many persons of his dialogues. We cannot be sure whether he is in earnest or in jest. This article was purposely and advisedly entitled "What Plato Said about Music," because the interpretation of what he said would be a horse of a different color. Then, we should need to know this before beginning an interpretation.

Like the typical Greek that he was—one who thanked the gods he was born a Greek—he deals with origins and fundamentals. He tells us that music begins in rejoicing. When rejoicing we are unable to be still. So "our young men break forth into dancing and singing[2]." "And the gods, pitying the toils which our race is born to undergo, have appointed holy festivals, wherein men alternate rest with labor; and have given them the Muses, and Apollo, the leader of the Muses[3]," the god of music, "who presides over harmony, and makes all things move together, both among gods and among men[4]," Apollo, lord of the lyre—and also Dionysius, "to be companions in their revels—the young of all creatures cannot be quiet in their bodies or in their voices; they are always wanting to move and cry out; some leaping and skipping, and overflowing with sportiveness and delight at something, others uttering all sorts of cries[5]."

"There is a tradition or story, which has somehow crept about the world, that Dionysius was robbed of his wits by his stepmother, Hera, and that out of revenge he inspires Bacchic furies and dancing madnesses in others; for which reason he gave men wine. Such traditions concerning the gods," says Plato, "I leave to those who think that they may safely be uttered; I only know that no animal at birth is mature or perfect in intelligence; and in the intermediate period, in which he has not yet acquired his own proper sense, he rages and roars without rhyme or reason; and when he has once got on his legs he jumps about without rhyme or reason; and this, as you will remember, has already been said by us to be the origin of music——[6]." "But, whereas the animals have no perception of order or disorder in their movements, that is, of rhythm and harmony, as they are called, to us the gods—have given the pleasurable sense of harmony and rhythm; and so they stir us into life, and we follow them, joining hands together in dances and songs—[7]."

The Muses are the nine goddesses who are the patronesses of the arts, and music is the name of the art which is called after them.[8] "The name of the Muses, and of music, would seem to be derived from their making philosophical enquiries.[9]" Music itself is a gift of the gods to men. But it was never intended, as the many foolishly and blasphemously suppose, merely to afford us idle pleasure. On the contrary, music has for its ideal end and purpose beauty, and the sincere love of the beautiful.[14] The melody of the Muses is due to Love, who was its inventor—"the love of beauty, as is evident, for with deformity Love has no concern—and from the love of the beautiful has sprung every good in heaven and earth.[10]" The inspiration of the Muses is a kind of madness "which taking hold of a delicate and virgin soul, and there inspiring frenzy, awakens lyrical and all other numbers." "But he who, having no touch of the Muses' madness in his soul, comes to the door and thinks that he will get into the temple by the help of art, is not admitted; the sane man disappears, and is nowhere when he enters into rivalry with the madman.[11]" "The Muse first of all inspires men herself; and from those inspired persons a chain of other persons is suspended, who take the inspiration.[12]" "Through all these the god sways the souls of men in any direction he pleases. Thus there is a vast chain of dancers and masters and undermasters of choruses, who are suspended—at the side of the rings which hang down from the Muse.[13]"

The Muses have been so generous and beneficent that they have given of their gifts and bounties even to the grasshoppers. Phaedrus had not known of this, so Socrates expresses surprise by saying to him: "A lover of music like yourself ought surely to have heard the story of the grasshoppers, who are said to have been human beings in an age before the Muses. And when the Muses came and song appeared they were ravished with delight; and singing always, never thought of eating and drinking, until at last in their forgetfulness they died. And now they live again in the grasshoppers; and this is the return which the Muses make to them—they neither hunger nor thirst, but from the hour of their birth are always singing, and never eating or drinking; and when they die they go and inform the Muses in heaven who honor them on earth.[15]" Plato indicates that Socrates, who was his own great teacher, was personally mindful of music. While in prison Socrates versified and set to music Aesop's fables, because a certain dream had frequently admonished him to make music. He had earlier supposed the dream referred to the daily music of the philosophic life; however, now that he was in prison under sentence to die, he was scrupulous not to neglect the possible literal interpretation of the word music, and had written a prelude to Apollo and set to music Aesop's fables.[16]

"So much of music as is adapted to the sound of the voice and to the sense of hearing is granted to us for the sake of harmony,[17]" which is the reconciliation and syncrasy of differences and oppositions. "And anyone who pays the least attention to the subject will—perceive that in music there is—the reconciliation of opposites; and I think that this must have been the meaning of Heracleitus, although his words are not accurate, for he says that the One is united by disunion, like the harmony of the bow and the lyre. Now there is an absurdity in saying that harmony is discord or is composed of elements which are still in a state of discord. But what he probably meant was, that harmony is composed of differing notes of higher and lower pitch which disagreed once but are now reconciled by the art of music; for if the higher and lower notes still disagreed, there could be no harmony—clearly not. For harmony is a symphony, and symphony is an agreement; but an agreement of disagreements while they disagree there cannot be; you cannot harmonize that which disagrees. In like manner rhythm is compounded of elements short and long, once differing and now in accord: which accordance—music implants, making love and unison grow up among them; and thus music, too, is concerned with the principles of love in their application to harmony and rhythm.[18]" "And harmony—is not given—with a view to irrational pleasure, but—to correct any discord which may have arisen in the—soul, and to be our ally in bringing her into harmony and agreement with herself; and rhythm too was given—for the same reason, on account of the irregular and graceless ways which prevail among mankind generally, and to help us against them.[19]"

"Now the irregular strain of music is always made ten thousand times better by attaining to law and order, and rejecting the honeyed Muse—not however that we



APOLLO PLAYING THE LYRE

Apollo was the Greek God of Poetry and Music. After Zeus, he was the most important of the gods of the ancient Greeks. The original of this statue, the Apollo Citharoedus (Apollo of the Cithar, or Lyre) is in the Vatican at Rome.

mean wholly to exclude pleasure, which is the characteristic of all music.[20]" "But the pleasure must not be that of chance persons: the fairest music is that which delights the best and best educated, and especially that which delights the one man who is preëminent in virtue and education." For of course all of us are not equally delighted with every sort of music. "What, then, leads us astray? Are beautiful things not the same to us all, or are they the same in themselves, but not in our opinion of them? For no one will admit that forms of vice in (music and) the dance are more beautiful than forms of virtue, or that he himself delights in the forms of vice, and others in a muse of a different character. And yet most persons say that the excellence of music is to give pleasure to our souls. But this is intolerable and blasphemous; there is, however, a much more plausible account of the delusion—the adaptation of art to the characters of men. Choric movements are the imitations of manners occurring in various actions, fortunes, dispositions—each particular is imitated, and those to whom the words, or songs, or dances are suited, either by nature or habit, or both, cannot help feeling pleasure in them and applauding them, and calling them beautiful. But those whose natures, or ways, or habits are unsuited to them, cannot delight in them or applaud them, and they call them base. There are others, again, whose natures are right and their habits wrong, or whose habits are right and their natures wrong, and they praise one thing, but are pleased at another. For they say that all these imitations are pleasant, but not good. And in the presence of those whom they think wise, they are ashamed of dancing and singing in the baser manner, or of deliberately lending any countenance to such proceedings; and yet, they have a secret pleasure in them. And is any harm done to the lover of vicious dances or songs, or any good to the approver of the opposite sort of pleasure? I think there is. "I think" is not the word, but rather, "I am certain." For must they not have the same effect as when a man associates with bad characters, whom he likes and approves rather than dislikes, and only censures playfully because he has a suspicion of his own badness? In that case he who takes pleasure in them will surely become like those in whom he takes pleasure, even though he be ashamed to praise them. And what greater good or evil can any destiny make us undergo? I know of none.

Musicians of Character

"Then in a city which has good laws, or in future ages is to have them, bearing in mind the instruction and amusement which are given by music, can we suppose that the poets are to be allowed to teach in the dance anything which they themselves like, in the way of melody, or rhythm, or words, to the young children of any well-conditioned parents? Is the poet to train his choruses as he pleases, without referenee to vice or virtue? That is surely quite unreasonable, and is not to be thought of.[22]" "And therefore the judges (of music) must be men of character, for they will require both wisdom and courage; the true judge must not draw his inspiration from the theater, nor ought he to be unnerved by the clamor of the many and his own incapacity; or again, knowing the truth, ought he through cowardice and unmanliness carelessly to deliver a lying judgment, with the very same lips which have just appealed to the gods before he judged. He is sitting not as the disciple of the theater, but, in his proper place, as their instructor, and he ought to be the enemy of all pandering to the pleasure of the spectators. The ancient and common custom of Hellas, which still prevails in Italy and Sicily, did certainly leave the judgment to the body of spectators, who determined the victor by show of hands. But this custom has been the destruction of the poets; for they are now in the habit of composing with a view to pleasing the bad taste of their judges, and the result is that the spectators instruct themselves; and also it has been the ruin of the theater; they ought to be having characters put before them better than their own, and so receiving a higher pleasure, but now by their own act the opposite result follows.[23]"

"Music is essentially representative and imitative. Consequently, when anyone says that it is to be judged by pleasure as the criterion, his doctrine cannot be admitted; and if there be any music of which pleasure *is* the criterion, such music is not to be sought out or deemed to have any real excellence, but only that other kind of music which is an imitation, a representation, and a symbol of the Good.[24] For pleasure is, at best, the last and lowest of goods, and not first, not even if all the oxen and horses and animals in the world by their pursuit of enjoyment proclaim her to be so.[25]" "Music is more celebrated than any other kind of imitation, and therefore requires the greatest care of them all. For if a man makes a mistake here, he may do himself the greatest injury by welcoming evil dispositions.[26]" Beauty of harmony, rhythm, and melody in this art of arts depends upon simplicity. Complexity of melody, and song composed in the panharmonic style and in all rhythms engenders license, whereas simplicity in music is the parent of temperance in the soul. If we depart from ideals of simplicity in our music there will be such a wave of intemperance and disorder and disease that lawyers and doctors will spring up everywhere.[27] The Muses would never fall into the monstrous error of mixing up the voices and sounds of animals and of men and instruments, and every other sort of noise, as if they all were one. All this sort of thing aims only at swiftness and smoothness and brutish noise, and is exceedingly coarse and tasteless.[28]

Music and Youth

The corruption of music and art led the way in the development of a licentious liberty that bred Titanic natures who paid no heed to laws, to oaths, to faith, or to the gods.[29] Music may breed chaos and anarchy in a state, or law and order, depending on its quality. The souls of the young should be charmed by the power of good music into harmony with the law.[30] Music, indeed, is so vitally related to government that "when the modes of music change the fundamental laws of the State change with them.[31]" The Ionian and Lydian music of lamentation and sorrow, of drunkenness, softness, and indolence—the music of relaxation and apathy—are to be banished from the ideal state; only the Dorian and Phrygian music, the strains of necessity and freedom, of fortune and misfortune, of courage and temperance are to be retained.[32] All these and others were early discerned and distinguished, "nor were the performances allowed to confuse one style of music with another. And the authority which determined and gave judgment, and punished the disobedient, was not expressed in a hiss, nor in the most unmusical shouts of the multitude, as in our days, nor in applause and clapping of hands. But the directors of public instruction insisted that the spectators should listen in silence to the end; and boys and their tutors, and the multitude in general, were kept quiet by a hint from a stick. Such was the good order which the multitude were willing to observe; they would never have dared to give judgment by noisy cries.[33]" But since the good old days many composers, "by composing—licentious works, and adding to them words (just) as licentious—have inspired the multitude with lawlessness and boldness, and made them fancy they can judge for themselves about melody and song. And in this way the theaters from being mute have become vocal, as though they had understanding of good and bad in music and poetry; and, instead of an aristocracy (of beauty), an evil sort of theatrocracy has grown up. For if the democracy which judged had only consisted of educated persons, no fatal harm would have been done; but in music there first arose the universal conceit of omniscience and general lawlessness; ——— freedom came following afterwards, and men, fancying that they knew what they did not know, had no longer any fear, and the absence of fear begets shamelessness.[34]" And so "we shall not want multiplicity of notes or a panharmonic scale," "we shall not maintain the artificers of lyres with three corners and complex scales, or the makers of any other many-stringed, curiously-harmonized instruments." And be it noted that "In this composite use of harmony the flute is worse than all the stringed instruments put together; even the panharmonic music is only an imitation of the flute." "There remain only the lyre and the harp for use in the city, and the shepherds may have a pipe in the country." "And so, by the dog of Egypt," let us purge the state "of all music expressive of meanness, or insolence, or fury, or other unworthiness.[35]" (No need to ask the modern question: what of the saxophone?)

Music Softens Nature

Another aspect of excess in relation to music is the matter of overindulgence, and exclusive devotion to the art, both of which produce softness and effeminacy. "The mere musician is melted and softened beyond what is good for him." The very fine quality of gentleness, "when too much indulged, will turn to softness." "And when a man allows music to play upon him and to pour into his soul through the funnel of his ears those sweet and soft and melancholy airs of which we were just now speaking, and his whole life is passed in warbling and the delights of song; in the first stage of the process the passion or spirit which is in him is tempered like iron, and made useful, instead of brittle and useless. But if he carries on the softening and soothing process, in the next stage he begins to melt and waste, until he has wasted away his spirit and cut the sinews of his soul; and he becomes a feeble warrior (or weakling). If the element of spirit is naturally weak in him the change is speedily accomplished, but if he have a good deal, then the power of music weakening the spirit renders him excitable; on the least provocation he flames up at once, and is speedily extinguished; instead of having spirit he grows irritable and passionate and is quite impracticable.[36]" Fortunately, however, no man need find himself in such a sorry state, for "there are two principles of human nature, one the spirited and the other the philosophical," and some god "has given mankind two arts answering to them (and only indirectly to the soul and body) in order that these two principles (like the strings of an instrument) may be relaxed or drawn tighter until they are duly harmonized. (These two arts are music and gymnastic.) And he who mingles music with gymnastic in the fairest proportions, and best attempers them to the soul, may be rightly called the true musician and harmonist in a far higher sense than the tuner of strings.[37]" Such an one is "attuned to a fairer harmony than that of the lyre or any pleasant instrument of music; for truly he has in his own life a harmony—arranged in the true Hellenic mode.[38]" To know only that some notes are higher, some lower, and some of equal pitch does not make a real musician; though if you did not know this you would know almost nothing of music. But when you have learned what sounds are high and what low, and the number and nature of the intervals and their limits or proportions, and the systems compounded out of them, which our fathers discovered, and have handed down to us who are their descendants, under the name of harmonies; and the affections corresponding to them in the movements of the human body, which when measured by numbers ought, as they say, to be called rhythms and measures; when, I say, you have learned this, then, my dear friend, you are perfect; and you may be said to understand any other subject when you have a similar grasp of it. But the infinity of kinds and the infinity of individuals which there is in each of them, when not classified, creates in everyone of us a state of infinite ignorance; and he who never looks for number in anything will not himself be looked for in the number of famous men.[39]"

All human beings stand in need of music —"the life of man in every part has need of harmony and rhythm, in order that they may be more gentle, and harmonious, and

(*Continued on Page 700*)



WHEN QUEEN ELIZABETH WAS A MUSIC STUDENT

Through the kindness of Miss Rose Wollstein we are enabled to present to readers of The Etude a picture of the piano class of the late Mme. Mathilde Verne (sister of the late Mary Wurm who was so long a valued contributor to The Etude). One member of this interesting group of young English women is Elizabeth Bowes-Lyon (standing second from the left), now Queen Elizabeth of England. Find Her Majesty the Queen.



THE SPITALNY CHORAL GROUP

"The Hour of Charm"

The Most Unusual Girls Orchestra of the Times

From a Conference with its Director

PHIL SPITALNY

Secured Expressly for The Etude *Music Magazine by* ROSE HEYLBUT

THE TIME HAS COME, I fully believe, when musicans can no longer close their eyes to the fact that the lighter forms of music, as exemplified by "dance numbers," have their legitimate place in the art. The dance itself is one of the oldest forms of music. We accept gigues (or plain jigs) by Bach, minuets by Mozart and Schubert, waltzes by Chopin and Brahms, as parts of any concert program. I do not pretend that our modern "lighter numbers" are the equal of those compositions; but I do maintain that the difference lies in the artistic projection of the composers and not in the dance forms themselves. There are few symphonies and concertos, of more modern vintage, that hold their own against the nobler works of classic times.

Dance music should earn consideration as a part of good music, if only for the reason that the majority of people enjoy it; and music is, first and foremost, a source of enjoyment. Let us understand clearly at the outset, however, that there are differences even in dance music. Throughout this discussion, the term dance music shall be used to mean music of melodic agreeability, subtly and musically arranged, and artistically performed. I hold no brief for the inartistic combination of overheavy brasses and unrestrained drums, that I think of as "cannibal music." In the field of legitimate light dance music, however, there is room for study and for careers; and it is high time that our serious musicians should recognize this fact.

A Natural Resort of Youth

ALL OF US KNOW that the pupils in our various studios and music schools do turn to dance music, either as personal relaxation or as a means of finding their way to earning and experience. We know also that the concert field, either in solo work or in orchestral organizations, is rapidly becoming hopelessly overcrowded. It is, therefore, a great pity that the field, which is being investigated by the students anyway, should not be developed more specifically as a means of entering the world of professional music.

What, then, should be the first requisite of a dance, or jazz, band player? Unhesitatingly, a solid foundation in thorough, serious musicianship. My own training has been strictly along classical lines. I used to play clarinet in the original Cleveland Symphony Orchestra. Later, I founded and conducted my own symphony orchestra in Cleveland, with which I gave Sunday morning concerts of classic and symphonic programs. It was during the development of these programs, however, that I first realized a truth which seems to be one of the foundations of musical participation.

Experience showed that the vast majority of our people are music lovers at heart, provided they can be given music which means something to them. Further experience showed that, without some sort of attentive musical training, the full meaning of the heavier (and, certainly, the more modern) classical works simply cannot be grasped and enjoyed. It takes more than a mere music lover to understand the full beauty of a performance, let us say, of "Parsifal"; of Debussy, Honegger, Stravinsky. It takes the applied attention of a music student. And once this fact is admitted, we are found to be at a sort of crossroads of musical decision; confronted with the questions, "Shall *music* be allowed to continue to mean only classical music, regardless of the fact that many people, music lovers at heart, do not begin to comprehend it? Shall the needs of these very active music lovers be neglected, simply because they have not had the time or the advantages to make themselves music students as well? What sort of music can we offer to the masses who love music without having studied it?"

To my mind, the answer is light music; melodic, rhythmic, well played tunes which will satisfy the ear and the emotions, without overtaxing an intellect which has not been trained so that it may grasp the beauties of the greater classics. In this belief I broke away from the symphonic programs, which had been my chief business, and undertook to probe the public taste in the matter of lighter numbers. And the result has been a conviction that my belief is far from wrong. In giving my public light music, there has been no compromise with cheapness. Only good, melodic airs have been arranged, and this in a way that will be easily understandable. But there is no wish to be misunderstood as advocating the downfall of the symphony orchestra. That is by no means the case. But all must admit that the symphony orchestra does not serve everybody's needs. The fact that none of our great symphonic organizations are self-sustaining must prove this; and I therefore feel that something should be said in favor of that form of entertainment which, without becoming unmusical, can fill the needs that the symphony misses.



THE "HOUR OF CHARM" ORCHESTRA

The Road to Recognition

OUR MOST SUCCESSFUL jazz band leaders will be found, without exception, to be graduates of symphonic organizations. Paul Whiteman was a symphonic performer. Benny Goodman is an excellent clarinetist, fit for any great orchestra. Tommy Dorsey ranks among the world's finest legitimate trombonists. Thus, first of all, the jazz player needs a background of solid musicianship.

It may be asked why this is so, when the tasks to which our jazz band player will devote himself lie such a distance from the music which a solid course of tr[illegible]

obliges him to study. The answer lies less in the form of music he plays than in the principle of artistic performance. Dance music becomes acceptable only when it is performed artistically. The notes and emphases are quite different from those in the classic field; but the respect for tone, for rhythm, for melodic line, for group coöperation is exactly the same; and it is quite as difficult to perform dance music artistically as it is to play Bach. That is why the average student is shortsighted, if he tries to break his way into the field of dance music with no preparation beyond a taste for "hot rhythms."

In my own orchestra, eight of the first violins are graduates of the Juilliard School of Music. My concertmaster, Evelyn Kay, recently gave a recital, quite apart from her work with me, at which she performed the *Symphonie Espagnole* of Lalo and the César Franck "Sonata in A." This is quite as it should be. Only a performer with an adequate perception of Lalo and Franck can bring the element of art into dance numbers!

People frequently ask about the difference between jazz, swing, and dance music. In my opinion, there is no difference at all, except the names. All of these forms stress melodic and rhythmic appeal. While jazz music has been long with us, of course, to-day's jazz shows a marked development over that of fifteen years ago. Noisy jazz (cannibal music) now has less chance of success than formerly. Our audiences very definitely prefer the finer type, in which the melody is projected by strings, woodwinds, or muted brasses, while the rhythm is marked by accentuation rather than by blaring tom-tom beats. And it requires excellent musicianship to give the dance numbers the color they require.

What qualities are required in engaging new instrumentalists for my orchestra? First, musicianship and an indication, at least, of musical artistry. My auditions are always given in terms of classic repertoire. No performer is engaged, who cannot give a finished rendition of two sonatas and two concertos. The next qualifications demanded are individual gifts of rhythm and melodic perception. Candidates must also be able to read music fluently. And, finally, they must come with experience.

Now in this requisite of experience we sometimes run into difficulties. Many young musicians can play well, but have had no training whatever in jazz. On the other hand, countless applicants believe themselves to be experts with the drum and the traps, but who have not the first sense of fine musicianship. Both of which types of applicants must be rejected. The desirable jazz band performer must be a thorough musician first, and an experienced jazz player in second place. And these are all too few.

Shall Schools See the Way?

IT WOULD RESULT to the advantage of all concerned if our music schools and conservatories were to establish departments in which lighter music could be taught and practiced. Perhaps that sounds like a dreadful suggestion? I do not think so. With eight Juilliard graduates in my own group, I know that earnest music students turn to jazz as a means of livelihood; and I also know that their search for positions could be made much easier if the conservatory that sends them out were willing to give them their first experience in the sort of music to which they will look for jobs. No first rate dance band can afford to accept players without experience, and many fine talents are allowed to go to waste when lack of experience closes the doors to necessary and dignified positions. It would be an excellent thing for our conservatories to investigate this point, if only for the sake of keeping instruments in our young people's hands.

Supposing that our candidate has proven himself to be the possessor of solid musicianship and jazz experience, he enters a good dance group and finds very special problems awaiting him. Rhythm-playing, as we call it, is quite different from ordinary music. In symphonic works, the performer is called upon to read only what is before him and to blend his own individualities of style with those of his coworkers. In rhythm-playing, the performer is responsible for more than what is marked into his score. He must, through experience, feel the complete pattern, the complete swing of the whole phrase. Here it is no longer a matter of note-to-note reading. While we play notes, of course, we think in phrases, and the entire phrase must be a perfect fusion.

Jazz music is played strictly in rhythm. Inexperienced students are not used to this. Often, in performing the great sonatas, an added effect is gained by an emotionally balanced *ritardando*. In rhythm-playing, the emotion is expressed by the reading of the phrase itself, never by any tampering with the set rhythm which, for dance purposes, must be as sharp and as regular throughout as that of a military march. Neither has the conductor anything to do with the *tempo* of the piece. That is in the hands of the drummer and the banjo player, and remains fixed from start to finish. The conductor, actually, is useful only in the rehearsals of jazz performances. There it is that he decides on the *tempo*, which is really decided, of course, by the dance itself; that he works out the phrasing, both of the melodies and of the various rhythms. At the finished performance, itself, the conductor might just as well be absent. He encourages his performers, of course, and uses his baton to remind them of all that has been developed at rehearsals; but he never can permit himself any last minute alterations of "inspiration." In rhythm-playing, it is always the rhythm and the pattern that count.

Otherwise the problems of the dance band are exactly the same as those of any other orchestral group. Technically there are no special points to be observed. Tone and fleetness make the same demands on a jazz violinist as on the soloist who plays Bach. Orchestral discipline and coöperation are also the same. Light music may be regarded as a sort of chamber music, in which the give and take among the performers is even more intently to be observed than in a full orchestra.

Yes, there are frequent queries as to why I play with an orchestra of girls. Is it merely a trick, to be different? By no means. Long ago, when I first set out on my experiments with popular taste, it was found that light music, to be entirely pleasing, must give the listener an impression of sweetness, of charm. And where in the world can you find a better exponent of charm than a charming young woman? The inherent personal chemistry of men is very different from that of women. Neither is superior or inferior to the other; they are simply entirely different. Their actions, their reactions, their mental and emotional approaches are different. If I were seeking an effect of power, of heavy beats, of the sort of military precision that convinces you against your will, I should certainly not go to work with a group of girls. But the effect desired was one of charm, of mellowness, of floating, elusive persuasion. And so it seemed the most natural and logical thing in the world to assemble a band of women and to ask them simply to go on being charming women in their playing. Depending upon the effect one wants, of course, there is a vast and relatively unexplored field in the matter of women orchestras.

More Worlds to Be Conquered

FINALLY, IN SURVEYING THE FIELD of light music as a whole there are great opportunities awaiting those of our students who will be convinced that jazz music is not the sort of thing to which to turn as a relief from serious study. Light music has its definite place in the world of art, and it requires serious artists to extract from it the full measure of entertainment and charm. The light part of light music, oddly enough, is perceivable only to the listener. Its performance requires the same study, the same thought, and the same devotion as the symphony itself.

Instead of trying to break into "swing" music at the top, the beginner should perfect himself in his work and gain experience. It is, however, a difficult task to advise as to where to seek this experience, since it is in itself a requisite for the sort of job that the young performer sets as his goal. It is, in the last analysis, in the hands of the musical authorities, to decide whether this experience is to be given as part of the course of musical training, or whether its lack is to continue sending ambitious and gifted young beginners into the lines of the jobless. It is not often that a nation's musical conservatories can have a share in shaping the economic destiny of the land; but in this case, at least, a fair consideration of light music, as part and parcel of gainful employment, can do much towards easing the burden of the young people who come out of the studios and know not where to turn. Give them experience in mastering the problems of rhythm-playing, and they will soon find desirable openings.

Fifty Years Ago This Month

EUGENE THAYER, MUS. DOC., one of the most brilliant organists, recitalists and musical journalists of his day, wrote thus for *The Etude Music Magazine*, on "The Art of Studying":

"In a series of brief letters it is my purpose to offer a few hints to young music students, for general guidance in their studies and practice. It will at first be objected that, as young people are mostly under the direction of some teacher, my advice cannot be followed. Perhaps then, some of the teachers can gain a few points by a leisurely perusal of these reviews. If we can ascertain what, when, how and where to study, we shall have gained at least something.

"Firstly, what? That is, what instrument, counting the voice as one of the instruments. Shall we study vocal music? When one looks about, with ears as well as eyes, the temptation is strong to answer in the negative. The army of persons with no voice, or at best a mere excuse for a voice, who still attempt to sing, would intensify our answer. Be very sure you have a voice, to begin with. The praise of our zealous friends or of interested parties is not enough to decide the matter. It is also well to remember that singers, as a rule, lose their voices at about the age of forty-five, and are consequently left useless in the world at the very ripest of their mental and artistic powers. Also an attack of diphtheria or other serious disease may at any time render nugatory the work of years. With women, maternity may at any time forfeit the results of long and careful study. For, let the doctors argue as they will, this advent proves rarely less than fatal vocally. We hardly need recall the recent instance of that wonderful singer, Madame Gerster. If the result is not always as sad as in her case, the fact that such a result is possible renders an affirmative decision certainly open to question. If you have a voice which is unquestionably above the ordinary, and can accept a life of celibacy, it may be advisable. Really, though, something besides voice is necessary. A strong physique, strong nerves and strong emotional powers must be inherited to insure any success which will be an adequate reward for years of the most arduous study. In face of all this, it is well to be guarded in your decision.

"Shall it, then, be that universal instrument, the piano? Excellent pianists are as 'thick as leaves in Vallombrosa.' It is said that there are over one hundred first-class pianists in New York City who cannot get a chance to be heard at any price or no price. Why enter a field confessedly so overwrought? The piano is essentially the home instrument of our country; and, if home improvement and fireside edification be the object, it may be well to choose this for your instrument. As our country is young, there are, of course, portions of it where good pianists can still find an open field for their labors. Consult your tastes, for nobody can well decide for you.

"Shall it be the organ? The organist has some advantage over other musicians. Especially is this true in a republic, where pianists and singers have no remunerative appointments at court or elsewhere. An organist usually has some church position which gives him stated and frequent opportunities of being heard. If he be also a teacher of music, he gains a wider circle of acquaintance, which is often of as great assistance in art as in worldly matters. As the organ is too large an instrument for ordinary dwellings, it will hardly become a home instrument until we can all afford palaces with music halls in them. The harmonium, or so-called cabinet organ, while most excellent in its proper place at the side of the piano, is, of course, too limited in its capabilities ever to take rank as an instrument for serious study.

"The violin must be counted as the most perfect instrument, all things considered, that has ever been invented by man. As the world has not yet produced over a dozen great violinists, you will see that your chances are small. The other instruments, used mostly in the orchestra, may be called instruments of utility and cannot be discussed at this time. My own choice was the organ and piano, and I have never had occasion to regret it. Excepting the voice, for reasons above given, the one you like best will bring you your greatest success. Of course, a musician must understand all of these instruments while choosing out one for a solo instrument. Space is lacking to give reasons for this assertion. The simple fact that you best work for what you like best must be a sufficient argument for our purpose at this time.

"Is it necessary to say that, whatever you choose, be first-rate? If you do not excel, you never can be excellent, and you will find life but a poor piece of unrewarded drudgery. There is always the most room at the top. Avoid the crowd by going up stairs."



JEAN SIBELIUS AND HIS WIFE

A Master as Seen by His Wife

An Interview With Mme. AINO SIBELIUS

Secured Expressly for The Etude *Music Magazine*

By PAUL SJÖBLOM

JEAN SIBELIUS, the man often described as the "greatest creative artist of our time," continues to baffle the already vast and ever increasing ranks of converts to his music. "What sort of man is this mighty maker of symphonies?" they ask; as though an intimate glimpse into his privacy were necessary to an adequate understanding and appreciation of his art. The answer has been vainly sought by countless pilgrims to the master's secluded forest retreat in Finland. The few elect, who have been admitted into his solitude, come away as baffled as ever. Their fingers tingle with the memory of his handshake; their eyes overflow with reflections of his expressive face; their ears and brains echo with his voice. They come back to tell the expectant world that the man is as noble as his best work. But, asked to interpret him, to describe him beyond the superficial incidents of the meeting, they fail.

While exhausting the power of portraiture in words, to describe the surface, none of the numerous articles and biographies on Sibelius penetrate very deeply into the mystery of his personality.

One person only, of the many who have known Sibelius, may have an answer to the question, "What sort of man is he?" At least this one should give a better and a more convincing answer than any other that has been offered. That person is the companion of his creative lifetime, the mother of his five daughters.

The Devoted Helpmeet

MADAME AINO SIBELIUS—slender, refined; with silver hair, kindly eyes, aquiline nose, a warm smile, and gentle manner—belongs to the ancient Järnefelt family, which claims countless famous figures in Finnish history. Eero Järnefelt, dean of living Finnish painters, is her brother. Armas Järnefelt, long conductor of the Royal Opera in Stockholm, later of the Finnish National Opera, and composer of numerous well known works in all forms, among them the popular *Praeludium* and *Berceuse,* is another brother. So was the late Arvid Järnefelt, author of *Kuolema,* the drama for which Sibelius's *Valse Triste* was composed as part of the incidental music—the *Valse* familiar to practically everybody who ever heard a note of piano or orchestral music. And the present Minister from Finland in Washington, Eero Järnefelt, namesake of the artist, is her nephew. Comparably gifted bearers of the name are too numerous to be listed here. All who have had the fortune to meet Madame Aino Sibelius agree that she shares the gifts of her family in many ways, especially as a memorably attractive human being and ideal hostess. Once they have exchanged a few words with her, they cannot forget her modest charm. Some, indeed, profess that in meeting her something of the composer himself has been revealed to them. Her lifetime by his side has left an unmistakable influence. During a talk with her, people say, one feels strangely close to the immortal master.

During all the years of their marriage she has steadily refused to breathe a word about her husband to the anxious public. But at last, upon the occasion of his seventieth birthday, celebrated in his native land as a national holiday, Madame Sibelius broke her long silence by consenting to offer the curious a word about the man behind what an ever growing body of critics consider the noblest symphonies since Beethoven.

In this only interview she has ever granted (in which all direct quotations were originally published in the Finnish language in the *Uusi Suomi* of Helsinki, Finland), one notices her typical restraint and modesty. Of herself and her own vital share in the creation of those masterpieces called into existence by Sibelius, she speaks hardly at all. Yet, it is well known among friends of the family that, if it were not for her self-sacrificing devotion to his welfare, Jean Sibelius might have expired long ago from his too headlong pursuit of the revealing chord. And although she dwelt at length upon the subject of her husband, ultimately it is only the barest glimpse of him that we see. If Madame Sibelius has penetrated into the secret depths of his mind, she chooses to leave untold what, after all, probably belongs to her alone.

The Glimpse

WHILE HIS DEVOTEES seem to consider it vitally important to know even the exact hour when each of Sibelius's works was put on paper, such is the man, Madame Sibelius tells us, that he has managed half his lifetime without watch or clock. He simply never has time to consult one. He does not even bother to ascertain what day of the week it may be—Sunday, holiday, or plain weekday, sometimes not even whether it is night or day. For him, time, as interpreted by clocks and calendars, does not exist. Yet so zealously does he heed the passing hour that every available instant is recruited to the cause of music. When the innocent onlooker would believe him casually resting in his chair, he may well be conspiring tonal revolutions with the muses.

He, if anyone, we learn, has withdrawn into himself. "Noli me tangere!" ("touch me not!") is the way Madame Sibelius sums up his social nature. He is anything but easy to approach; yet the fortunate few, permitted to pay him company, find him unexpectedly friendly and sympathetic. They say that in contact with him one is not made to feel at all like an intruder. On the contrary, he puts one completely at ease with his pleasant manner and sparkling wit. And, far from condescending to come down to one's own humble level, somehow he inspires the impression that one's self has been momentarily lifted up to his lofty plane. Indeed, the more impressionable of the elect exclaim about a strange enchantment felt in his presence, about a sensation of timelessness and boundless spaces.

Paradoxically enough, Sibelius strikes people both as a dynamic man of the world and as a retiring introvert. His conversation scintillates with humor and reflects a profound insight into affairs of the day. He often startles visitors with the accuracy of his knowledge of matters in no way connected with music; and they cannot fail to observe that he is always frank and outspoken in his views, but seldom cynical and never spiteful. In short, a good fellow and a jolly host. On the other hand, they also become aware that beneath all his joviality and lavish hospitality lurks an elusive, lonely spirit impossible to be lured into the open. The inquisitive and curious will always find themselves foiled by the enigma that is the real Sibelius.

Sibelius has a talent for finding charm in anyone he meets, however humble. Interviewers—many from distant lands upon leaving his presence suddenly become aware that somehow the interview has gotten twisted about. Although they had come often nearly around the world, expressly to surprise a magic word out of the master;

they, instead, did all the talking. Sibelius tactfully nurses each visitor's weak spot. His formula is simple enough: let a person talk about himself, draw out his fondest opinions and sentiments, compliment his self-esteem. All visitors seem to interest him equally, famous or obscure. Only afterwards, in retrospect, do they realize how their intended prey had cunningly concealed himself behind questions until the time alloted for the interview had elapsed. As though politely and tenderly he had turned them away from his mind's door. That door is closed to all visitors. What lies behind it remains a secret.

Works Spring from Inspiration

THE WORLD REMEMBERS many composers from portraits showing them seated at the piano, left hand resting upon the keys while the right records the notes upon a score sheet. Such a portrait of Sibelius would be sheer fantasy, Madame Sibelius informs us. He is one musicmaker who conceives his compositions within the imagination and never seeks advice from the piano or any other instrument. When one of his works has been committed to paper, most often not a note of it has yet been sounded. He even has sent compositions to publishers to be released to a public which hears them before the composer himself. During summer holidays in remote woodlands, where any kind of instrument exists only in memory, he would compose large works up to the finishing touch. At home, to be sure, there is a grand piano in the parlor, as well as a small upright in his workroom. These are not, however, used as crutches. Now and then he will sit down at one or the other and play, but only in a spirit of mutual communion with a friend.

"We at home know that he lives constantly in the realm of tone," says Madame Sibelius. "I generally never speak to him of mornings until he first addresses me. We do not want to trespass upon his thoughts, interrupt the flow of his creative imaginings. When he does address me, we are likely to talk about anything under the sun, even about the weather—a topic of no mean importance to us country folk.

"Music irritates my husband more than anything else. Forced to overhear a stray tune, a fragment of song, or some one whistling, he will throw his work overboard and wreck the inspiration. Afterwards he must begin again from the very beginning. That is why at home one never hears music. No one ever sings. No one whistles. That is, unless my husband chooses otherwise.

"I remember an incident during some recent repair work at home. A certain painter—of that estimable profession which it is hard to advise or correct—liked to whistle at his job. It was my duty to ask, very gently, that he desist, 'since it bothers the professor'. The fellow did not seem to understand. So I tried to make my meaning graphic. 'What would you say if some one came along with a broom just when you had finished painting that wall and swept a lot of dirt across it and ruined the whole job? The professor feels the same way when anyone interrupts his thoughts by whistling.' The painter understood.

"Our children have learned from earliest childhood to control their noise making. They have never sung at home. Not even our grandchildren, toward whom he shows much more tolerance. Our children learned at an early age that their father is hard at work. He is deep in thought. He composes music. And when he makes music there must be peace. All must be quiet. The family and home are consecrated to father's art.

"I have already remarked that time, in the conventional sense, means nothing to him. All is a single instant, or infinity. Routine behavior dictated by clocks and calendars is foreign to his nature. Usually he has not the least idea what day of the week it is. And at nights he resists the necessity of going to sleep."

Travelers relate how, when they pass the Sibelius estate in the small hours of the morning, they see a light dimly stealing through the trees surrounding his home. It shines from the master's workroom. One neighbor tells how as a boy he would sometimes wander abroad in the dead gloom of a Finnish winter's night and find that light alone with him in the sleep stricken world. Creeping near by and climbing a tree, he could see the master bent over his desk putting notes upon paper. All night long, until his candles burned into the sockets of their holders, and awakening time for ordinary mortals arrived (if not the belated dawn of the northern winter), Sibelius would thus express his devotion to his muse.

"He is unbelievably energetic," Madame Sibelius says. "He is still just as fiery and enthusiastic as in his youth." So original and bizarre were his ideas, with his mind often straying beyond the clouds, that the late Robert Kajanus, acknowledged supreme interpreter of his music, was once prompted to remark that as a young man Sibelius in his normal mood "was like the rest of us when drunk." "There is not the faintest hint of the peacefulness of old age about him. Often it strikes me that he is still the youngster of infinite hope. In him one, even now, can see a soaring aspirant. He lives at a terrific pace, intensely, boundlessly. His capacity for taking pains is unlimited. He works tirelessly. He obeys but one law, a merciless taskmaster, his conscience. Even this very day."

Friends of Sibelius's youth never believed that he would survive to the biblical age. Witnessing his furious struggle for self-expression, they predicted a "meteoric rise and sudden extinction for him."

"His various interests? He does not have any hobbies," continues Madame Sibelius. "Work proves all in all for him, his hobby too. Nevertheless he does manage to keep an eye on the world about him. The range of his interests is incredible. He reads much, always choosing his reading matter with discrimination. Recently we had the old nursery altered into a library, and it serves the purpose admirably. Since then we have had plenty of room for our books, many of which were dug out of hiding places in the attic. While arranging the collection I simply had to marvel at how much my husband has read in his time. During his stay in Berlin, as a youth, he purchased special editions of classics from all over the world. Some, true enough, remain unopened; others, however, he has absorbed word by word. Goethe, for example, he admires at no end. And old historical works appeal to him highly. He possesses a singularly retentive memory and can remember his readings for years.

"He follows current happenings all over the world, with a watchfulness people would not suspect in a composer. He absorbs the essential contents of newspapers with incredible speed. While I myself have barely scanned the headlines, he seems already to have read all and known all. Naturally music news interests him most; and of course everything about the other arts, too. Concerts he attends only upon special occasions. One of these exceptional concerts occurred when Koussevitzky conducted the Helsinki Symphony Orchestra. Koussevitzky, you know, has done much to make my husband's music better known. We own a radio, which allows Mr. Sibelius to hear concerts given in different parts of the world, particularly those including his own works. Quite often he is requested by letter to tune in on certain performances.

An Amiable Recluse

"BECAUSE OF HIS SENSITIVE NATURE and his inclination to solitary contemplation, he attends few social functions. Rarely does he even pay friendly visits. Why, you could count upon the fingers of one hand the number of times he has visited his own daughters. And when he does make one of his rare visits to Helsinki, it is upon imperative business, immediately after which he hurries back home to Järvenpää.

"Correspondence? Mail comes in a veritable flood. Letters of every conceivable description from all over the world pile in every day. Music publishers contribute a good quota, so do admirers and friends. I have procured a typewriter and act as a sort of secretary for my husband. I hack out his letters for him on the machine, and all he needs to do is sign his name."

One recalls the master's intense love for untamed nature. One recalls reading how as a youth he used to wander through the wilderness, soliloquizing upon his violin across virgin lakes, communing with the wild life, listening to the voices of the forest, learning its musical secrets. One wonders, "Does Sibelius still respond to the ancient call"?

"My husband still likes to wander about. The country road near our home has not changed appreciably with the years; but passing autos and bicycles have chased him deeper into the woods. Our son-in-law cut out a path for him in our own forest, and there he often walks alone. Fortunately our windows look out upon a landscape of many changing aspects, one of the most beautiful woodlands to be found in Finland.

"In certain respects he has changed his habits since youth: no longer does he suddenly dash off completed compositions; and no longer does he make pieces on the side, as of old, on order, in the maddest rush at times, to be finished for some special occasion." (Sibelius's family has often endured lean years, and the master himself has humorously referred to his rush pieces as "bread and butter notes"—pieces written for the sake of a commission, hurried to publishers in emergencies without the opportunity to run them through the grist mill of artistic discrimination.) "In olden days he generally did not refuse to fill an order upon request. Indeed, many of his most popular numbers have come to life in one of his frenzied outbursts to fill such an order. One of these popular pieces, dashed off in a moment, is *Snöfrid*.

"Our home centers about my husband. For the rest of us, his lifework has been all in all. I am glad to have lived near him. It seems that I have not lived in vain. I will not claim that it has always been easy. Merciless self-discipline has been always necessary. Yet, I consider myself a fortunate person. My fate has been a blessing, a heaven sent boon. How marvelous to think that a mere mortal should be given such a rôle in life! My husband's music is like the word of God. It springs from a holy source, and near that source it is good to live."

Worth While Music in the Movies

By VERNA ARVEY

IN FILMDOM'S SEARCH for new and interesting screen material, the great masterpieces of music are at last coming into their own; and, in one way or another, various studios are working out music visualizations for the screen, much as would a fine dancer for the stage. Paramount Studios will release Frederick Feher's short subjects, based on such famed masterpieces as Wagner's *Overture to "Tannhäuser"* and Schubert's "Unfinished Symphony." These are two-reelers, lasting about ten minutes each. In all there will be about four or five of them. These short films, strangely enough, are intensely dramatic; although they contain no action except that provided by the one hundred twenty-two piece orchestra which plays the music. The effect is produced by changing lights and a moving camera, to emphasize the inspiration and the contrasting moods of the music. In all these films, Feher's versatility enabled him to be author, director and conductor.

A similar venture is now being undertaken by the Walt Disney Studios, where good music always has been valued highly, even when it has been used only as a comparatively unimportant accompaniment. After the completion of "Snow White," Walt Disney announced that he intended to animate the "Sorcerer's Apprentice," Dukas' colorful symphonic poem. Immediately, Leopold Stokowski offered to conduct it. This he did before the film was animated, as is usual with all the Disney cartoons. After Dr. Stokowski and a large symphony orchestra had made the sound track, Disney recalled how, as a child, he had never had good music presented to him in any but an uninteresting way; so he resolved to animate more musical masterpieces so that for younger minds they would be enveloped in greater glamour. His resolve will undoubtedly result in six or more of these films, strung together as a single feature. The project offers unlimited opportunities for interesting screen action; Disney and his coworkers are growing more enthused over it each day. The greatest difficulty they are encountering is that of getting the screen rights to these various compositions. These are the other compositions that thus far have been suggested for screen treatment: Rimsky-Korsakoff's *The Flight of the Bumble Bee; Bell Song* from "Lakmé" by Delibes; Moussorgsky's *Song of the Flea;* Stravinsky's *Petrouchka;* Pierné's *Entrance of the Little Fauns* and Ravel's *Bolero.*

In all of the Disney cartoons there is a close relationship between action and music, for the music is arranged (by Frank Churchill, Leigh Harline, or any of the other composers under contract to the studio) to fit the actions of each cartoon character as demonstrated by those men whose business it is to get ideas and to work out complete scenarios. It is only after the music has been composed and recorded that the animators begin their work, following the music beat by beat, in perfect synchronization. As a matter of fact, if one were to listen to a Disney sound track, without viewing the film, he would have a fairly clear idea of the action, so descriptive is the music. Disney's underscoring each bit of action has become a by-word in studio music departments.

Lou Forbes, at Selznick-International, refers to every bit of descriptive music that follows an action closely as "Mickey-Mouse Music." Some musical directors like this procedure, even in serious films. Others deplore it as being too obvious. Marvin Hatley, however, at Hal Roach Studios, is called upon to do it continually in his composing for such comedians as Laurel and Hardy. Such graphic music is a definite aid to their pictures.

If there is an enthusiastic response to this plan for presenting musical masterpieces in films, Hollywood will produce many more of them. So when you see these films and approve of them, by all means write to the producers and ask for more.

The Threshold of Music

The Most Famous Chord in Music: The Dominant Seventh

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the eighth in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter.*

TO CONTINUE OUR DISCUSSION of the seventh chord, which dovetails major and diminished triads, we already have discovered that this particular chord occurs on only one floor of the scale, the fifth, or dominant. Hence it has been named, rather prosaically, the Dominant Seventh.

There! By telling you its name we have let the cat out of the bag. For who has not heard of the dominant seventh? It is the most celebrated chord in music—and the most overworked. It stands godfather to all barber shop harmonies, rules the popular song like an autocrat, and even hovers in constant benediction over such orchestral masterpieces as César Franck's "Symphony in D Minor." Probably the chief reason why it has won and held such favor in the world of music is that it is more successful than any other chord in making music listeners tonality conscious, and in enabling them to grasp just what key the music is in at any given moment.

To illustrate: When we hear a major triad by itself we have no idea what its context is. We have no way of telling whether it is a Do chord (tonic), or a So chord (dominant), or a Fa chord (subdominant), or even the La chord (submediant) belonging to a minor key. And we have no way of finding out until we hear the chords that follow. It is as if we were in a strange city, with no idea as to whether we were standing to the east, west, north or south of the City Hall.

But the dominant seventh chord presents no such problem. The instant we hear it we know our bearings. This distinctive combination of triads (the interlocking of a diminished triad above a major triad) can be only a seventh on the dominant, no matter where it occurs or how it occurs, since this type of chord can not be formed in any other position. Hence, whenever we hear it we know absolutely what key we are in. To go back to our previous simile, we can be certain we are five blocks due north of the City Hall. We may not know whether the key is major or minor; but, as to the key note itself, we can be certain.

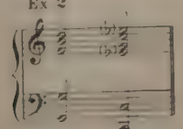
For example,

Ex.1



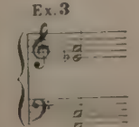
is a G-B-D-F chord (diminished above major); therefore a dominant seventh with G as its root. G is the dominant of C, and therefore we are in the key of C, and it may be major, or minor by using the flats in the parentheses.

Ex.2



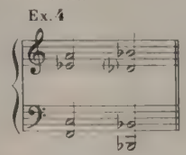
The next which we shall introduce is an F-A-C-E-flat chord.

Ex.3



and its root, F, is the dominant of B-flat (either major or minor), so one of these is the key we are in.

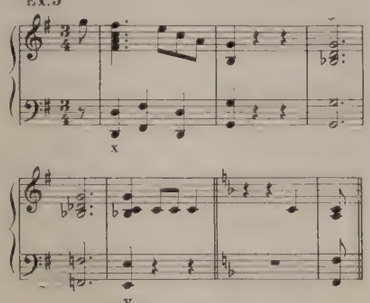
Ex.4



The parentheses around the flats mean that you can play the tonic chords as either major or minor.

Thus, when in the course of listening to *On the Beautiful Blue Danube Waltz*, we hear the following passage,

Ex.5



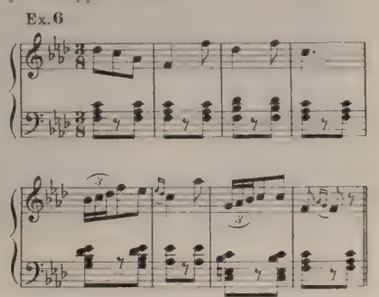
our subconscious mind (if it is a musically trained one) reasons something like this:

At the point marked by the letter x we meet a dominant seventh on D (five notes above G). So we know we are in the key of G. But in measures 3 and 4 come two chords which obviously do not belong to the key of G. Their flats brand them as foreigners, and they sound as if they were taking us to another tonality. The first of the two is a minor triad which might belong to any one of several keys—F major, E-flat major, B-flat major, G minor, or D minor. The second is a seventh chord (G, B-flat, D-flat, F), a dovetailing of diminished and minor, which could belong either to A-flat major or to F minor. So far, confusion and uncertainty. But at the point marked by the letter y a new chord appears. It is a dominant seventh on C. At this point the well trained ear instinctively knows that the waltz is poised for a leap which can land in only one place, the key of F (major or minor). And sure enough, that is where it goes in the very next measure.

Musicians will tell you that in this transition passage Johann Strauss has used decidedly blunt methods for modulating from G to F. Many of "The Waltz King's" harmonic shifts are similarly abrupt—almost naïvely so—but they do achieve the desired result of setting our imaginations on a new tonal level in preparation for the passage to come. This particular bridge passage from *The Blue Danube* seems particularly bluff, almost unmannerly; but who will dare to deny its effectiveness in making us aware of the new tonality?

We pointed out a few paragraphs ago that the dominant seventh is the most important chord in music. It is even safe to say that it is more important than the major triad, since it occupies an equally dominating position in both major key and minor key music. In nearly every composition it is used as the next to the last chord. For instance, take this little eight measure phrase, which is a complete tune in itself, from the famous "war horse" of *coloratura* sopranos, *Ah! fors e lui*, from "La Traviata" by Giuseppe Verdi.

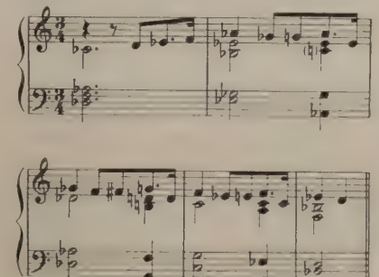
Ex.6



In the fifth and sixth measures the melody wanders clear out of the key of F minor and into A-flat major. The cause of this deflection is the dominant seventh on E-flat in measure 5. But in the very next measure a dominant seventh on C brings us back to an F frame of mind, with the firmness of an outraged wife leading her errant husband back home. Upon the appearance of this chord we expect an F triad to follow, and when it does (F minor, it turns out to be) we accept it with an air of finality. The *aria* continues on from this point, but it could stop right here, so satisfying is the close.

The dominant seventh is likewise important as a trapeze in the art of harmonic acrobatics—the technic of leaping from one key to another, called modulation. The *aria* just quoted furnished an illustration of this. One of Wagner's most haunting themes—the *Motive of Love* in "Die Walküre"—is nothing more than a succession of dominant seventh chords which swing the melody from one key to another, each time carrying it either a half-tone or a full-tone lower. The motive makes its first full fledged appearance in this form:

Ex.7



Notice the succession of triads—first on E-flat minor, then in D-flat major, then C minor, then B-flat major. Each time a dominant seventh chord, just before it, has called the key.

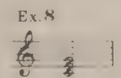
Why should the dominant seventh chord be so universally popular? For an answer to this question we must go back again to nature—to the mathematics of the overtones.

A True Son of Nature

WE ALREADY HAVE FOUND the major triad to be a natural chord which sounds faintly whenever the sound of a single tone sets in motion the delicate series of overtones. The three tones of the triad, you remember, are those of the fourth, fifth and sixth tones in the harmonic series.

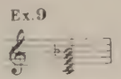
We now discover that the dominant seventh chord is equally a chord of nature. It, too, exists in the overtones and is heard with imperceptible faintness in every tone that sounds. In fact it is the same chord as the major triad, only carried one step farther. Its four tones are the fourth, fifth, sixth and seventh tones in the harmonic series. If you need convincing on this point, refer back to the table of overtones in Chapter I (THE ETUDE for January, 1938). Here are the three overtones which form the major triad on C:

Ex.8



The next overtone above G is B-flat, and when that is added, this is the result:

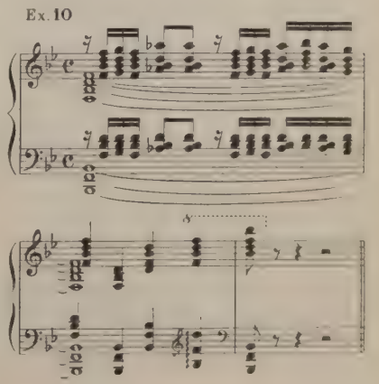
Ex.9



Here, in a nutshell, is the underlying cause for the popularity of the dominant seventh.

If our ear is sensitive enough, we can hear a faint B-flat whenever the tone C—or the triad on C—is sounded; and any piece of music which ends on a major triad has, in its overtones, the extra note that makes it a dominant seventh chord. This scientific truth may explain why many "blues" songs end on a chord of the dominant seventh. Notice, for instance, the last three measures of Gershwin's *Rhapsody in Blue*.

Ex.10



This quotation is published with the special permission of the Music Publishers Holding Corporation, owners of the copyright of the *Rhapsody in Blue*.

Listeners in Haydn's time would have been dismayed to hear a piece of music come to its conclusion on an "unresolved seventh chord," which was then about the last word in dissonance. But we, who have become accustomed to "blues" singers and the modern jazz idiom, look on the A-flat at the close of the *Rhapsody in Blue* as a perfectly proper note. Musically speaking, it is nothing more than a harmonic enrichment of the final triad.

In illustrating the use of the seventh overtone to enrich a closing chord, we do not need to limit ourselves to XXth Century music. Chopin, who was well versed in harmonics, did the very same thing back in 1838, when he wrote the following closing measures to his *Prelude in F Major, Op. 28, No. 23.*

Ex. 11



Tucked away in that left hand arpeggio is an E-flat, so mild and unobtrusive that we cannot accuse the composer of intending a seventh chord, yet distinct enough to bring to the major triad close an added glow of warmth. That added glow, when it becomes pronounced enough, is the distinguishing characteristic of the dominant seventh.

Three Notes Against Two

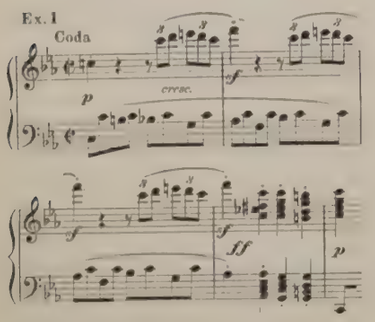
By NELLY B. SMART

THE QUICKEST way to arrive at a satisfactory solution of the difficulty of playing three notes against two is to practice each hand alone, until the beat is mechanically perfect in both; then try the hands together. If they will not run easily, try them alone again and then together. As soon as this becomes wearying, leave it for the next practice period and then try again.

Try each day for at least five minutes. Stay with it, hands alone then together. Do not let weariness be the conqueror. Try again and again till the two hands run smoothly and true to the beat. Then smile contentedly in the knowledge that you have conquered a difficulty

A good exercise may be found in these eight measures from the last page of the "Sonata Pathétique," by Beethoven.

Ex. 1



Play three measures before the ones shown and play slowly at first to get the beat perfect.

Another good exercise is *No. 15* of Heller's "Studies Op. 47."

Ex. 2



This is perhaps harder because the first note of the two is sustained by a dot and the second of the two is apt to be played with the third of the three, instead of half way between the second and third of the triplet. In getting both hands perfect here, always count, saying *and* between the 1, 2, 3, 4, all through the study. Play the left hand persistently, then the right hand. When they are put together play the right hand very softly and the left hand more loudly. Soon the two parts will run together in perfect time.

* * *

"I often feel as though a mysterious genius were whispering something rhythmical in my ear, so that when walking I step in time and all the while seem to hear faint tones like the accompaniment to some song which, in one way or another, agreeably presents itself to my consciousness."—Goethe.



Major John A. Warner, Superintendent of the New York State Troopers, at the piano; and Leopold Godowsky, Jr., son of Leopold Godowsky, the world famous pianist; as they play the great Brahms' "Sonata in G" for violin and piano.

Major John A. Warner

New York State's Notable Musical Police Superintendent

THE ETUDE has surprised its readers for years with the number of eminent men with careers in all callings, who have earlier in life had a fine training in music. One of the most gifted and experienced of all the recent notables is the Superintendent of State Troopers of the State of New York, Major John A. Warner, who, in the following frank and modest statement, gives readers of THE ETUDE an account of his musical career. Major Warner is a son-in-law of the ex-Governor of New York State, Alfred E. Smith.

"During the time I lived in Rochester, which was my birthplace, until I went to college, I studied the piano with Miss Carrie E. Holyland.

"After entering Harvard in the autumn of 1905, I studied each winter for a few months with Carlo Buonamici, and one winter for several months with Wallace Goodrich on the organ.

"Also the summer of 1906 I went abroad and studied the piano for six weeks with the elder Buonamici, at his summer place, Badia a Prataglia, which is in the hills about thirty miles from Florence.

"The year after I left college I again studied for three months in Florence, with the elder Buonamici, and for four or five months with Harold Bauer in Paris, and the organ with Charles-Marie Widor.

"In the summer of 1913 I studied at Igls near Innsbruck, with Leopold Godowsky, and it was there I met his son, Leopold Godowsky, Jr., a skillful violinist.

"I also studied for a few weeks at Middelkerke, near Ostend, in 1914, but this was interrupted by the outbreak of the World War.

"I entered the State Troopers at their beginning early in 1917, as a lieutenant, and was later made Captain of Troop 'K', in 1918, and Superintendent in 1923, which position I have occupied ever since.

"Having been without a piano since 1917, until three or four years ago, I dropped my music entirely; but recently in leisure moments I have been taking it up; and I now have an occasional lesson with David Saperton, who is a son-in-law of Godowsky and the head of the Piano Department at the Curtis Institute under Josef Hofmann.

"I knew Leopold Godowsky, Jr. very well, while in Igls and Middelkerke. During recent years, since he has been connected with the Eastman Kodak Company, with Leopold Mannes, pianist and son of the violinist David Mannes, I have seen him frequently on my visits to my family in Rochester, where he is now living, and we have often done chamber music in an informal way together.

"Incidentally, Mr. Leopold Godowsky, Jr. and Leopold Mannes are the inventors of Kodachrome, the color photography process used by the Eastman Kodak Company.

"This winter I have played six or seven times with orchestra and on the radio, having done the Schumann 'Concerto in A minor' and the César Franck 'Variations Symphoniques.'

"At a concert which was given here as part of the Albany Civic Music Association series, on March 25th, Mr. Godowsky, Jr. and I played the 'First Piano Concerto' of Beethoven, the 'Sonata in G' for violin and piano, by Brahms, and the 'Variations Symphoniques' of César Franck.

"My repertoire includes a considerable amount of Bach, Chopin, Debussy, Ravel, Schumann, and other standard things, together with the two concertos mentioned above, and the 'Concerto, Op. 1' of Rachmaninoff and the 'Concerto in F minor' of Chopin.

"On the radio this winter I have played from the Radio City Music Hall with Erno Rapée; with Howard Barlow and the Columbia Orchestra, and with the Rochester Civic Music Orchestra under Guy Harrison.

"I am also one of the Board of Directors of the Philharmonic-Symphony Society of New York."

* * * * *

"Among the instrumentalities of love and peace, surely there can be no sweeter, softer, more effective voice than that of gentle, peace-breathing music."—Margaret Teller.

Radio Flashes

By PAUL GIRARD

A WIDER INTEREST in old music, music of the days of powdered wigs and instruments of delicate tone, days when sentiment and beauty were less realistically exploited, and the greater discipline of the soul made for equal enjoyment of religious and secular beauty, is growing daily. The tranquillity of the early music offers a welcome contrast to our own hectic times.

There is a program, heard on Sundays and usually at 11:30 A. M., E. S. T., NBC Red Network, which has been called a friendly oasis in modern radio's fare—"The Madrigal Singers with Yella Pessl, harpsichordist." This delightful half-hour broadcast features madrigals and motets as well as harpsichord music of the fifteenth, sixteenth and seventeenth centuries. The group consists of five singers: Elizabeth Fackiner, and Elizabeth Newburger, sopranos; Virginia Walker, contralto; Charles Harrison, tenor; and Earl Waldo, bass. The director is Lee Jones, a Georgian, who since his eleventh year has been highly interested in music. Mr. Jones majored in the study of music and specialized as a student of the organ at Yale University. It was while at Yale that he became interested in the madrigal, and it is in the interests of its revival that he is conducting this series of concerts on the air. His program was first organized a year ago, and has since attracted nationwide interest.

Miss Pessl, his harpsichordist, hardly needs introduction to readers of THE ETUDE, for she has been often mentioned in our record reviewer's columns. She is, according to Mr. Jones, one of the most honest and spontaneous musicians now in her field. Besides being an accomplished harpsichordist, with a predilection for old music, she is a proficient pianist and organist. She studied music in all its provinces in her native Vienna, at the Academy of Music. Since 1931 this charming artist has made her home in New York, where she teaches harpsichord as well as appreciation and interpretation of the music of the period to which this program is pledged. Miss Pessl regards herself as entirely American, as she has adopted this country as her own.

"While the madrigal is generally regarded to be of secular nature," says Mr. Jones, "its direct opposite is the motet which has been applied to every part of divine worship. The motet is usually ultracontrapuntal (composed of several opposing melodic lines) in its construction and had its beginning long before the madrigal." The madrigal form familiar to us seems to have been well established late in the XVth Century, not the early part of the XIVth Century as the printed literature of the NBC states, in connection with this program. (This information, unfortunately, is not too accurate in its dates or facts.) The interest in this type of polyphonic writing spread with great rapidity from Italy to France, Germany, Spain and England. The madrigal, sung by the members of almost every well bred household in Elizabethan England, was one of the earliest forms of vocal chamber music (music for a small salon). The great flowering of English musical art in the time of Queen Elizabeth can be traced to the early madrigalists, such men as Byrd, Farnaby, Weelkes, and Morley. The madrigal flourished and then, as a musical form, disappeared toward the latter part of the XVIIth Century.

"The return of this type of singing is not only unusual," says Mr. Jones, "but also refreshing in its contrast with the music of our times."

What Did Bach Mean?

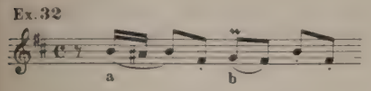
How Each of His Motives Construes a Thought

By FLORENCE LEONARD

PART II

The more one looks into the motive scheme of Bach, the more one finds combinations of joy and sadness. In the fifteenth Invention (B minor) is one of these frequent alliances.

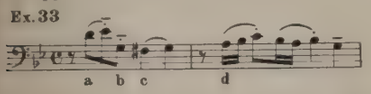
Ex. 32



The first subject is made of a joy motive (a) and the "sighing" motive of grief (b). This short composition continues with the "tumult motive" (measures 8-10), the "step motive" (8-10, counterpoint), the wide skips and turns of sadness (measures 16-17), and ends with confident joy in the bass.

The beautiful *Fugue in G minor,* from the "Well Tempered Clavichord," displays the opposite order of combination.

Ex. 33

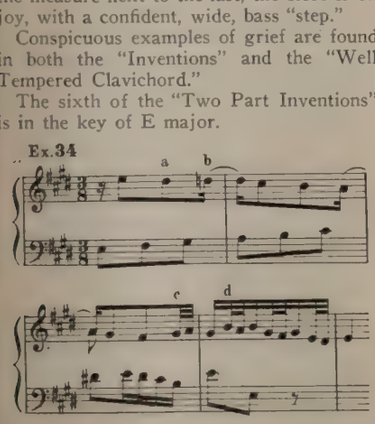


It begins with the sighing motive of noble grief (a), with wide, downward skip (b), and then a chromatic, grievous sigh (c). Then follows the motive of joy (d). This downward skip and turn is used many times with the words "kneel" or kneeling. Rubinstein said, "One could kneel to the beauty of this fugue." As the fugue continues, the syncopation of uncertainty and grief is added to the sighing and chromatic motives; but in all the last part, "joy" predominates and, in spite of the sighs of the measure next to the last, the close is on joy, with a confident, wide, bass "step."

Conspicuous examples of grief are found in both the "Inventions" and the "Well Tempered Clavichord."

The sixth of the "Two Part Inventions" is in the key of E major.

Ex. 34

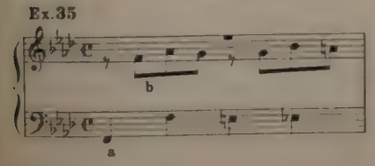


It sets forth the "torturing grief" of the chromatic line, and the "faltering uncertainty" of syncopation (a, b). Against these two stalks the confidence of the "step motive," in conflicting, contrary direction; and the whole theme ends with the motive of joyous agitation (c, d). Arpeggiolike skips, in syncopation, then alternate with the "joy motive" and close the first section.

After the double bar the first theme returns (measure 21), but the joyous motive takes possession in measure 29 and is continually interrupting grievous thoughts till measure 43. There the original conflict recommences and ends with a double assertion of the joyous agitation.

The *Three Part Invention, No. 9*

Ex. 35



unites the "intense grief" or "sad longing" of chromatic notes (a) with the "sobbing" of "realistic grief" (b) and finds no mitigation throughout its course. In the 3rd measure, and often thereafter, is the peculiarly expressive diminished third

Ex. 36



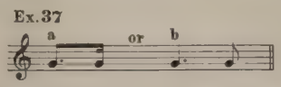
which, though it appears as an ornamental resolution of a suspension, has, nevertheless, its poignant quality.

Examples of "grief motives," not only typical, but in elaborate combinations and with elaborate development, are among the most interesting numbers of the "Well Tempered Clavichord."

Fugue, No. 24, Book I, in B minor, begins with sighing motives and wide skips of "sobbing grief." The close of the subject is a rising motive of tranquil joy. A serene "step motive" accompanies it. But in the measure 17 one is surprised by an interlude of joy motives. The conflicts of these various motives, to which a long "simple joy" motive is added, are most interesting to follow. But the close is made by the original theme ending in the "joy motive."

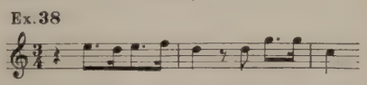
The characteristic motives of the dotted notes

Ex. 37



(when the effect at (b) is *alla breve*) are vividly expressive in both the "Inventions" and the "Well Tempered Clavichord." The *Three Part Invention, No. 5, in E-flat* is in the major, but it has the dotted eighth rhythm of "grievous passion." It is strikingly like the theme of *What Grief of Heart* in the "Cantata, No. 38."

Ex. 38

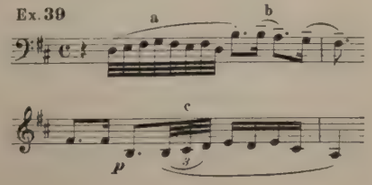


The left hand, however, brings a fortifying figure of consolation and strength, a short, rising arpeggio on the common chords.

The *Two Part Invention, No. 7* expresses heaviness of spirit, rather than extreme sorrow.

The very familiar *Fugue in D major* of the "Well Tempered Clavichord" has a twofold subject.

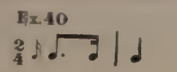
Ex. 39



The first section contains two motives, the "upward striving" (a) plus the dotted rhythm of "solemnity" (b). Then follows a "calm, downward moving" motive, similar to peace and patience motives of the cantatas (c). The close of the fugue emphasizes striving and solemnity, even majesty (dotted rhythms).

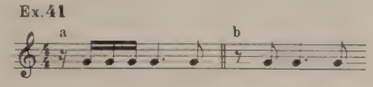
The *Prelude in E-flat minor* is a striking example of the effect of the dotted rhythms. Although it is written in quarters and eighths, yet the effect with reference to the measure must be considered as

Ex. 40



The motive actually begins on the second beat, as is plain from the fact that it ends on the first beat of the second measure. It is, therefore, the motive of "grievous passion." The wide intervals confirm and intensify it. This subject, again, may be compared with *What Grief of Heart.* The rhythm of measure 5 (Ex. 41a) is but a variant of 41b

Ex. 41



and finds its counterpart in many examples from the cantatas, as in "Overwhelming with Heavy Bonds," No. 139.

Ex. 42



The motive of the repeated note (fear, horror) is plainly of great significance. The line of the steplike sixteenths is not the line of joy. The one motive of assurance is in the eighth notes in measure 18; and, even at the end, the upward striving of the sixteenths is finally overcome by the syncopation and dotted note motives.

The favorite *Prelude in B-flat minor, No. XXII,* from "Book I," should be played, in Schweitzer's opinion, in a "large and pathetic style," not delicately and sentimentally. It should begin "with a vigorously shaded *forte.*"

A study of the motives may reveal his reasons. The chief motive is a joy motive, a version of which may be found in "Cantata No. 129, 'The Lord Be Praised.'"

Ex. 43



But in the cantata the skips are extremely wide, implying extreme joy. The *prelude,* on the other hand, has repeated notes (b),

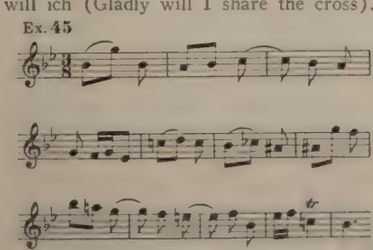
Ex. 44



which affect the mood, which may therefore be called mystical joy. The repeated notes of the bass also qualify the joy. Yet the insistence of the joy rhythm is unmistakable. The third motive is the "step-reassuring" (c). The fourth is the sigh of measures 3, 8, 9 (d). The prelude ends as it began, with the "mystical joy motive," but the last chord is B-flat major, instead of minor; so that the mood is lightened by that ray of sunshine which Bach loved to release.

How impressively a joy motive can overcome conflicting motives may be observed in a theme from "Cantata, No. 22, Gerne will ich (Gladly will I share the cross)."

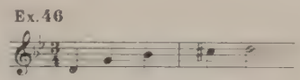
Ex. 45



Here the syncopation is subjected to the influence of the rising intervals of joy, in order to express the meaning of the words.

Similarly in "No. 56" the rising intervals and "step" rhythm overcome the syncopation at the end of the theme, *I will gladly carry the cross.*

Ex. 46



These analyses may serve as a guide to the meanings of the rhythms discussed. But what of the subjects of many of the dance forms, inventions, preludes and fugues, where the rhythm is less broken, the intervals, too, are less irregular? What of the gigue themes?

Many of the themes in sixteenth notes are founded on the step motive of confidence or peace, and the longer motive of either simple or ecstatic joy. Constant return to one or two notes indicates some form of the "tumult" idea, whether it be mere gaiety or combat. Such motives appear in the Two Part Inventions, Nos. 1, 2, 3, 4, 5, and 8 ("tumult"); in 12, 13, 14 ("typical joy"); and in the Three Part Inventions, Nos. 1, 10, and 12; and also in the preludes in C minor, C-sharp minor, D major, D minor, the bass idea of E minor, F major, F-sharp major, F-sharp minor, the first part of B-flat major, of B major, and in portions of many of the fugues.

Arpeggio forms, especially rising ones, are of the cheerful mood, intensified always if the intervals become wider. Likewise, the phrase with emphasis on the up turn of such a figure as

Ex. 47

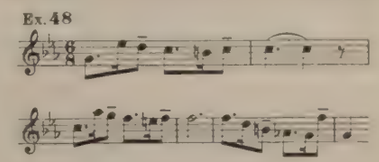


the motive of small skips or steps in which the trend of the whole, or even the conclusion is upward turning; these may all be classed under varied aspects of happiness, and they range from simplicity through quiet peace to the "unconquerable joy of life, and song of triumph."

The gigue form, whether it has the rhythm of dotted notes or of even triplets, designates, according to its *tempo,* as moderate or headlong, the idea of placid or ecstatic happiness, or the gaiety of "animal spirits." It occurs in the preludes in E major and G minor; in *Two Part Invention, No. 10;* and in "Three Part Inventions," Nos. 6, 11, 15; and, of course, in the Suites.

Gigues with dotted note rhythms sometimes have the lighter sixteenth note, which must be joined with the eighth preceding it, not with the one following. In the *siciliano* of the "Fourth Sonata for violin and clavier," is an example of this rhythm.

Ex. 48



Schweitzer compares it with the wonderful aria, *Have Mercy,* from the "St. Matthew Passion."

Ex. 49



"A sob runs through both of these," for here the rhythm is not the lyric rhythm of

the dance. But the line of the melodies, as well as of the rhythm, breathes sorrow.

Among the great examples of joy must be classed the glorious *Organ Fugue in G minor*, with its confident step and joy rhythms, its wide leaps, overcoming the rhythm of the countersubject, which has the faltering movement, the chromatic intervals and the downward skips of grief. Here, too, belongs the *Presto giojoso* of the "Italian Concerto," here the close of the great *Chromatic Fugue*, with its joy and conquest motives overcoming the chromatic progressions of its first subject. Here also belongs the song of triumph of the great *Passacaglia in C minor*. What significance has each successive counterpoint as the composition progresses from the simple opening to the very complex close!

The subject itself is the very epitome of strength and confidence (measures 1-8, d'Albert edition). The first countersubject (8-16) has doubly grievous rhythms, of the dotted note in one voice and the sighing pairs in another. Then follows a counterpoint in eighth notes, upward striving, yet turning about and *down on the accent* (16-24). In measure 24 enters the true joy rhythm, uncontested, and expanding in measure 32 into the wide leaps of extravagant joy.

In measure 40 it is replaced by the ascending fragments (in sixteenths) of a scale, which are only a different aspect of assured happiness. These sixteenth notes continue, with less and less interruption, to measure 64, where they break into chord-fragments; and in measure 72 the scale passages of triumphant joy take possession.

An interlude, *piano*, such as Bach loved to write, is formed of merely this simple scale, against the subject (measure 80). The next counterpoint, *forte* (measure 88),

Ex. 50



of ascending scale fragment, Ex. 50a, and descending confidence, Ex. 50b, leads to the more complicated development, in which joy and strength gain more and more ascendency.

But in measure 141 a sudden check is put upon the triumph (*thema fugatum*). The subject (*piano*) has a new counterpoint of the sighing motive coupled with downward and chromatic intervals and the repeated note of fear. The great fugue continues with the conflict between these elements of fear and grief and the ever strengthening confidence motives, until measure 185 is reached. Here begins the mighty ascending motive of broken thirds which finally overwhelms the grief motive in a paean of triumph.

It may be that other students, tracing these Bach pictorial motives, may draw different conclusions in some cases. But it does not seem possible that, after once having considered them, anyone can stop at analysing Bach's works into *mere* "real answer, tonal answer, inversion, augmentation diminution" and the like, without searching more deeply still for the meanings within these devices, which, as manifestations of intense feeling, set the immortal Bach so far above his contemporaries in "The Art of Fugue."

Training the Little Finger

By HAROLD MYNNING

I AM CONVINCED that a lot of pianists never achieve a fine technic because they have never acquired the knack of using the little finger in the right way. One great virtuoso says that his little finger seems to lead the other fingers of his hand around the keyboard. For most pianists this would be impossible as this little finger is not relaxed.

Because of the way the hand must be held on the keyboard, it is natural to stiffen the little finger. But it seems that teachers frequently fail to warn their pupils of this tendency, with the result that most piano students play with a stiff fifth finger. Thus, if one acquires a loose fifth finger, it is by accident. There are several exercises which, if practiced correctly, will enable the pupil to go far toward acquiring a relaxed, skillful little finger.

Select a finger exercise—any finger exercise so long as the fifth finger is used frequently—and play it softly several times. While playing move the wrist up and down every now and then.

Then play exercises wherein the little finger is held down while the other fingers do the playing. Do not press down on the key bed. Apply just enough pressure to hold the key down and no more.

It is suggested also that use be made of scales and arpeggios, and of passages from pieces wherein the last note played is touched very, very softly by the little finger and slightly *staccato*. This is a very useful exercise not only for the fifth finger but also for the whole hand.

Broken octaves also supply good practice for the fifth finger.

Rhythm for Clearness

By ERNA BUCHEL KOEHLER

WHILE there are many differences in the playing of professional and amateur pianists, the two most outstanding of these are perhaps in rhythm and clearness.

By professional-like rhythm is meant a well defined accent on the first beat of the measure. In four-four time a secondary accent is placed on the third beat, in six-eight time, on the fourth beat of the measure. If one would play in a professional manner, he should make sure that the secondary accents *are* secondary; otherwise he may achieve that "digging potatoes" effect too common among amateur pianists.

Now as to clearness—meaning by this term, the clarity which comes not only from independence of fingers but also from independence of one hand from the other. These, in the last analysis, are the result of clearness and independence of thought.

Clearness embraces clean, crisp finger work, correct phrasing, and a due regard for each melodic group, whether in right or left hand. Each melodic progression must remain independent, just as threads of various colors weave through the warp and woof of a glorious tapestry, each tracing an independent pattern, yet together producing a rich and harmonious whole.

The quickest and best way to achieve these coveted qualities in playing is by persistent slow practice, very slow practice. Raise the fingers high, give a clean, firm stroke, neither loud nor harsh. Repeat a short passage many times, then take another and proceed similarly. Finally an entire page or movement is played, always very slowly, with due regard to time and perfection of every detail, to professional-like rhythm, and, of course, without the use of pedals. This slow practice is always insisted upon by great masters. Incidentally, it is the greatest soother of nerves of which we know.

For this study, Bach is the strongest ally, with Mozart and Haydn next.

RECENT RECORD RELEASES

By PETER HUGH REED

THE RECORDED REPERTORY OF MOZART considerably exceeds that which is generally heard in the concert hall. The public's predilection for the music of Bach and Mozart grows stronger all the time; and well it may, for in a restless and unsettled era like our own, the music of these two men offers a refuge to the spirit, because it owns an inner harmony and peace, a spiritual beauty and a happy brightness and assurance of ultimate harmony.

Mozarteans will find much to gratify their admiration of him in two symphonies, recently recorded: the obscure "Symphony in A major" (K. 201), and the more familiar "Prague Symphony in D major" (K. 504). The first is a truly delicious work, written in the composer's Salzburg days, when his orchestra was largely confined to oboes, horns and strings. Mozart's genius in overcoming the limitations of instrumentation is here well set forth, and his ability to make the horns speak tellingly is demonstrated again and again. The opening theme has all the earmarks of one of his tunes outlining a sprightly operatic character. The work has been compared in spirit to his "Violin Concerto in A major." The recorded performance by Beecham and the London Philharmonic Society is all that one could ask.

The "Prague Symphony" dates from 1786. It was composed between "The Marriage of Figaro" and "Don Giovanni," and recalls both operas, whose greatness it shares in its own field. It has been overshadowed by the composer's last three symphonies, but in the estimation of many deserves to be ranked with them. It owns only three movements, since there is no minuet.

Opening with a foreboding and extended slow section, the work has an alert and skillfully contrived *Allegro*, and a lovely *Andante* which has been compared in mood to the idyllic summer night stillness of the garden scene in "The Marriage of Figaro." The *finale* is exhilarating, pure Mozartean magic, recalling, as Blom says, *Susanna's* grace and laughter, and in one portentous moment the stone guest in "Don Giovanni" entering as it does in the midst of the festivity. Bruno Walter and the Vienna Philharmonic Orchestra play this work in an appropriately straightforward manner. The recording, save for an occasional evidence of reverberating echo, is rich and full (Victor set M-457).

A Mastery Supreme

TOSCANINI'S GENIUS for polished precision and scintillating verve was never displayed to better advantage on records than in his performance with the N. B. C. Symphony Orchestra of Haydn's "Symphony in G major (No. 88)" (Victor set M-454). "The quality of Haydn's inventiveness is nowhere higher and its economy nowhere more remarkable than in this work," says Tovey. The themes throughout are all notably lovely, and nowhere does Haydn let us down, for his spirited *finale* is as skillfully devised and as effective as anything that went before. What Toscanini does for this finale must be experienced to be appreciated. It is unfortunate that the recording of this work is not on a par with its performance, for it is both shallow and lacking in essential tonal mellowness, in no way comparable to Victor's usually unmatched symphony recordings. The fault lies in the fact that it was recorded in the broadcasting studio instead of in a concert hall.

Victor set M-455 recalls to mind one of radio's lost programs of marked distinction, that of the N. B. C. String Symphony, which, with other similar worth while features, was taken off the air last Fall to help pay for the N. B. C. Symphony Orchestra. The N. B. C. String Symphony was one of the most honest studio-originated programs ever featured on the air; and its loss is one that many have lamented.

This new set is the second recorded program of Black's string ensemble. Like its predecessor, it presents an ingeniously arranged program. Opening with Brahms' *Liebeslieder Waltzes* in a string arrangement, it further presents Sibelius' early suite, "Rakastava (The Lover)," and Roussel's "Sinfonietta." Brahms' waltzes gain much in this arrangement; their Viennese charm is enhanced by the more even singing quality of the strings. Sibelius' early suite is a lyrical one divided into three sections—"The Lover," "The Lover's Path," and "Goodnight, Farewell." Black extracts much from this music, particularly in its moving *finale*, his performance being far more expressive than an earlier one made in England. The Roussel work is full of heightened color and piquant modern harmonies. The recording here is tonally warmer than the one above.

Weingartner's performance of Beethoven's dramatic *"Egmont" Overture* (Columbia disc 69159D) is by far the best released. It was made with the Vienna Philharmonic Orchestra before the arrival of the Nazis and Weingartner's forced retirement. The performance is marked by splendid declamation, building to the promise of victory which *Egmont* visualizes in prison in a remarkably delineative manner.

The Comfortable Czech

THE GENIALITY and heart-warming qualities of Dvořák are rewardingly set forth in his "Concerto for Violoncello" (Victor set M-458). The work is superbly played by Casals and the Czech Philharmonic Orchestra. The violoncello, with its plangent beauty of tone, proves an appropriate instrument for Dvořák's love of sensuous sound and his richly human feeling.

The piano student is well served by the phonograph. There are many notable interpretations of great piano works, which can inspire the aspiring young pianist to perfect his own performances. It is one of the privileges of this age that great artistry can be heard in the home under the most desirable and intimate conditions, as well as in the concert hall. Among such recorded performances must be rated that of Louis Kentner, regarded as one of the foremost living exponents of Liszt's music, in that composer's *Ballade in B minor* (Columbia set X-97). It is a work as portentous and forceful as the celebrated "Sonata in B minor." Then there are the performances of Arthur Rubinstein of Schumann's *Romance in F-sharp major* and Brahms' *Rhapsody in G minor* (Victor disc 14946). The hackneyed Schumann piece, which is more often than not beyond the comprehension of young people who attempt it, is given a distinguished and expressive interpretation by the noted Polish pianist, and so too is the intensely passionate rhapsody of Brahms.

Chamber music enthusiasts will find much to enjoy in the graciously melodic character of Boccherini's "Quartet in D major," played by an Italian group, the Poltronieri Quartet (Columbia set X-99); and also in Nathan Milstein's purely poised playing of the classical "Devil's Trill Sonata" by Tartini (Columbia set X-98).



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

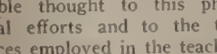
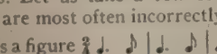
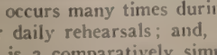
WILLIAM D. REVELLI
FAMOUS BAND LEADER AND TEACHER
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



Interpretation of Musical Figures

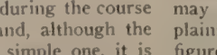
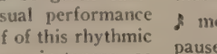
WHEN CONSIDERING THE ELEMENTS of interpretation it seems quite customary for many of us to confine our thoughts to such principles as phrasing, *tempi*, agogics, dynamics, *nuance*, and general effect. While these factors are of prime importance and indispensable to the artistic interpretation of any worth while musical composition, there is another element which contributes seriously to the general effect and that without doubt should be considered as a fundamental of interpretation. This element is the correct reading and interpretation of the various rhythmic figures contained in the compositions which our bands and orchestras are daily rehearsing and performing.

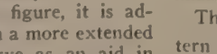
Proper stress or emphasis is essential to correct interpretation. Emphasis, improperly placed, is likely to change the musical meaning of an entire phrase. Yet daily we hear bands and orchestras playing various rhythmic patterns, with the accent or emphasis placed incorrectly and thus giving the phrase a meaning never intended by the author. Emphasis upon certain tones is a means to correct interpretation and expression in our rendition of musical phrases, just as emphasis upon certain words serves as an aid in the expressive qualities of our daily conversation. Nothing is more uninteresting than a lecture delivered in a dull, monotone voice; and just as unsatisfactory is the musical selection which is delivered in a similar manner. Emphasis, properly placed, can serve as a definite aid to the achievement of good style and correct musical taste, whereas emphasis improperly placed will play havoc with the interpretation of any musical work.

Since a closer study of our subject finally resolves itself into the correct reading and interpretation of various rhythmical patterns, it perhaps behooves us to give considerable thought to this phase of our musical efforts and to the technics and practices employed in the teaching of these figures. Let us take a few of the patterns which are most often incorrectly interpreted. Here is a figure  which occurs many times during the course of our daily rehearsals; and, although the figure is a comparatively simple one, it is often misread and should be given careful consideration. The usual performance finds this figure played as if of this rhythmic pattern,  or, in some instances, as 

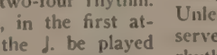
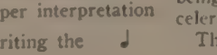
Usually the ♪ is played as a 𝅘𝅥𝅯, at the same time that it is too heavy.

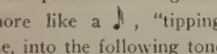
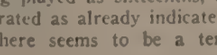
In the teaching of this figure, it is advisable to approach it from a more extended form. The ♩. ♩ will serve as an aid in getting the correct value realized. Gradually the *tempo* can be increased so that the ♩. ♩ becomes either the ♩. ♩ in two-two measure, or the ♩. ♪ in two-four rhythm. It also is suggested that, in the first attempts, the ♪ following the ♩. be played *legato* into the tone which immediately follows. This will avoid the tendency to rush the ♪. Emphasis upon the dotted quarter note, with a hyphen-like line above it, is also essential for the proper interpretation of this figure. I prefer writing the ♩ (observe the line above the note) instead of the customary manner of ♩, since the accent mark over the note is generally interpreted in such a manner as to bring a sharp, blatant attack from the young wind player. The line over the note indicates a breath emphasis, or accent (for wind players), which is much more musical in effect. There are times when the > is desired; this depending, of course, upon the character of the composition or the passage being played.

Another figure, which our groups fail to read with correct interpretation, is the , or *saccade* Too frequently we hear this played as if it were in meter like this,  . The ♪. is usually played too short and light, whereas the 𝅘𝅥𝅯 is too heavy and long Here again we find that properly placed emphasis serves as a guide to the correct interpretation of this figure. The figure, properly interpreted, is played  , with the emphasis placed upon the long tone ♩. and the ♪ played as a 𝅘𝅥𝅯. It is advisable to play this figure in the extended form of the ♩. ♩ to the ♩ ♪, then to the ♪ 𝅘𝅥𝅯, keeping in mind the proper placing of the emphasis on the longer note, and playing the short tone *legato* into the long one This figure is perhaps the most abused by our wind players, since it is rather difficult to articulate the 𝅘𝅥𝅯 without emphasizing it.

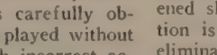
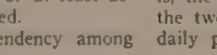
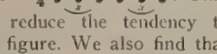
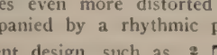
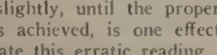
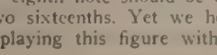
A most excellent teaching technic in the mastery of this figure is to begin on the ♪ thus,  pronouncing the syllable *tu* on the ♪ and *du* on the ♪. note. The *du* serves as an aid in the development of the *legato* style, from the ♪ to the ♪. note.

As a rule string players do not experience great difficulty with this figure, since the bow partially takes care of the problem. It is customary to teach the pattern in slow *tempo*, at first, so that practically the entire bow is consumed in the playing of the ♪ with approximately but an inch remaining for the ♪. This use of the bow may be employed as a teaching aid, in explaining the correct interpretation of the figure to wind players. We will also note that our professional organizations play the ♪ more like a 𝅘𝅥𝅯, "tipping" it, without pause, into the following tone. What a difference this interpretation gives to this figure; and what an improvement is noticed in our organizations when this figure is finally mastered!

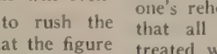
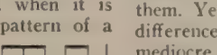
The  is another pattern that has been responsible for many "headaches" among the instrumental teachers and directors. This figure is usually found in the counter melodies of the euphonium, trombone, bassoon, and lower voiced saxophones. Unless its interpretation is carefully observed, we find these parts played without rhythmic precision and with incorrect accent. The figure is commonly played as  ; the last three eighth notes being played as sixteenths, or at least accelerated as already indicated.

There seems to be a tendency among our school musicians to curtail the value of the  and to hurry over the  which complete the figure. Wrong emphasis is also noticed. The average young player will place the accent upon the  rather than on the  . The proper interpretation of this figure is  , with the last three notes very even; and the players should avoid continuing the  into the  , and also give attention to the sixteenth rest. It is important that the emphasis be placed upon the  , and that the  be played lightly and distributed evenly, without accent. Again, it is recommended that the initial presentation of this figure be confined to the pattern in such a more extended form as  , with the stress, or emphasis, placed upon the long tone, by means of breath accent, rather than by the accentuation of the tongue.

Another figure which is too often played incorrectly is the triplet. Whether played in a consecutive pattern,  , or in connection with other rhythmic patterns, our young musicians seem to develop the faulty trait of playing the triplet unevenly. The most common fault is the tendency to hurry the triplet, as well as the figures following it. The distribution and length of the triplet must be divided and played evenly. The figure  is often played as  , which is of course incorrect. This figure is also frequently heard performed in this manner  ; and, occasionally, it has been heard from our young bands and orchestras as  .

As a form of practice to overcome these distorted performances of this figure, it is recommended that the first few attempts be confined to  , which may proceed to  , and then to . This will eventually reduce the tendency to rush the triplet figure. We also find that the figure becomes even more distorted when it is accompanied by a rhythmic pattern of a different design, such as  or  . In this case the student generally hurries the  as distributing the  improperly This figure is often played as  , with the notes of the triplet as if with an *accelerando* beneath them. Sometimes it is well to use such words as *Saturday, cheerily, merrily* and *happily*, as examples for the correct interpretation of the triplet figure. Editing the figure in this manner  , and suggesting that each eighth note be broadened slightly, until the proper interpretation is achieved, is one effective way to eliminate this erratic reading.

The , in the *detaché* style of playing, should be executed as if ; that is, the eighth note should be connected to the two sixteenths. Yet we hear students daily playing this figure with the eighth note connected to the two sixteenths, and too often placing the stress, or accent, upon the sixteenth instead of on the ♪.

Syncopated figures, also, require accurate execution, and are too often played with incorrect emphasis. Such simple notations as  or  are often played as if or . These two figures are but a minute part of the numerous syncopated patterns which need our serious attention, before our young musicians can be expected to perform them with good musical taste. The correct reading of the is , while the correct interpretation of the notation calls for such performance as . Here again we find it necessary to call the student's attention to precise reading and proper emphasis.

The rhythmic pattern is seldom played with the strict rhythmic precision which it requires for artistic interpretation. The tendency is to hurry the , while in some instances such a rendition as with the last four sixteenth notes unduly hurried, is heard. The only technic, which I have been able to discover to remedy this misreading, is the process of slowing the *tempo* until the pattern can be played evenly, with proper emphasis upon each tone.

Time and patience, spent on rhythmic drill with our bands and orchestras, will prove to be an aid in the development of precise rhythmic feeling, as well as correct emphasis and interpretation of these figures. When one observes the serious consideration that noted musicians accord this phase of performance, and what a difference this careful attention makes in the general musical effect, then it is wise for us to regard this subject with just as much thought.

It is indeed a difficult problem to adjust one's rehearsal schedule in such a manner that all of the necessary elements are treated with the proper consideration due them. Yet it is this ability that spells the difference between the competent and the mediocre conductor and musician. It is the so-called "little things" that make the difference between the ordinary performances of some groups and the highly artistic interpretations of others. Just as an accomplished artist of the stage studies the interpretation and emphasis of his lines, so should we as musicians give serious thought to the same features of our equipment.

Faulty rhythm and incorrect interpretation of the various musical patterns are without doubt partially responsible for the lack of clarity and the poor musical taste found in many of our school music units. Careful attention and drill on these elements of performance will soon clean up the ensemble, while proper emphasis will lead to a better musical interpretation. Articulation is doubtlessly responsible for many of the wind player's difficulties in executing the rapid figures with irregular spacing and incorrect emphasis.

(*Continued on Page* 689)

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music appearing in the Music Section of this Issue

DANCING FAWNS

By LAWRENCE KEATING

The *hors d'oeuvres* on October's Etude musical *menu* are decorated with arpeggiated groups divided between the hands, well seasoned with *crescendi* and *diminuendi*, and served in *allegretto grazioso* style. The pedal may be used freely with good results. The hands cross gracefully, and it should be kept in mind that the interpretation of this music is essentially descriptive.

The *tempo* should not be too fast; about ♩-126.

Summon to mind a picture of dancing fawns in an October forest, and allow that picture to color the entire performance of the piece.

The figures will be found to lie comfortably under the hands, and are easily memorized.

This piece is best played from memory; as, to insure accuracy, it is important to have a clear view of the keyboard when the hands cross.

MARCHE CARNIVAL

By FRANCISZEK ZACHARA

The feeling of a solid foundation, which characterizes this march, makes an instant strong appeal.

Play it in a manner to suggest the carnival spirit, with freedom and yet keeping strictly within certain rhythmical confines. Of particular importance are accents, *staccati*, and tonal climaxes, all clearly marked in the text. The forearm touch is recommended, both for *staccato* and sustained chords. Pedal as marked, and contrast *forte* and *piano* strongly.

In the middle section, beginning with measure 33, toss the figures from one hand to the other, and contrast the slurred groups and the following *staccati*. In the closing measures notice the sustained note, F, tied throughout the duration of the last three chords.

THE BOATMAN'S SERENADE

By FRANK GREY

This singing boatman, for a change, is a baritone. His melody is heard in the upper voice of the bass clef, but is played by the right hand.

Establish a good six-eight swing, to suggest the swaying of the boat; and play the melody with good singing tone, against its background of arpeggiated chords in the treble and single basses in the lower staff, all played by the left hand.

Note that the text reads, *andante cantabile*, slowly in singing style.

It is suggested that, instead of counting six to the measure, that is, one count to each eighth note; it will be found better to count two to the measure, or one count to each dotted quarter of time. This procedure makes the two-note groupings in measures 13 and 14 much easier to play, since it obviates a mental "two against three."

The first theme is in F major and the second in the relative D minor, after which the first theme reënters, D. C. to end at *Fine*.

MARCH OF BRIAN THE BRAVE

By G. A. GRANT-SCHAEFER

The march as a form is military in origin but has been adapted to other uses. Whether it be a funeral march or one of military character that is under consideration, it must be remembered that the primary purpose of the march is to move groups of people from one point to another, in orderly procession. It stands to reason, therefore, that the *tempo* is of first importance and must be rigidly preserved to be in character.

This march commemorates Brian Boru, a very early king of Ireland, and merits a certain regal interpretation and a performance mentally associated with long gone days of pomp and pageantry.

IN A JAPANESE TEA GARDEN

By ELIZABETH L. HOPSON

Miss Hopson is a well known contributor to the list of worth while piano teaching material, and this month she offers in THE ETUDE a number which should captivate the imagination of young pianists at its first hearing.

The *staccati* represent obviously the mincing dainty steps of the Geisha girls, professional dancers of Japan. Notice particularly the two note slurs, and also the accented pause in measure 12.

The character of this piece changes in the second section. It assumes the lyric instead of the dance form, and the meter changes from four-eight to four-four. The *tempo* slows and the pedal is used to sustain the chords, while both hands are engaged in playing the upper figures.

The first theme reënters at measure 41 and is used as a *finale*.

VALSE JOYEUSE

By CHARLES DALLIER

It may be remembered that in an earlier issue of THE ETUDE it was explained that Charles Dallier is a *nom de plume* of Constantin Von Sternberg, noted Philadelphia pianist, teacher and composer. The composition here represented is in waltz form and has a quality of spontaneous melody that is intriguing.

Rubato, well controlled, will add elasticity to the rhythmic line and will carry the melody along with a touch of coquetry. Proper significance should be given to the descending basses beginning in measure 17 and continuing to measure 23. The middle section, in F major, carries the melody for the most part in the upper voice of the left hand.

This waltz strongly suggests the style of Godard, and Godard treatment will not be amiss in playing it.

DRAGON FLIES

By JACQUES WEISSHEYER

Mr. Weissheyer undoubtedly cherishes a deep admiration and love for Chopin, whose style haunts every measure of this charming number, although the composer has cleverly managed to retain originality for all that.

The sudden upward and downward swoops of various figures are descriptive of the title of the piece, and they should stimulate the player to try for the grace and flashing color of dragonflies in flight.

The many *sforzandi* occurring on the third beat of the measure are of importance, as are also the various swells and *diminuendi*, which should be played exactly as marked.

The second section, with sixths in the right hand, should be accorded bolder treatment. Phrasing throughout this section is of major importance.

NOBODY KNOWS THE TROUBLE I'VE SEEN

By FLORENCE B. PRICE

This ancient Negro spiritual has been a universal favorite for many years and has, of course, many "arrangements." This one by Miss Price presents an interesting piano solo version which is very playable; and for the student it has the undoubted virtue of sounding much more difficult than it is.

Note that the reëntrance of the first theme at measure 29 carries the melody in the tenor voice, played by the left hand. Treat this as a violoncello solo. Then be careful lest too much pedal blur the changing harmonies.

THE BROKEN PROMISE

By CHARLES HUERTER

This piece provides excellent practice in melody playing with the upper or fifth finger side of the right hand. Use a deep pressure touch for the melody tones and the *sostenuto* basses; and accord the inside voices a touch of normal depth. Necessary tonal contrast and general color will be added to the performance by this procedure.

Espressivo allows for elasticity in rhythm and *tempo* as well as in tonal *nuance*. Most effects are indicated in the text by the composer.

PRELUDE IN F-SHARP MINOR

By FREDERIC CHOPIN

Chopin, as we all know, wrote twenty-four preludes, in all the major and minor keys, and published them all together as "Opus 28." Many weighty authorities consider this set of preludes his outstanding contribution to the piano literature. They are often heard on the concert platform, sometimes collectively, often singly. Each one is a complete gem in itself, and together they offer a rich field to pianists.

The one in F-sharp minor, here presented, was a great favorite of Vladimir de Pachmann recognized the world over as a Chopin player *par excellence*. The very eccentric mannerisms of de Pachmann on the concert stage led to a nickname bestowed originally by the brilliant James Huneker, who dubbed him the "Chopinzee." From this "Chopinzee" all of us, who were so fortunate as to hear him play the *Prelude in F-sharp minor*, received a master lesson in Chopin playing and the thrill that comes not often in a lifetime.

The melody in the *Prelude in F-sharp minor*, as can be seen at a glance, lies on the thumb side of the right hand. The figures in thirty-second notes, in the right hand, as well as the triplets in the left, provide a colorful background without in the least obtruding on the melody.

May we suggest that two books by Huneker, "Chopin, the Man and His Music," and "Mezzotints in Modern Music," will prove of invaluable aid if read before playing this prelude, or any of Chopin's music for that matter. Chopin traditions and style are intangible things, but of vital importance to proper interpretation of this master.

BOAT SONG

By FELIX MENDELSSOHN

This beautiful song without words, from the pen of Mendelssohn, is not nearly so well known as it should be among pianists. The tuneful Mendelssohn has in these hectic modern days gone somewhat into eclipse. He is a little "out of style" on modern programs. It is the writer's belief that this is a temporary misfortune, a passing phase which comes to most great composers at one time or another.

We may live to see a "back to Mendelssohn" movement, just as we now are in the midst of a Bach and Mozart vogue, and meanwhile this *Boat Song* (*Gondolied* in the original version) is an interesting addition to any balanced piano repertoire. Certainly it is a welcome change from the *Spinning Song*, *Spring Song* and *Rondo Capriccioso*, which make their monotonous appearance on almost every student program or recital where Mendelssohn is represented at all.

MY PUPPY

By MYRA ADLER

Here is a short but descriptive tune in the second grade. The accented *staccato* chords at the beginning of each line depict the barking of the puppy, while the intervening measures represent his chasing the cat, searching for elusive fleas, burying a bone, and so on through the canine repertoire. Words are appended so that it can be done in the style of a song.

TWILIGHT HOUR

By RENÉE MILES

This little nocturne in grade one and a half provides a very interesting study in melody playing for the right hand. The left hand has a moving accompaniment in the first section and a chord background in the second section. The first theme is in G major and the second in C major—the subdominant key.

COPY CAT

By N. LOUISE WRIGHT

The name N. Louise Wright has long stood for things worth while in piano teaching literature. This short example from her pen is characteristically melodious and simultaneously develops pianism—a secret of successful teaching material.

The three-note *motif*, repeated in different registers of the piano, gives excellent practice in graceful cross hand playing. To execute the phrase properly, remember the words, *drop, connect, roll*, and the result will be automatically satisfactory.

THE BIRDS AT MORN

By BERNARD WAGNESS

As suggested in the title, the right hand figures of this piece are intended to represent bird calls. The *tempo* indication reads *Andante con moto*, which means "slowly, but with motion."

In the last line the bird figures of the right hand are echoed an octave lower in the left. Naturally, the echo effects require softer tonal treatment.

ONE HAPPY DAY

By LILLIE A. HANSEN

A short number, to be played cheerfully. It contains passages which call for interlocking between the hands, and thus the piece becomes an excellent little etude for the development of this particular phase of pianism.

HALLOWE'EN

By W. BERWALD

A Hallowe'en piece is particularly apropos at this season of the year, and here is one which offers a change from the usual *Witch's Dance*, *Broomstick Ride*, *Spooks*, and so on. Rather, it depicts the *spirit* of Hallowe'en—and incidentally it brings in unobtrusively some valuable practice in finger *legato*.

First learn this piece slowly and, when accuracy is assured, play it with carefree abandon.

An interesting addition to the recital program.



THE TEACHERS' ROUND TABLE



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Interest in Piano

I have heard that there is not so much interest in piano study as formerly. Is this true?
—V. F., Washington.

I know of only one way to give a satisfactory answer to your question—the net result registered by the many letters from teachers everywhere which reach this department. At least ninety percent of them speak enthusiastically of steadily growing classes and increasing interest in the piano; in fact, most of the teachers report bumper crops of students. I only wish it were possible to quote from some of these inspiring communications. One excerpt must suffice—a note from a very competent teacher in a Michigan town of seven thousand:

"This little town has gone piano mad. Everyone and his brother want to take piano lessons. The more I charge, the more pupils I have—that's the part of it I can't understand."

The explanation is easy. This alert teacher is also an inveterate *student;* she travels one hundred fifty miles once or twice a month for lessons with a well known pianist; almost every summer she takes a short or long course in teaching materials, technic, or interpretation; consequently she is well stocked with ideas, her teaching and playing perspective are kept clear, her enthusiasm undimmed. Go thou, and follow in her steps, if an overflowing class is thy heart's desire!

Three Students

1. I have been giving piano lessons the past year to my three children, ages fifteen, thirteen, eleven. The eldest daughter is in high school. She plays very nicely and is now working on Clementi, "Twelve Sonatas"; Czerny, "School of Velocity" and Mathews, "Graded Course, Vol. V"; she has completed almost everything in "Piano Pieces the Whole World Plays." What do you suggest as follow up material for the next two years?

2. The second daughter always has had a certain clumsiness in her hands—perhaps a lack of coördination, as she is left handed. She is very bright and reads readily. She is working now on Kohler, "Sonatina Album," Vol. 51 and is reviewing Hanon, "Book I" the third time to gain ability, control and speed. Her touch is very firm, heavy. What do you suggest for her next two years?

3. My son, aged eleven, is doing about second grade work. All three of them began their piano study with teachers other than myself. They are difficult to keep interested, though they have plenty of talent. I have had a reasonably good musical education and while none of these children may ever be marvelous musicians, I expect them to have a good understanding of the joy of playing and I intend to keep them studying until they leave high school and then they may choose whether to continue or not. Do you think this is right?

The girls are taking violin from another teacher—doing about fourth grade work. Could you please outline a course of piano study for these three, or if not, direct me to some information? How much time at the piano do you think they need to make reasonable advancement?—S. V., Kansas.

You are another shining example of a successful parent-music teacher; and I am happy to print your letter in full, (Correspondents, *please* keep your letters short!) to show how admirably you are working out your job. No one knows better than I how difficult it is to feed, clothe, keep clean, discipline, and get the children off to school and church, not to mention such minor matters as pushing them in and out of bed, turning off the radio, yet keeping them amused and out of mischief. If, after all this, you can face music lessons, you must be a paragon of parental virtue! I also know how insurmountable it seems, after teaching piano playing all day long to other people's children to tackle one's own offspring at night. But evidence is offered from all sides that this has become a familiar practice. More honor to you and those other parents who have the vitality and patience to put it through!

I do not see how you can expect more than from forty-five minutes to an hour of daily practice from each of your children; and I am afraid you won't be able to continue both violin and piano study much longer. Do the children play much violin and piano ensemble? This would seem to me to be the only way out for the next few years. It would be ideal too, if you could get a second piano for four and eight hand playing. The publishers of THE ETUDE will gladly recommend interesting ensemble material for all combinations and grades.

1. For technical material use "Czerny-Liebling, Volume II"; for general pieces give her plenty of romantic and modern compositions — Chopin "Preludes," "Nocturnes" and "Waltzes." Contemporaneous material of her grade is frequently suggested on this page.

2. Take her off of all "dry" material and put her on something like "Studies in Musicianship", (Volumes I or II), Heller-Philipp; or "Folk Tunes Near and Far," Bunting, fifteen familiar melodies attractively arranged; or "Musical Visits with the Masters," sixteen good arrangements from classic composers; "Keyboard Attacks," Thompson, twenty-four examples from the classics to develop interpretation and expression.

3. Your son will, I'm sure, like seven "Famous Strauss Waltzes," arranged by Rovenger; "My First Song Book," Richter, forty well arranged school, church and folk songs; "Under the Big Top," a collection of twenty circus pieces; "Ten Descriptive Sketches," compiled by Edith McIntosh, a set of pieces to develop style, at the same time to provide drill in a variety of technical problems.

Helpful Books

I took piano lessons for about five years—quitting at the age of thirteen. I am now nearly sixteen, and in that period of three years I did very little piano practicing. When I stopped taking piano, I started violoncello lessons with the high school orchestra and have been working hard on it ever since.

Though I am very anxious to renew my piano work, I cannot afford any lessons. I want to teach myself as well as I can, but do not know exactly how to do it. I thought you might be able to help me some in working out a plan. I'll try to give you some idea of what I covered while I was taking lessons. The exercises are: "The Virtuoso Pianist, Parts 1 and 2," by Hanon; "Studies for Velocity, Book 1," by Czerny; "Studies for Piano," by Burgmüller; "25 Etudes, Opus 47," by Heller; "Keyboard Harmony for Juniors," by Elizabeth Gest. My last piano pieces were *The Venetian Love Song* and *Gondoliers* by Nevin. We have the book, "Masterpieces of Piano Music," from which I hope to learn several pieces.

My main difficulty, it seems, is not going to be lack of practice, but just not knowing what my shortcomings are and how to correct them. Can you give me any suggestions about teaching myself, or a list of books and music that would be helpful?
—M. L. B., Missouri.

With your ambition and apparently excellent training in both instruments, it is unfortunate that you cannot have lessons from a good piano teacher. It is almost hopeless to try to make progress without careful supervision. When there is no objective, no lesson to prepare, and no set task to accomplish in a given time it is next to impossible to forge ahead. Couldn't you inveigle your violoncello teacher to help you a little in your piano work? If he is a good musician his ears will certainly be able to keep you on the right musical (if not pianistic) track. Do not attempt too much: stick to one book of etudes such as "Czerny-Liebling, Volume I or II"; from the "Masterpieces of Piano Music" which you already possess, study only those which will do you most good musically or technically, as, for instance—*Alla Turca,* Mozart; *Prelude in C* and *Bourrée,* Bach; *Gypsy Rondo,* Haydn; *"Minute" Waltz,* Chopin; *Prelude, No. 20,* Chopin; *Spinning Song,* Mendelssohn; *Waltzes, Op. 39,* Brahms. And don't neglect your "meat" diet; the Bach "Inventions" (Busoni edition) offer the best musical as well as technical vitamins for a growing pianist.

Technic and Bach

1. For some years I have been working at the piano (just for my own satisfaction) without a teacher. As a child, I had lessons for several years and I think had a fairly good foundation. I can now play the grade four music in THE ETUDE quite well at sight. I have worked through Cooke's "Mastering the Scales and Arpeggios." Could you suggest a good book of technic?

2. I do not seem able to appreciate strictly classical music; I find Bach very dry, possibly because I know very little theory. Having a great fondness for good chords, I find most of the music of Bach's period rather thin. Apparently I prefer the emotional to the intellectual in music. Could you suggest a few pieces in Grade 5 or 6 that would be suitable for me?
—K. M., Canada.

1. Philipp, "Complete School of Technic."

2. I shall have to be severe with you! Of all composers Bach is the richest in content and nourishment; therefore your "musical physician" prescribes the following for you—all by Bach; *Adagio from Organ Toccata in C Major* (Hess); *Blessed Jesus, Here We Stand* (Rummel); *Prelude in E minor* (Beard); "Twenty Pieces from the Clavier Book for Friedemann Bach" (Maier); *Awake, the Voice Commands* (Busoni); *Jesu, Joy of Man's Desiring* (Hess); "Preludes and Fugues in B-flat minor (Vol. I) and F minor (Vol. II)"; *English Suite in A minor.*

You may choose any three kinds of the above medicine, which must be taken in daily doses to give the required amount of Vitamin B. I am sure after a few months you will find your musical stature greatly increased, And, best of all, the medicine tastes like nectar of the gods—each dose better than the last—and the bottle will never be empty!

A Talented Pupil

One of my pupils, starting at the age of ten, finished Williams' "First Grade" in five months and has had one month in the "Second Grade" of which new work she is able to take five or six pages at each lesson. Although I keep up the review work in the book, at each lesson her new assignment is thoroughly learned as to time, expression, fingering, and so on. She has had the major scales, tonic chords and inversions and arpeggios of the first group, and F, B-flat and E-flat, with chords, and so on, of the second group. She averages about an hour a day of practice. Is this pupil exceptionally talented? Can you give me any suggestions as to the type of work I should give her?
—M. G., Ohio.

How all of us would like at least a dozen pupils like your gifted ten year old girl! Push her along just as fast as you can, for she evidently has a fine zest and enthusiasm for work. Why not experiment with some new and unusual publications like Diack's "Round the World in Twelve Hops," a series of attractive "geography" lessons; or "Musical Visits with the Masters," compiled by Carleton, sixteen short, easy arrangements—mostly new material, one piece by each composer ranging from Gluck to Verdi; or "Plantation Songs," arranged by Thomas, a set of twelve negro spirituals in simple, beautiful, moving versions; or "Twelve Folk Songs for Boys and Girls to Play," Brahms-Maier, a delightful set which Brahms made for the children of Robert and Clara Schumann, adapted, freely translated and arranged by me for first and second graders. The amusing Brahms drawings in the book are made by my twelve year old son, Teddy. For technical work you might examine Florence Goodrich's "Preludes," consisting of forty-two short, original musical fragments, each presenting some phase of technic or touch.

Two Piano Numbers

I have a student fifteen years of age who wants "semiclassics" (she refrains from saying jazz) arranged for two pianos. Please tell me if there are such arrangements, and where to get them.

Will you also suggest some attractive two piano numbers for me to play with another adult pianist? We want something that is not too difficult or too long. And I prefer runs—something brilliant.
—L. B. C., Mississippi.

If it is out and out two piano jazz that you want for your pupil, I am sorry not to be of much assistance in the lists here given. Only the first can frankly be called "popular".

I. *Bug Burlesque,* Rodick; *Nola,* Felix Arndt; *Frasquita Serenade,* Lehar (Arr. by Sucra); Two well known Russian tunes (a) *Dark Eyes* (Paraphrase), (b) *Yablotchko* (Soviet Sailors' Dance) (Arr. by Stone); *Saint-Saëns Tid Bits,* (Arr. by Stone) (Appropriately called Jazz Classique!); *Bolero Moderne,* Gould and Shefter.

II. Charming, light music—not too difficult: *Norwegian Dance No. 2,* Nevin-Werthner; *Polish Dance,* Scharwenka; "A Day in Venice" (Suite), Nevin; *Sea Gardens,* Cooke; *Entrance of the Clowns* (from "Midsummer Night's Dream"), Mendelssohn-Sutro; *Orientale,* Cui-Luboschutz; *Morris Dance* (easy), Gest; *Tango* (easy), Albeniz-Gest; *Prelude* (slow, easy, short), Pietsch.

III. Brilliant (yet not too difficult) two piano pieces for you and your friend to play: *Danse Macabre,* Saint-Saëns; *Scherzo,* Arensky; *Feu Roulant* (Pin wheels), Duvernoy; *Rush Hour in Hong Kong,* Chasins; *Valse Viennoise,* Parrish; *Bolero,* Moskowski-Kramer; *Malaguena,* Lecuona; *Flight of the Bumble Bee,* Rimsky-Korsakoff; *Ritmo* (Spanish Dance), Infante; *Valse Brilliante in E major,* Moskowski-Gruen.

Any of these pieces may be secured through the publishers of THE ETUDE.

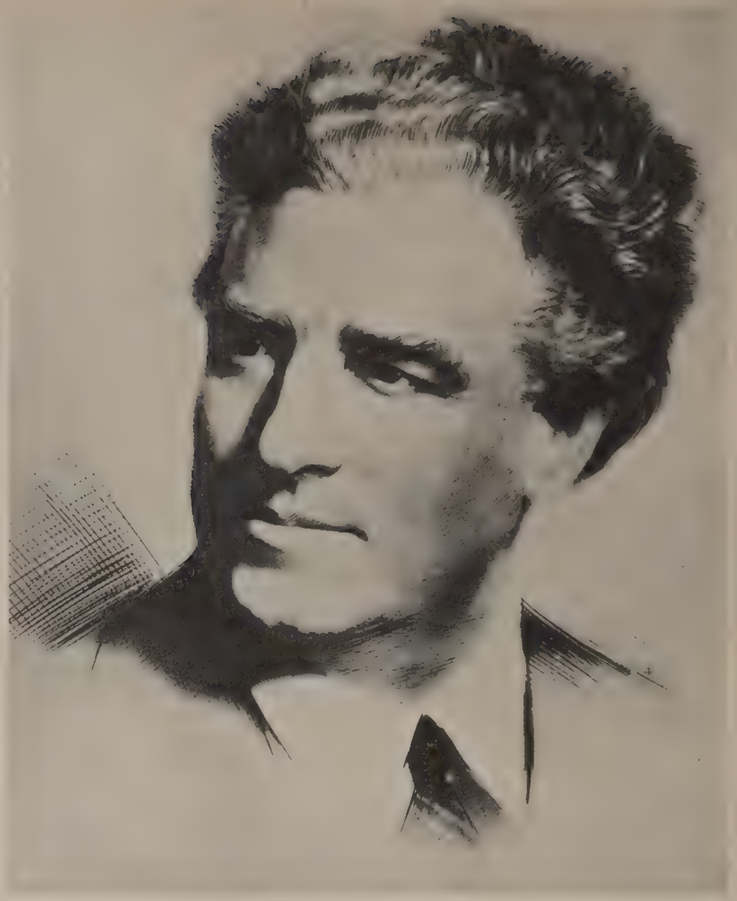
* * * * *

"History teaches us that music is a movement, and one that does not so much depend upon human agency as upon its own natural laws."—Basil Maine.

Caring for the Vocal Instrument

By GIOVANNI MARTINELLI
Leading Tenor of the Metropolitan Opera

A Conference Secured Expressly for The Etude *Music Magazine*
By R. H. WOLLSTEIN



GIOVANNI MARTINELLI

NATURE ASSUMES but one responsibility in a singer's life. She puts the voice into his throat. After that the singer himself is alone responsible for the health, the strength, and the length of life of his vocal organ. As a usual thing, people do not lose their voices. Diseases of the respiratory tract and, of course, of the general physical system, can destroy voices; but it seldom happens that a healthy organ suddenly becomes "lost." What happens in such cases is probably that the organ has been forced, misplaced, or badly treated. Counting my two years of training, I have been singing since 1908—thirty years. My voice is strong, and I am still able to put it to use in long, exacting rôles. I do not take credit to myself for this, except in one point—I always have treated my voice sensibly.

The first consideration in the care of and conservation of the voice is, of course, good health. The young person, who would look forward to many years of sturdy, good singing, must have healthy lungs and healthy vocal cords at the outset. This is just another way of saying that he must be a healthy person. Apart from localized throat ailments, the vocal apparatus is highly sensitive and reflects the ups and downs of general well-being more quickly, perhaps, than any other organ of the body. As soon as one gets tired, run down, nervous, underfed, the voice shows it. And there is nothing to be done about it, by way of vocal methods.

The Healthy Body

IT IS FAR BETTER to keep healthy than to have to build back one's health. Let me give you a few sensible "do's" and "dont's." Live as normal a life as you possibly can. Eat regular meals, and see that they are properly nourishing. Diets for beauty and rigorous reducing regimens are harmful, because they tend to break down normal physical resistance. Naturally, I do not advocate the sort of diet that is definitely calculated to put on weight. An overdose of sweets and starches in the diet is unwholesome in a different way; not because they make one fat, but because they create an overacid condition which, in its turn, can break down the body's best resistance. The singer who looks forward to hard work (and any phase of a singing career is hard work, because it depends upon sheerly muscular activity and therefore requires strength and resistance) should accustom himself to a good, wholesome balanced diet —meats, vegetables, fruits, some starches, some sweets, some fats. Eat regularly; keep strong and well nourished; and do not worry about that extra half pound of fat.



MARTINELLI *as Othello*

To keep in regularly good physical form, the singer must get proper rest and sleep. For some unknown reason, the popular conception of the professional singer's life stresses the glamorous aspect and pictures him as engaging in a never ending round of pleasure—theaters, night clubs, gay parties, crowds of adoring admirers. Nothing could be farther from the truth. The professional singer's work requires him to keep hours that are different from those of persons engaged in other callings; but his life is none the less regular. Our working hours may begin and end later than those of the average business man; but that is just another way of saying that we take for rest and sleep such hours as find him at his desk. We cannot work all night and then spend the remainder of the day amusing ourselves; and we do not even attempt to do so.

A Nutritious Diet

BUT EVEN A PROGRAM of balanced food and well regulated rest is not enough. There are special precautions we must take. Chief of these is a rigorous avoidance of crowds, especially during the winter months, when colds and other respiratory infections are epidemic and an entrance into such crowds means the risk of germs. I love the theater and the motion pictures, but seldom dare to enjoy either. And each time I do, I know in advance that I am taking a chance. Hot, stuffy rooms; air that is being used by many other people; and the presence of persons who may cough or sneeze at you; all these are dangerous to the health of the singing organ. This means a sacrifice, of course, but one cannot have everything.

I have never smoked; and I avoid rooms that are laden with smoke. When I visit my friends, or they visit me, they know that, during the time of our being together, smoking must be avoided. I drink an occasional glass of wine, as every Italian does, but I keep rigorously away from what is generally meant by drinking. Alcohol is harmful to the voice. But tobacco is worse.

There is also the matter of quick changes of temperature. The rapid shift from a warm room to icy cold air gives the entire bronchial tract a shock that jolts the voice. A thermometer is kept outside my window; and I never go out, in winter time, without consulting it. Anything down to freezing point (thirty-two degrees) is on the safe side for me. As soon as the mercury slips the least bit below that, I stay indoors; or, if I have to go out, for appointments or rehearsals, I get into a vehicle as quickly as I can and drink in as little as possible of the air that feels icy and shocking as it enters my nose.

The singer should have exercise, of course, and should take as much of it as he can in the open air. Long walks are my favorite form of sports. Another thing I have found helpful toward keeping my vocal organ fit in these thirty years, is to have a proper and complete vacation from singing, during some part of the year. Regardless of tempting engagements, I always manage to have two months of complete rest. During this period, I never even practice. Thus, the entire vocal and respiratory tract has a wholesome and tonic rest, and I find myself strengthened when I go back to work again. But—and this is important—I never try to begin a full schedule of work immediately upon resuming

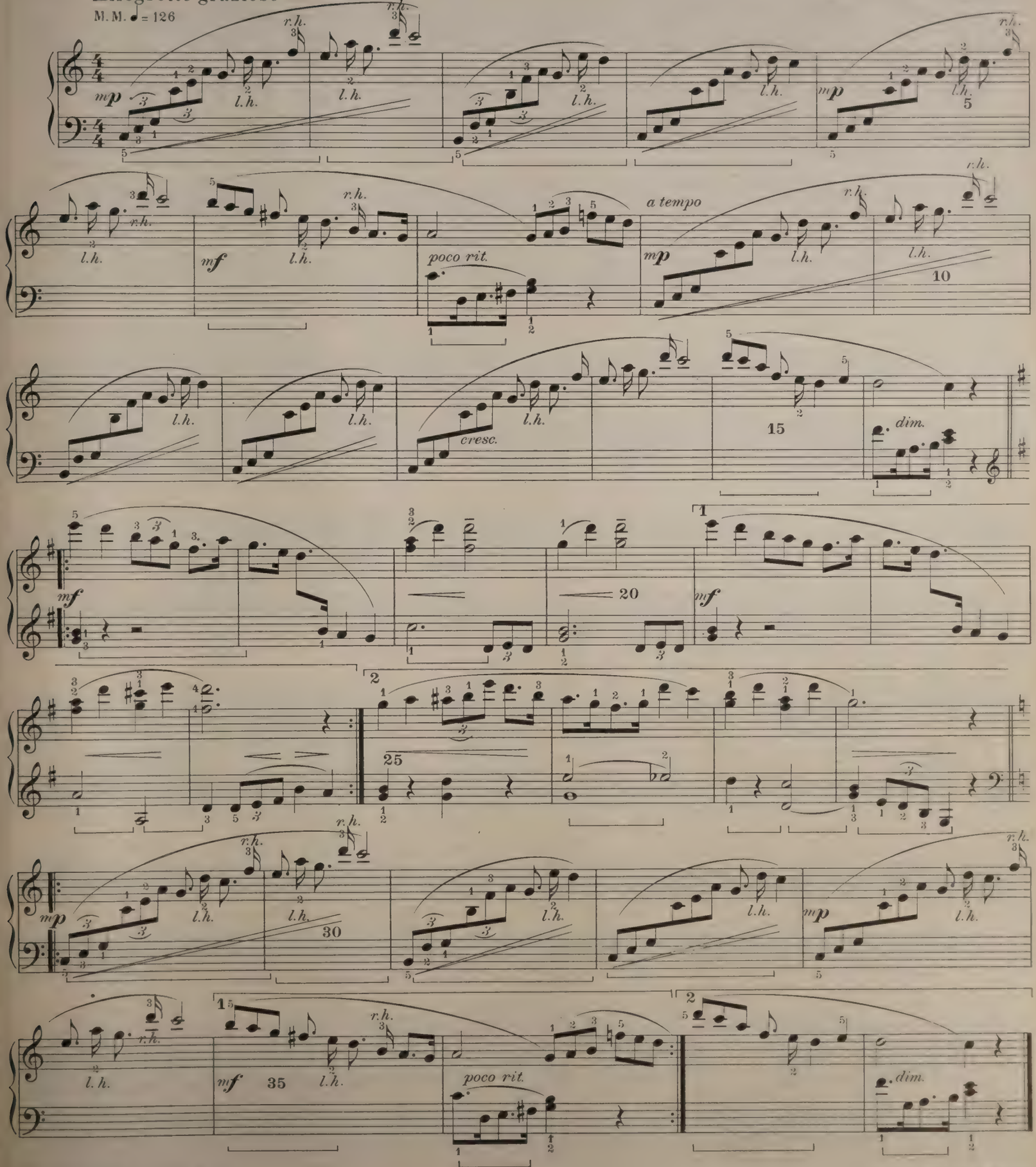
(*Continued on Page* 679)

DANCING FAWNS

Grade 2½. **Allegretto grazioso**

M.M. ♩ = 126

LAWRENCE KEATING

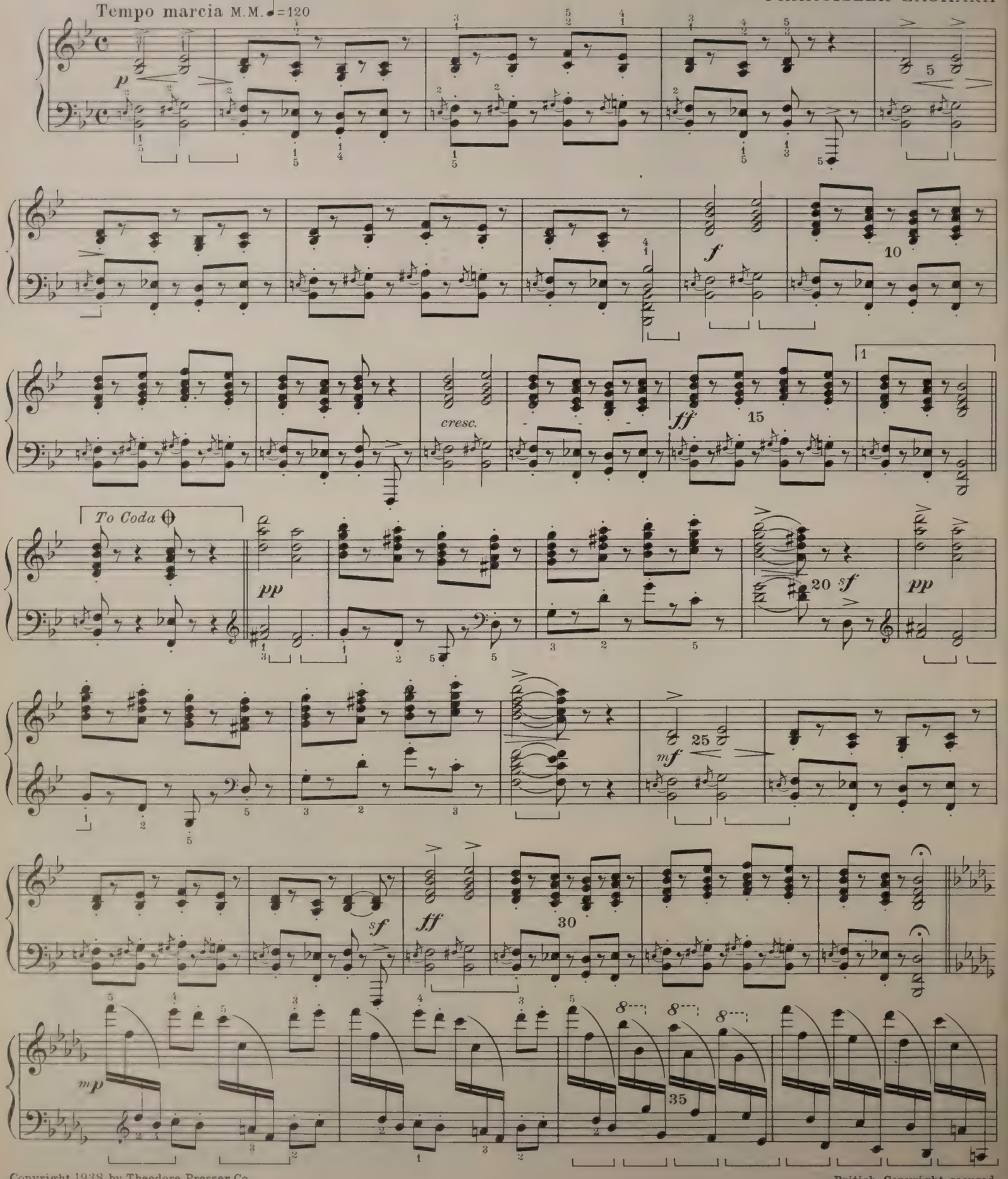


Copyright 1938 by Theodore Presser Co.
British Copyright secured

MARCHE CARNAVAL

Here is a march by a talented composer which has a new and distinctive flavor. It will prove an interesting surprise on many recital programs. Watch the staccato marks carefully. Grade 4.

FRANCISZEK ZACHARA



Copyright 1938 by Theodore Presser Co.

British Copyright secured

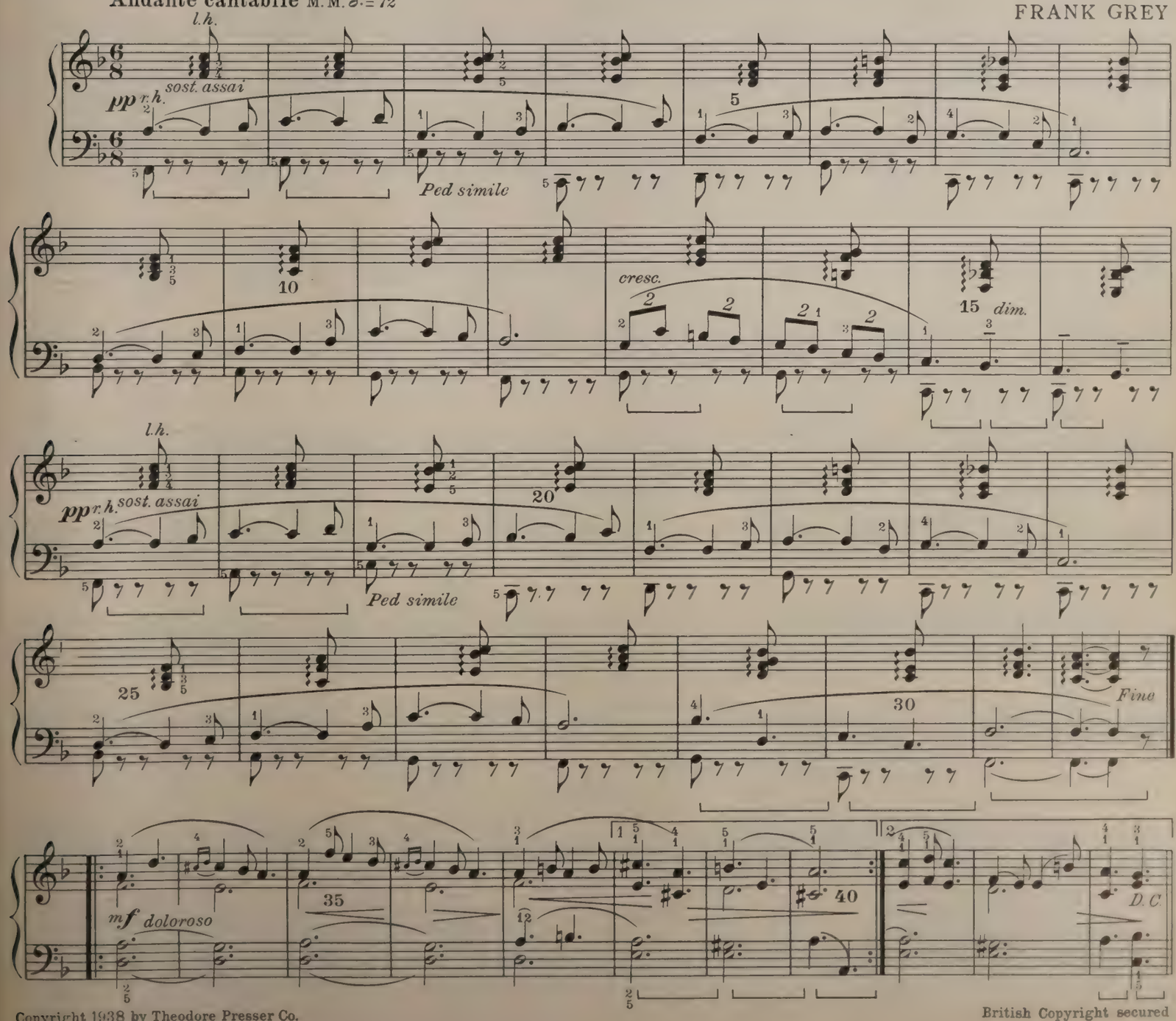


BOATMAN'S SERENADE

Grade 3.

Andante cantabile M.M. ♩.=72

FRANK GREY



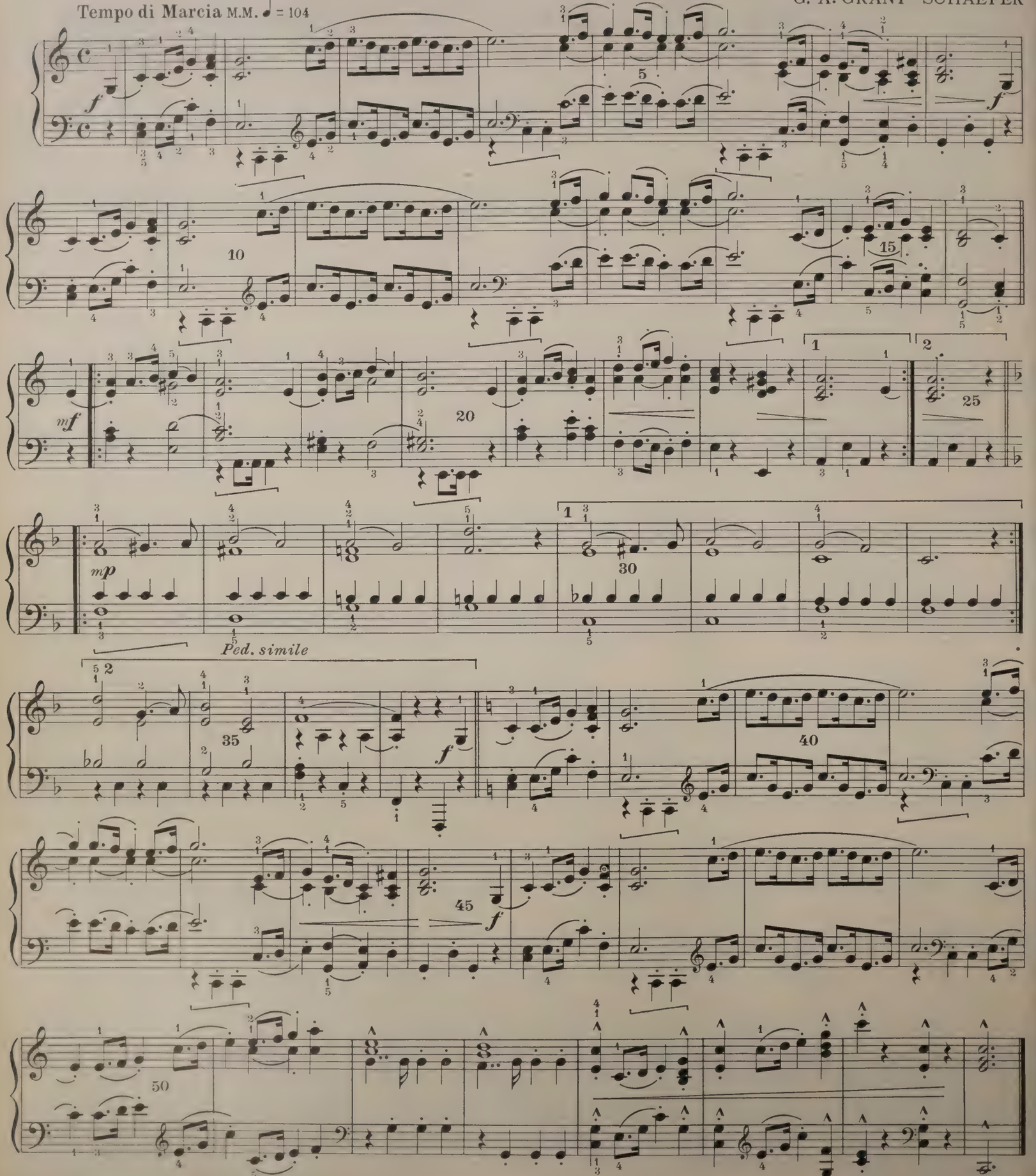
Copyright 1938 by Theodore Presser Co.

British Copyright secured

MARCH OF BRIAN THE BRAVE

The March of Brian the Brave refers to the Irish hero and leader, Brian Boru (926–1014), who is generally regarded as the chief king of Ireland. The march should be played in bold and majestic fashion. Grant-Schaefer is one of the best schooled writers of educational pieces for the pianoforte. He has the gift of making everything he writes very playable and at the same time interesting. Grade 3.

G. A. GRANT-SCHAEFER



Copyright MCMXXXVIII by Oliver Ditson Company
International Copyright secured

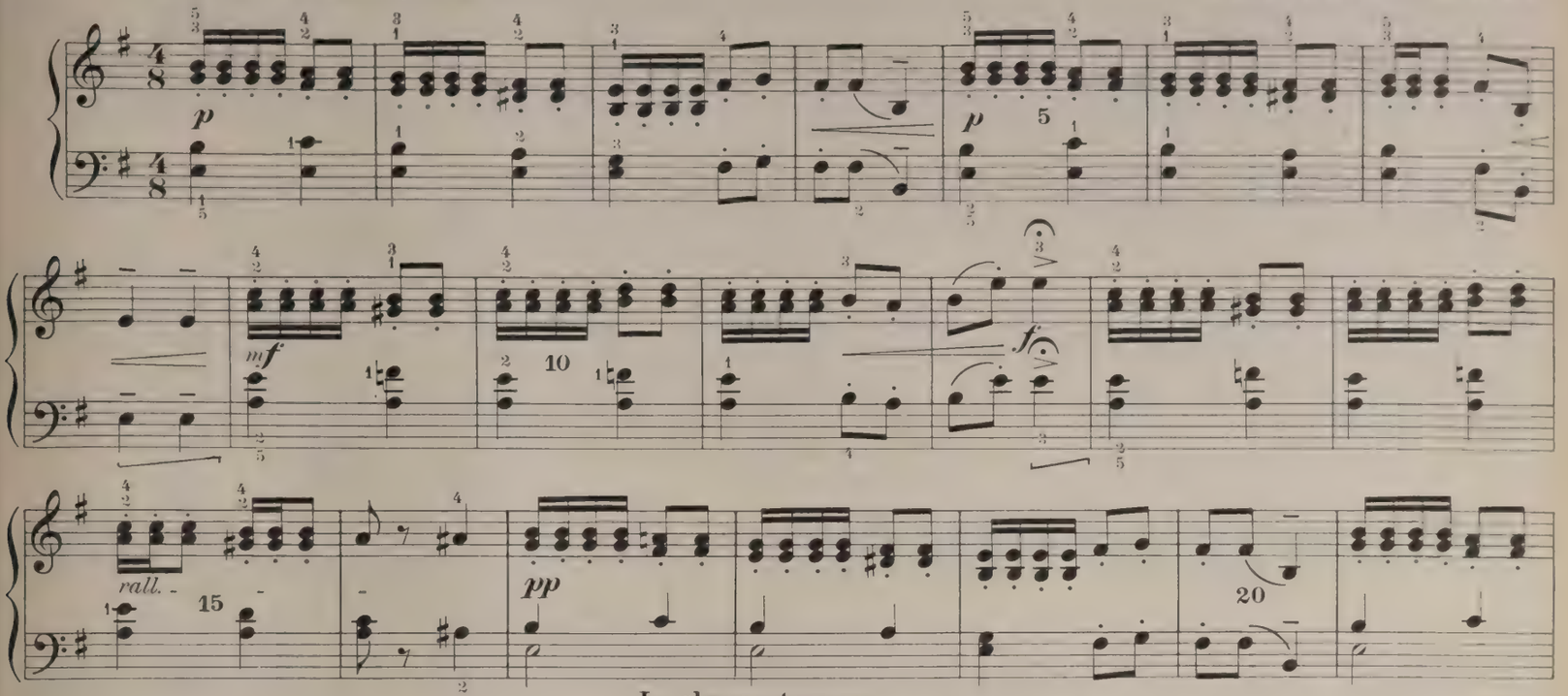
To Polly Akin

IN A JAPANESE TEA GARDEN

Grade 3.

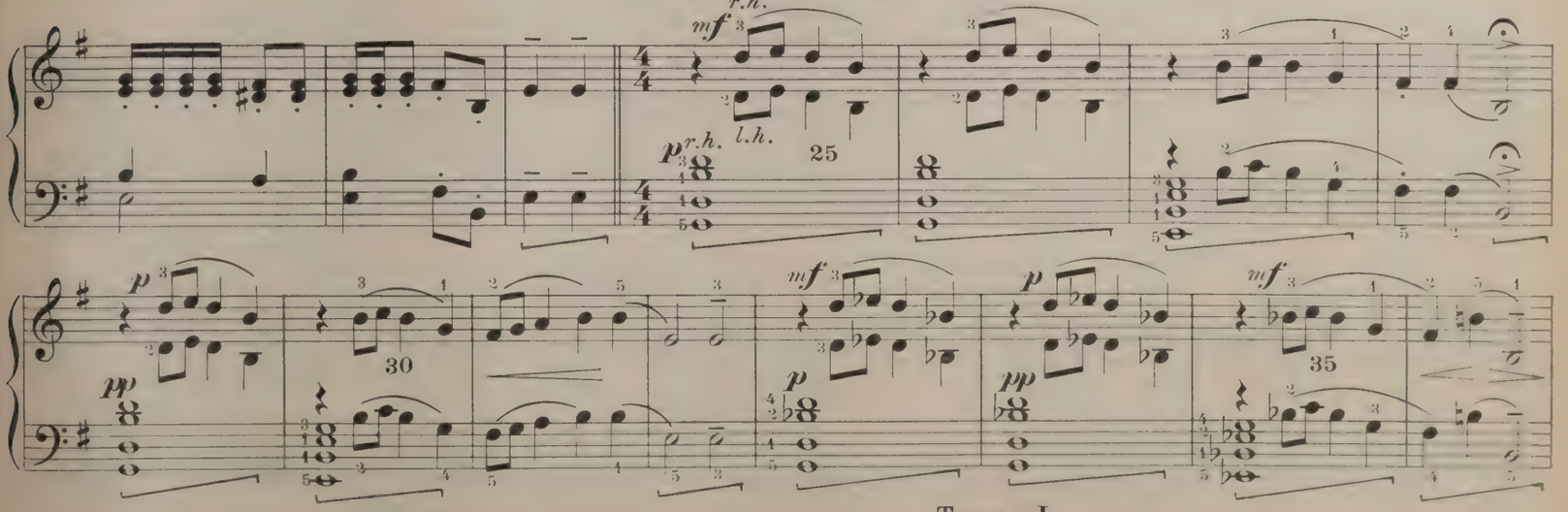
Briskly and lightly M.M. ♩ = 80

ELIZABETH L. HOPSON

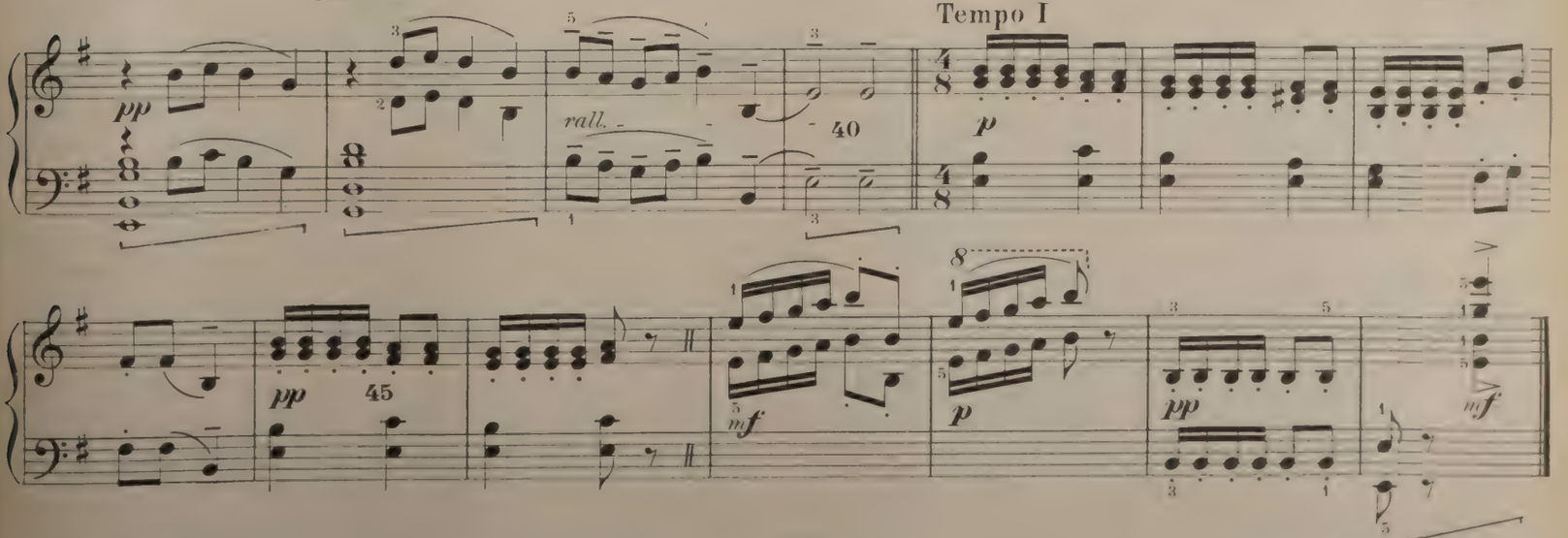


In slower tempo

Song of the Geisha girls under the cherry trees.



Tempo I

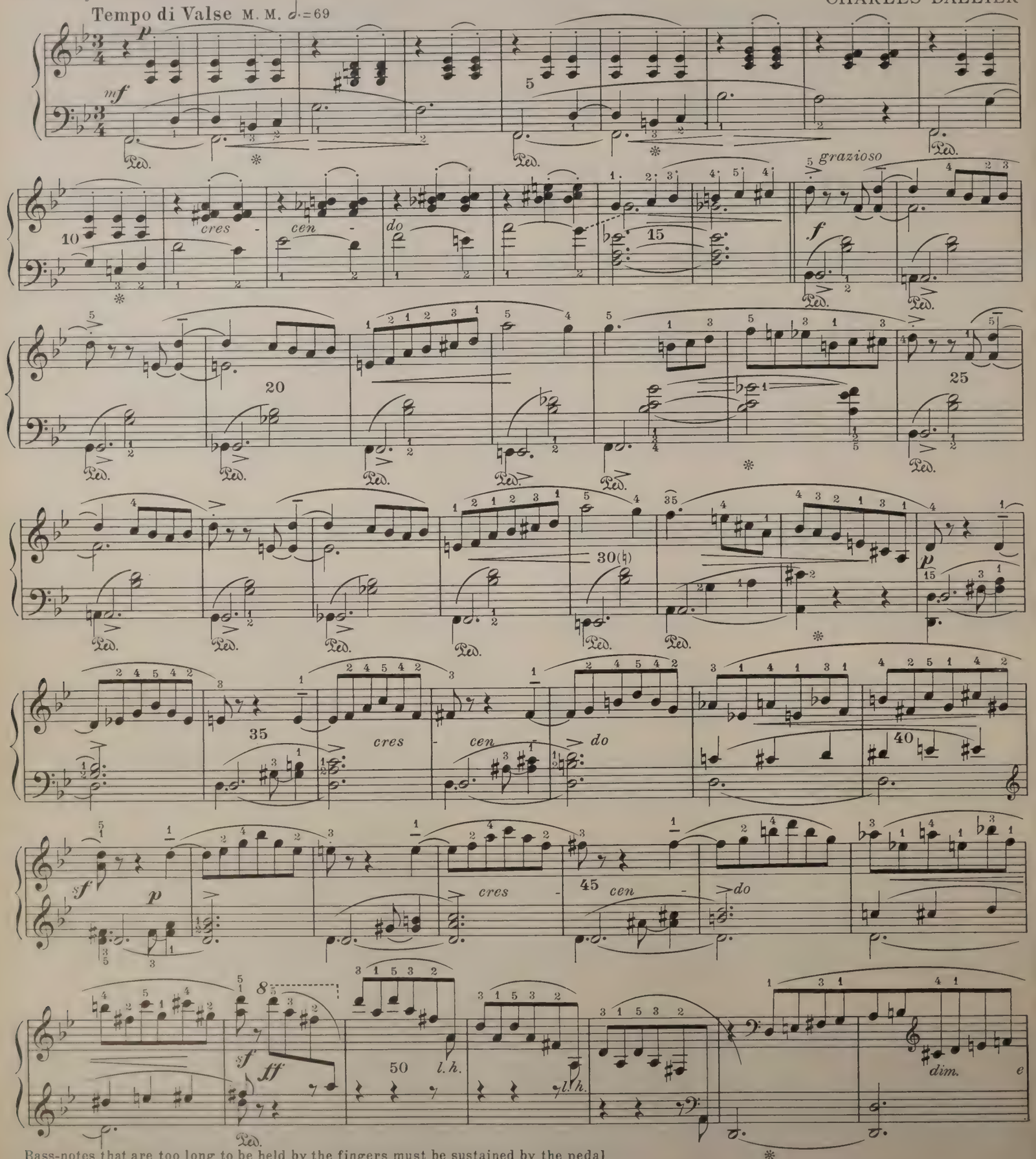


Copyright MCMXXXVIII by Oliver Ditson Company
International Copyright secured

VALSE JOYEUSE

Those who knew Constantin Ivanovitch Sternberg (1852-1924), famed pupil of Liszt, long active as a teacher in Philadelphia, were continually fascinated by his marked melodic gifts. This gay waltz, written under the pen name of Dallier, is one of his finest works. The charming cello-like melody in the left hand part of the second movement is peculiarly effective. Grade 5.

CHARLES DALLIER

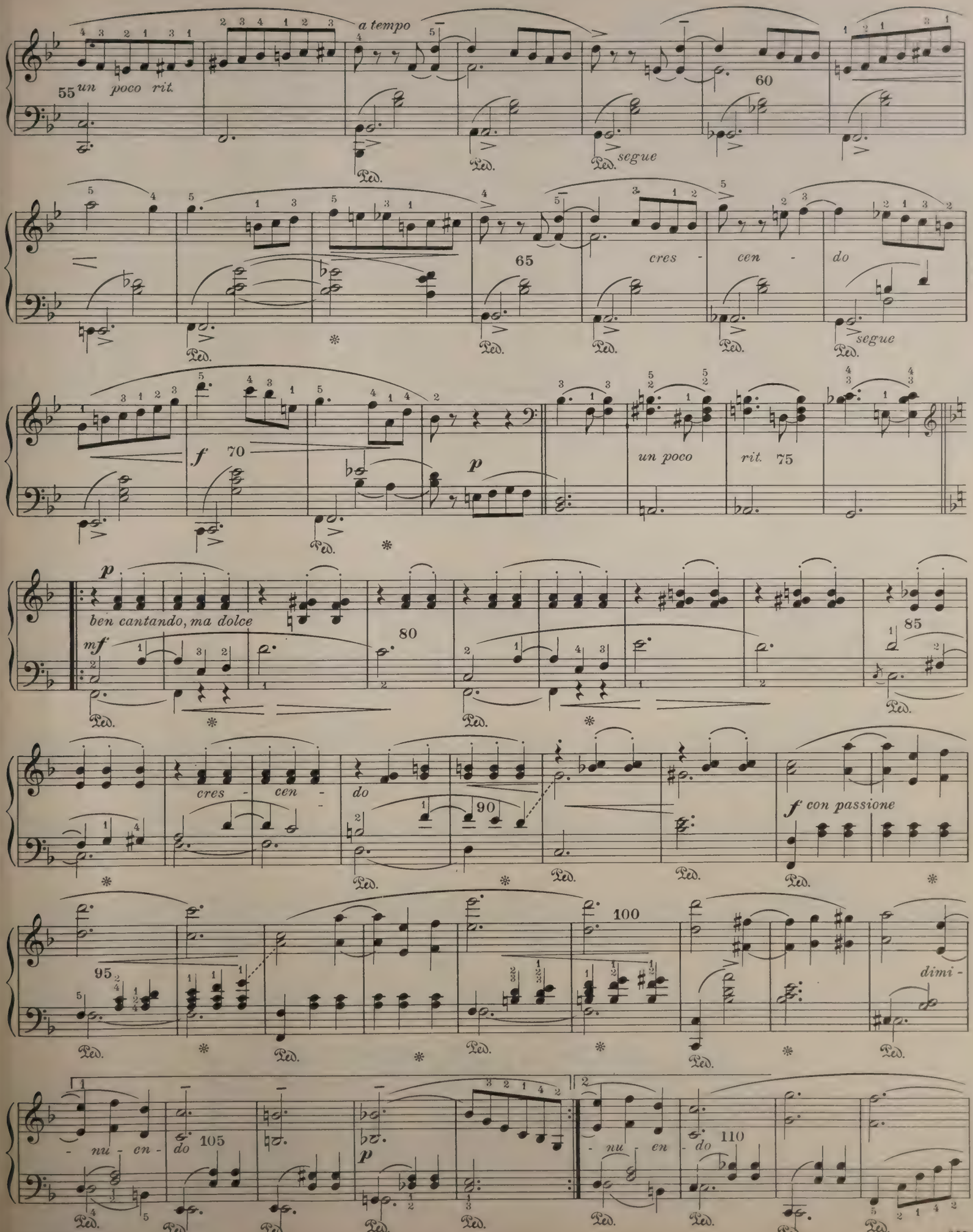


Bass-notes that are too long to be held by the fingers must be sustained by the pedal.

(Les notes de basse, trop longue pour recevoir leur valeur par la main, doivent être soutenu par la pédale.)

Copyright MCMXXV by Oliver Ditson Company

International Copyright secured


a tempo
55
un poco rit.
60
segue
65
cres - cen - do
segue
f
70
p
un poco
rit.
75
p
ben cantando, ma dolce
mf
80
85
cres - cen - do
90
f con passione
95
100
dimi -
- nu - en -
do
105
p
- nu - en -
do
110
Ped.



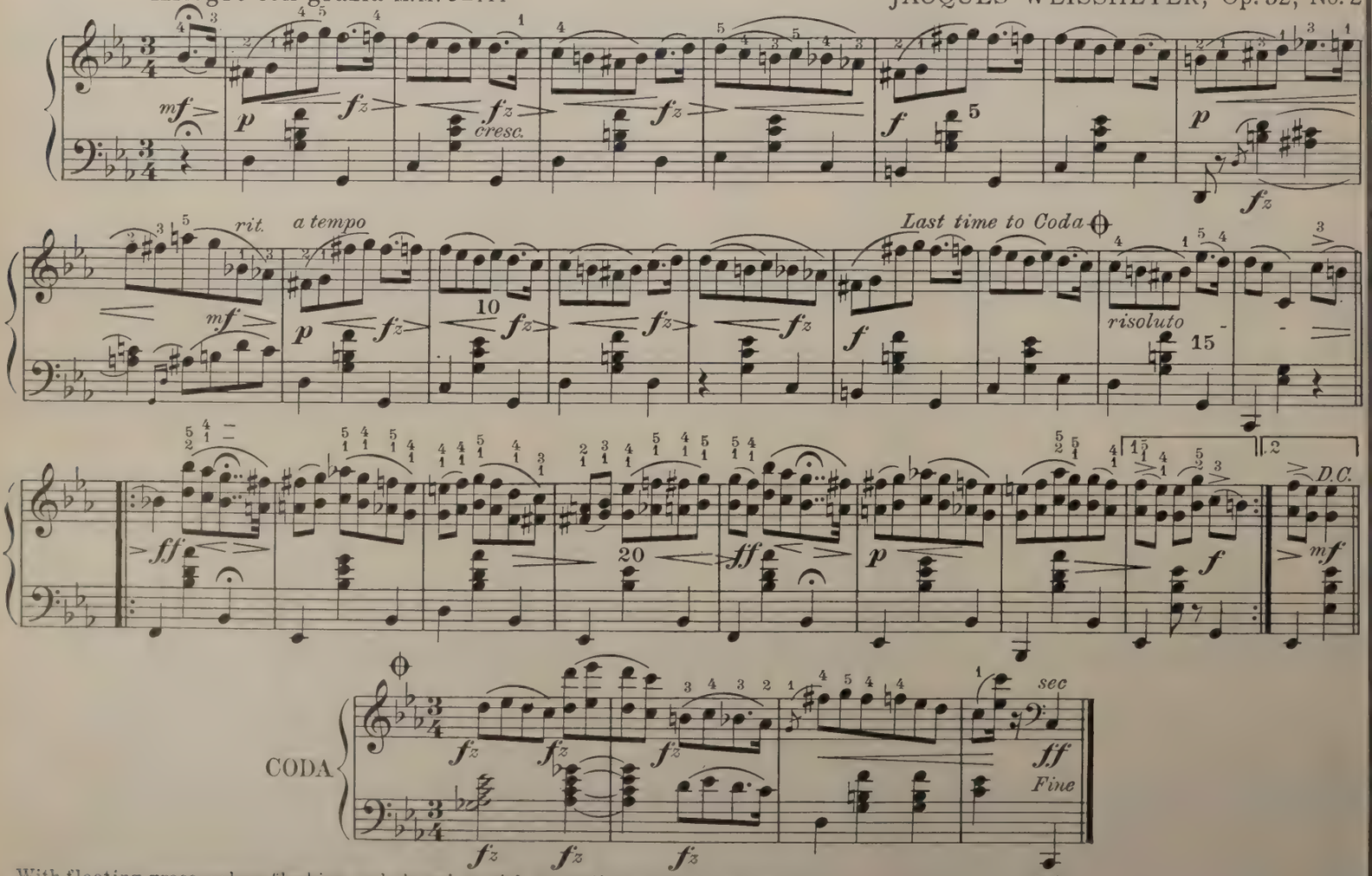
DRAGON-FLIES

LIBELLULES

Grade $3\frac{1}{2}$.

Allegro con grazia M.M. ♩=144

JACQUES WEISSHEYER, Op. 52, No. 2



With fleeting grace, colors flashing and changing with every flutter of the wings.

(Grâces fuyantes. Couleurs changeantes au moindres coups d'ailes.)

Copyright MCMXXVII by Oliver Ditson Company

International Copyright secured

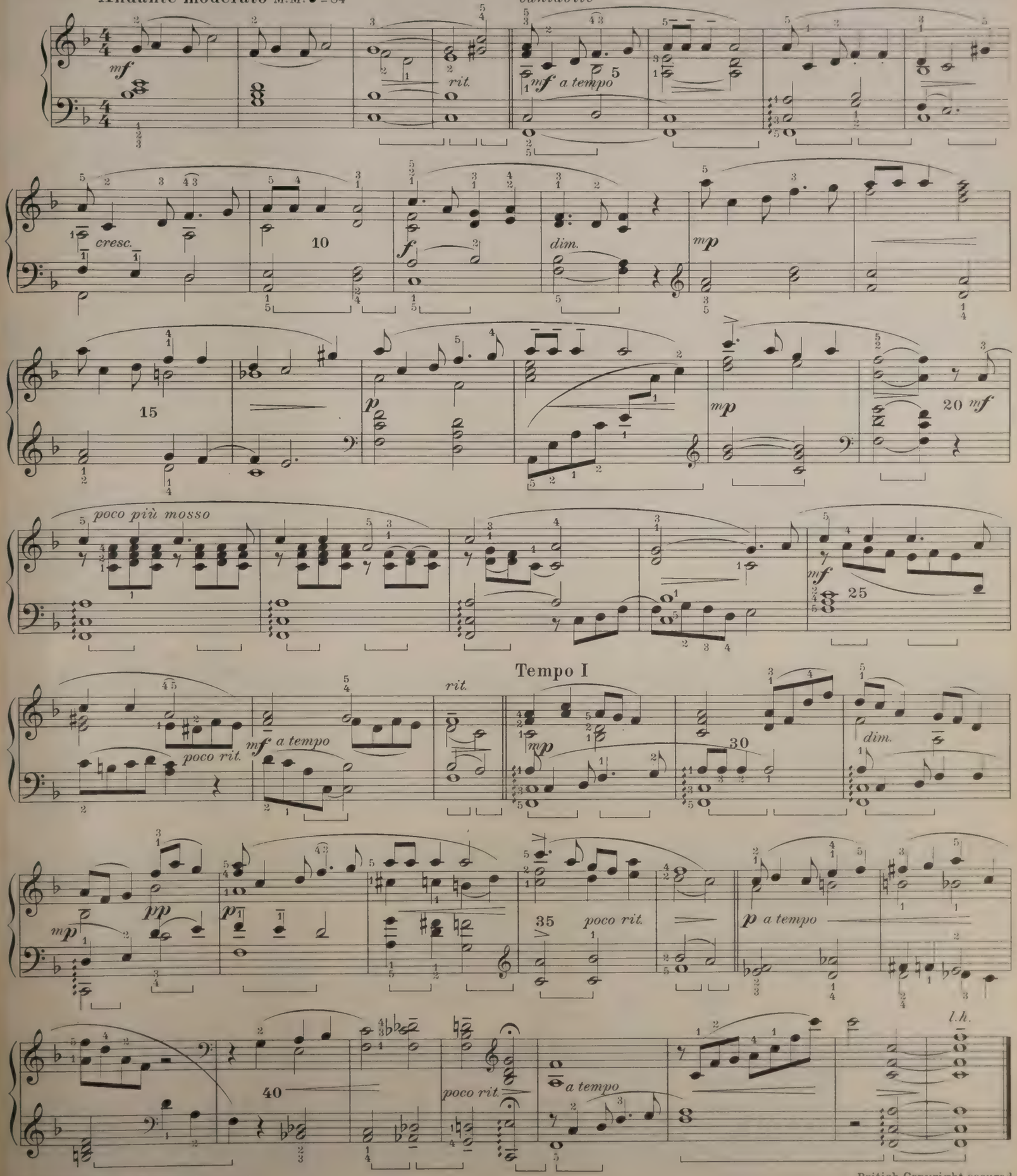
NOBODY KNOWS THE TROUBLE I'VE SEEN

SPIRITUAL

Grade 3½.

Andante moderato M.M. ♩=84

Arr. by FLORENCE B. PRICE



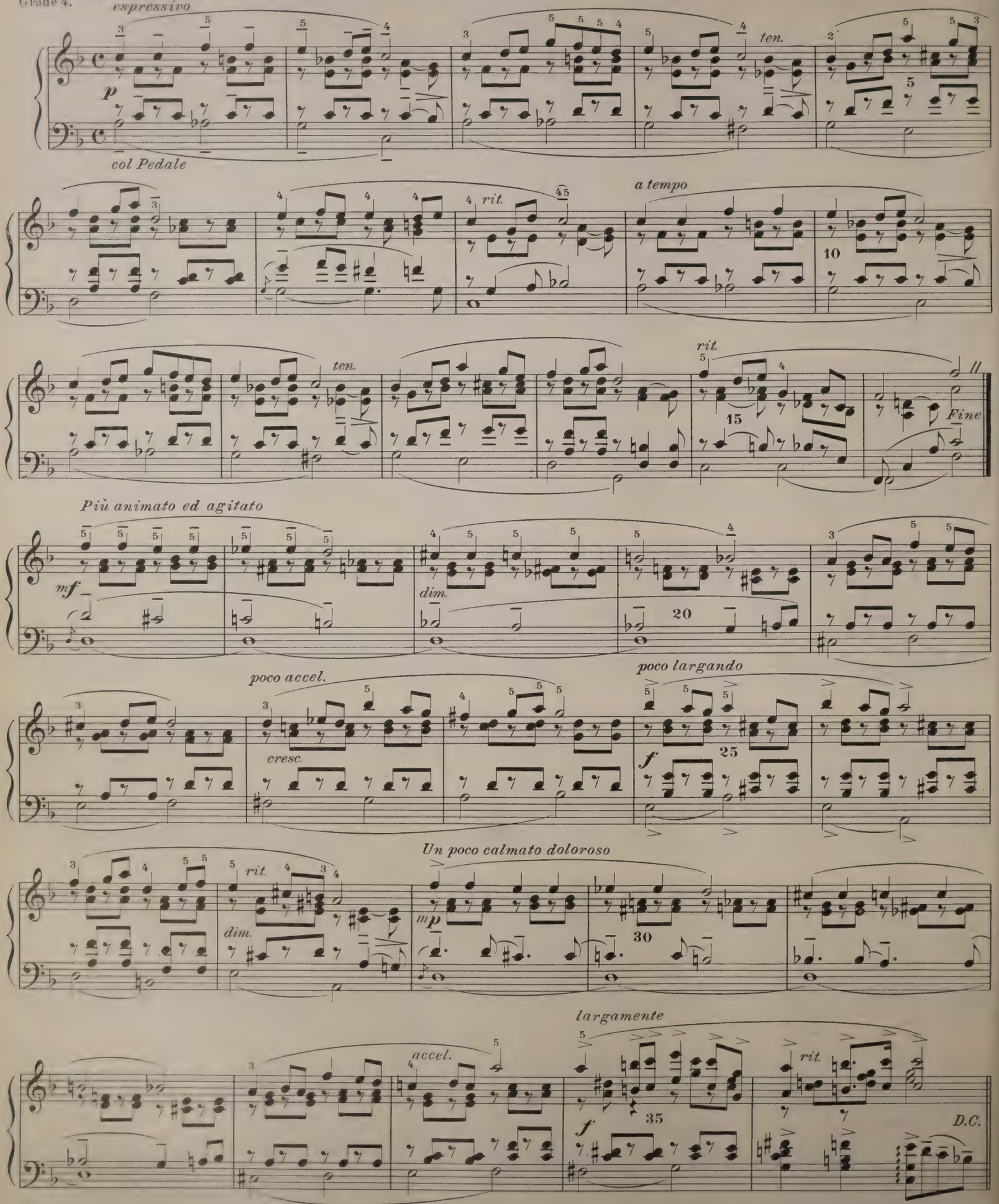
Copyright 1938 by Theodore Presser Co.

British Copyright secured

Grade 4.

THE BROKEN PROMISE

CHARLES HUERTER



Copyright MCMXXI by Oliver Ditson Company

International Copyright secured

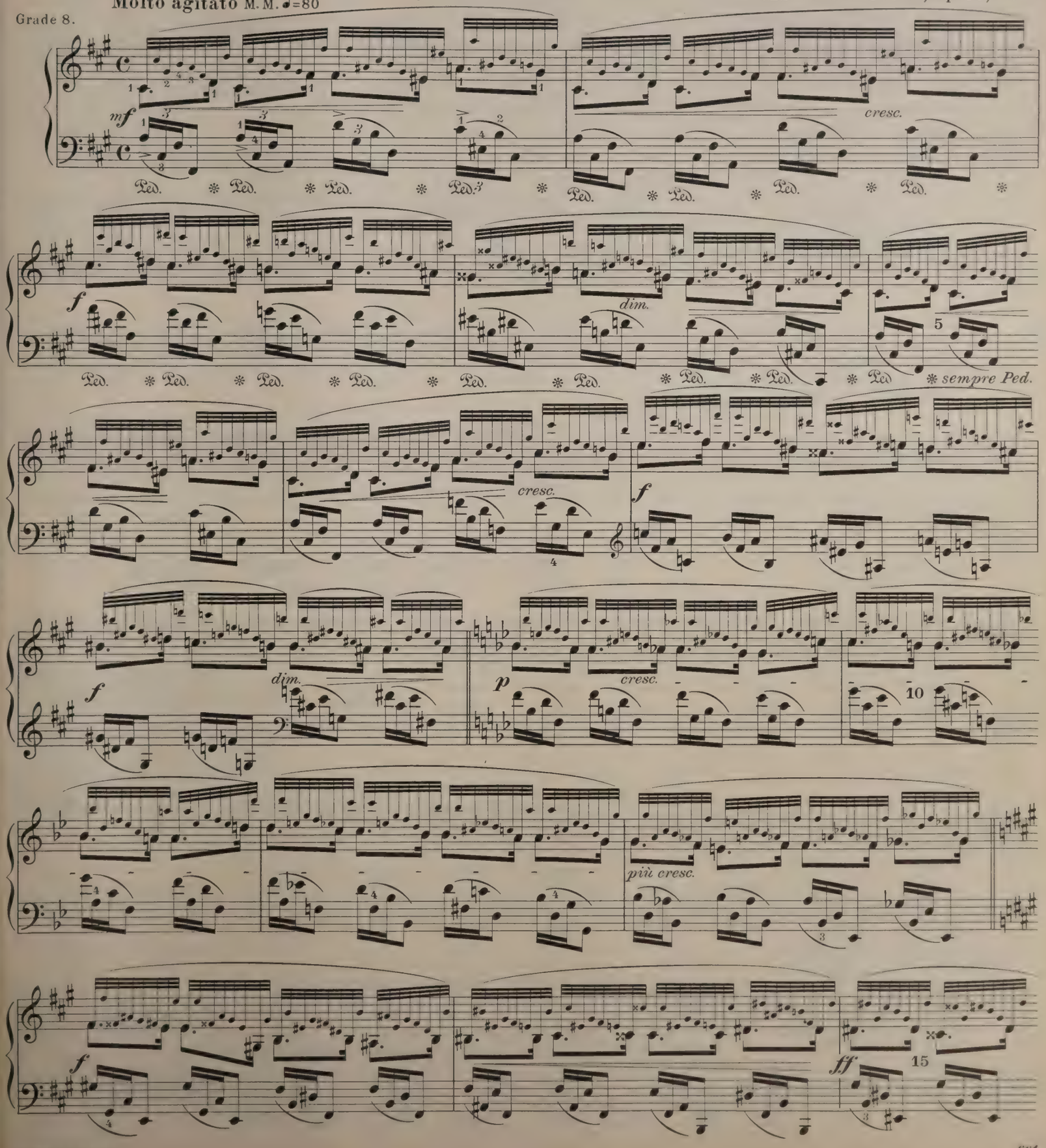
PRELUDE, in F♯ minor

Chopin's mastery of the expressive potentialities of the piano is nowhere better evinced than in this exquisite work with its delicate lace - like background. The personal thrill of being able to play this effectively is one of the finest intimate experiences in music and affords the student who achieves it many times the delight that comes from merely hearing the composition. Vladimir de Pachmann once said about this piece, "I would rather have written this Prelude than any symphony I know."

FRÉDÉRIC CHOPIN, Op. 28, No. 8

Molto agitato M. M. ♩=80

Grade 8.




ff
p
poco rit.
molto agitato
e stretto
poco cresc.
mf
20
cresc.
f
più f
Ped.
ff
più dimin.
mf
25
dimin.
p
poco cresc.
pp
30
lento
p
dimin.
pp

Shopping  for Charm

Theodora van Doorn's Hints on Platform and Personal Appearance

ADVICE ON MAKEUP

Forty percent of those requesting samples in August asked for a well-known theatrical cosmetician's stage make-up manual. We have therefore concluded that this column can provide a much-needed service by offering advice (in print only) on the tricky problems of platform as well as personal make-up, such as appear in the column directly below. Suppose you write me telling some of your problems. I will reply through the column as fully and as promptly as I can.

LET'S MAKE UP

Breathes there a musician with soul so dead, who ne'er unto herself hath said, "would the song I sang, the composition I played, or the dance I performed have been just a little more authentic, if I had given this performance its natural setting and costume?" Or is this too unconventional a suggestion for ultra conventional musicians?

Certainly the reverse is true, namely that a musical rendition of an opera without appropriate costumes can lose something of its very essence, because of their absence. I recently attended the performance of a well-known opera which was beautifully sung in concert form. The lack of scenery, costumes and appropriate makeup dulled my usual appreciation of the spirited music. Both solos and choruses lacked conviction. The singers seemed strained and self-conscious. I went away as unsatisfied as I did from my first encounter with Shakespeare in modern dress.

Picture three Hawaiians playing guitars in American business suits. Then see the difference when each of the trio carelessly drops an orange-colored *lei* around his



neck. The music takes on a faintly more plaintive note. The musicians themselves become, as they should, a part of the tone picture they are trying to paint.. Even a bandana around the neck of a man singing "Ol' Man River" suggests the toting of bags and the lifting of bales.

All of which is my feeble way of suggesting that character make-up should have a more accepted place in music.

Let us say, for instance, that one part of your forthcoming recital contains selections from "The Mikado" and "Madame Butterfly." Wouldn't it be enjoyable as well as convincing to do this group in Japanese costume and make-up?

Although this is supposed to be a difficult make-up, it is really quite easy if you follow instructions carefully and see that everything is blended smoothly with no harsh lines. The complete Japanese feminine grease paint make-up procedure is as

(*Continued on Page 666 Column 2*)

TEN MORE APPEALING PERFUMES
deserving mention in my Fall Parade

SONATA

There is a definite association between music and perfume. Music is an emotional experience, in which the senses are quickened or retarded at the will of the artist or composer. A perfumer similarly plays on the senses and the imagination in the blending of his varied ingredients and he too emerges with a composition that is fragrantly stimulative to the emotions. And so at last, we come to a perfume which is even named for musicians. *Daggett & Ramsdell's Sonata.* Its odor is as elusive as a faintly remembered Beethoven chord. A chord of floral notes blends into a pleasing and slightly wistful, dreamy sense harmony. One can conjure up the tinkle of a clavichord; the far-off wailing of violins in a flower laden conservatory. One can, in short, quite easily match one's tempo to *Sonata.*

EMERAUDE—"PARIS"

If I had wanted to make a European perfume tour, I could not have done better than to include as one of my stops the trip to Ireland's luxuriant shores, which is reflected in *Coty's Emeraude.* Inspired by Paris, it personifies the Emerald Isle. One finds in *Emeraude,* a touch of the Blarney stone kiss, more than a hint of the Lakes of Killarney, the saucy laugh of a coleen of Cork. There is the smell of the peat in it, as positive as a Donegal tweed, yet the sweetness of Ireland is there too, as its dominating characteristic. Its new packages are ravishing as are the new packages for that other famed *Coty* odor, *Paris.*

CHEVRE-FEUILLE—TOUJOURS MOI

Have you ever wished that some magic formula would keep the luscious scent of full-blown honeysuckle at your fingertips throughout the year, that exquisite fragrance which comes down the breeze on a warm spring morning after a rain? *You* doubtless can smell it just as poignantly almost any morning from the tumbled clusters on the walls in your own neighborhood. It is such a fresh and natural smell. *Corday,* famous French parfumeurs, have imprisoned the very heart and soul of this humble fragrance in their *Chevre-Feuille* (Honeysuckle). *Chevre-Feuille* is a lasting perfume, too, one which should be a part of every out-door loving woman's perfume collection.

Corday also produces the ever popular *Toujours Moi* (always my own self). Everyone knows *Toujours Moi* and its insouciant subtlety. It has a touch of the tropics, a suggestion of Tahiti, which the woman of mystery (and what woman is not?) has loved through time immemorial.

R. S. V. P.

As impeccably refreshing as a formal garden—as provocative as a flirtatious miss—is *R.S.V.P.*—a new perfume by *Richard Hudnut,* whose toiletries have been known by women everywhere for more than a generation. It has a certain crescendo-like permeation which starts faintly and is brought to the surface at its best through its contact with the body or the handkerchief. Certain perfumes smell differently on every individual. *R.S.V.P.* is one of these. Hence its odor to me might not be its odor to you. If you like a scent with a speck of come-hither in it, yet with a demure foundation that holds all in check—try *Hudnut's R.S.V.P.,* soon to be available at all stores, everywhere.

TROPHEE—LE DANDY

Remember the movie "Wings of the Morning" in which the gypsy horse of that name romped home to victory under the training of an Irish landowner's nephew, who fell in love with the boyish gypsy princess? This was what flashed through my mind when I first smelled *D'Orsay's* appropriately named odeur *Trophee,* which has the sweet glamour and sublime audacity of the gypsy coupled with the smell of camp fires, pipe tobacco and well-tended turf. *Trophee* is a winner, as a perfume to use with tweeds and tailored suits.

On the other hand, *D'Orsay's* odor *Le Dandy* is the scent of formal drawing rooms, the Hunt Ball, the diplomatic reception. You can use it with confidence at an evening musicale or wherever you find yourself of an evening.

ORGANDY—RYTHM

Parties and picnics and the lovely pink organdy dress they wore for best are perhaps some of the most cherished memories our grandmothers regaled us with, when we were at the wide-eyed, tell-us-a-true-story age. For years I planned the puffed sleeved, high waisted, full skirted, pink organdy I would wear to my first party, and never did. Sweet pictures of a loved past crowded my thoughts when the old fashioned sweet, appealing floral scent of *Kathleen Mary Quinlan's* perfume *Organdy* greeted me as I lifted the simple crystal ball cap from the slim bottle whose soides suggest the layers of hoops and petticoats of a gone era. *Organdy* is a demure perfume for a very modern mademoiselle or madame.

Kathleen Mary Quinlan has caught something of the flowing smoothness of a fine waltz in her honey-scented *Rythm,* which brings to thought the odors of a field of sweet wild flowers on a brilliantly sunny day, with the bees buzzing rhythmically. *Rythm* is certainly a perfume in the classical musician's mood.

Ideal Xmas Odors—to give or to receive! (T. V. D.)

"SAMPLER" NOTICE

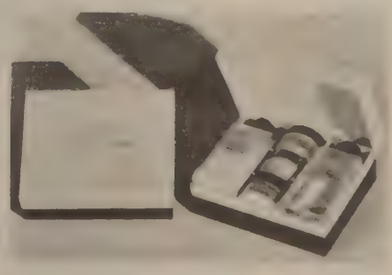
Your requests for samples through my August "Sampler," which totaled more than 15,000, simply snowed me under. Over 1,000 requests came in the first week. Because of limited supplies of certain free samples, you may not receive all that you asked for. Better luck next time! You must forgive delays in delivery from some manufacturers, who had to order additional lots of samples for the huge demand. All 10¢ samples will finally be supplied. Please be patient! Thank you.

KITS FOR CHARM

If you have the same urge as I have for those compact cosmetics ensembles, through which the more advanced manufacturers are now permitting new customers to try their finer products, you'll find the various kits which I propose to show you between now and Christmas, well worth reading about and if your reactions are anything like the response to my August "Sample," you'll probably head for the nearest good cosmetics store with fire in your eye and your allowance in your hand. And if by any chance he doesn't happen to have the one that appeals to *you,* I'll give you the name of the manufacturer. You *should* see them, so to speak, both in and on the flesh. And you'll adore them as Christmas Gifts (yes, the season *will* be on us before we know it), both as a recipient and as a giver. Here are several kits from the many coming on the market that I though you would want to see:

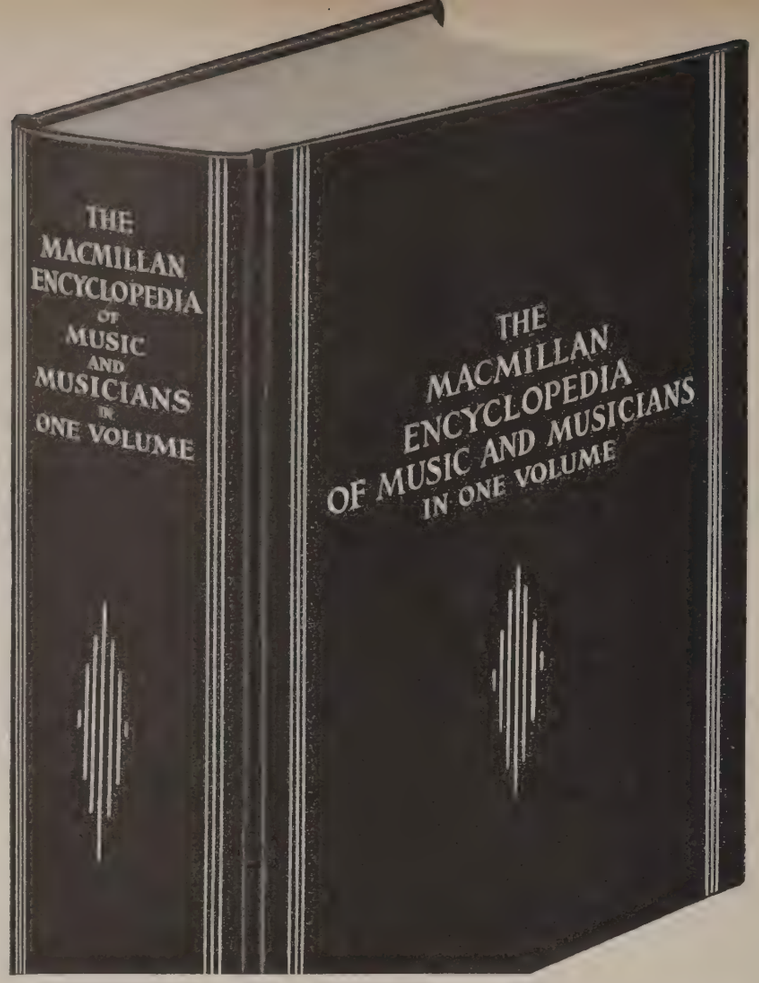
THE PERFECT FIVE

Years ago, even before I began to use cosmetics myself, I used to hear my uncle, whose hobby was chemistry, tell my mother that she should use *Daggett & Ramsdell's Cold Cream.* He had analyzed it, privately, and said that it was the purest product of its kind on the market at that time. Presumably, *Daggett & Ramsdell* have continued their search for cosmetic perfection. They have just announced a new kit called *"The Perfect Five,"* a clean-cut, modern, business-like, yet beautiful ensemble of five basic cosmetic needs, i.e.: their new *"Golden Cleansing Cream,"* a delightful non-liquefying type of cream which contains colloidal gold (your face is more than



ever your fortune); *"Perfect Foundation Cream,"* which makes your powder adhere smoothly; *"Perfect Tissue Cream,"* which is a very acceptable cream for over-night use; *"Perfect Skin Tonic,"* a mild astringent lotion; and *"Perfect Hand Lotion,"* for the absolutely necessary, soft, smooth and white hands. The sizes are generous.

(*Continued on Page 666 Column 3*)



The Most Book Eve Language

The only encyclopedia which accurately, all the information music can need, on each and ev theory, instruments and instru and conductors, singers, sacred schools and conservatories, bib past and present . . . in fact, of separate topics which here scores of volumes for adequate

THE MACMILLAN E MUSIC

4025 Musical Terms and Expressions

•

810 Expert Articles on Musical Subjects

•

2680 Descriptions and Histories of Musical Instruments

•

325 Opera Plots; New, as well as The Old Masters

•

The Development of Chamber Music and Histories of 225 Separate Organizations

•

Radio Broadcasting, Its History Programs over the Past Ten Years

•

Educational Music Institutions

•

Popular Orchestral Works, etc., etc.

Compiled

Editor of "Arrow" Miniature Series

SCOPE OF THE WORK

The modern need for an all-inclusive, one-volume cyclopedia has long been felt. It is now thoroug magnificently supplied in the MACMILLAN EN CLOPEDIA, and in *no other, in any language!* A verit music library in itself, the "partial list of subjects an adjoining column is only a bare outline of complete coverage of music that it affords. E phase of music, in every land, is covered from earliest known beginnings, up to the very date w the final form was locked up for the press!

mprehensive Music Reference Published . . . . In Any . . In One Volume . . . .

readily and
nterested in
of musical
, orchestras
peras, music
and writers,
thousands
ve required
d reference.

The only encyclopedia which provides this voluminous information, quickly, completely, with all extraneous matter deleted IN ONE INCLUSIVE ALPHABETICAL LIST; which omits confusing abbreviations; which is printed in an uncrowded format, from specially selected, eye-resting type!

An encyclopedia containing 51,000 references—over 2,000,000 words in 2,000 pages, measuring 8½ x 11 inches, handsomely and durably bound.

YCLOPEDIA OF ID MUSICIANS

Edited by ALBERT E. WIER

ist's Music Shelf, The Violinist's Music Shelf, The Master Music Series, etc.

Complete Music Library in One Volume

Price . . $10

Order now through your book or music store

The MACMILLAN COMPANY Publisher NEW YORK

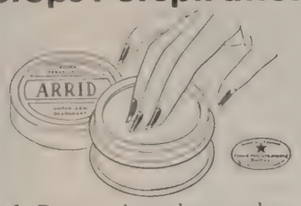
THE EDITOR AND COMPILER

Albert E. Wier, who supervised the entire work, is one of the best known international experts in the field. His musical collections and writings, reaching a sale of more than 2,000,000 copies, have won him wide renown in music. As an instance, his *Miniature Score Series* have been received with tremendous enthusiasm as one of the greatest forward steps in orchestration improvement in modern times and are being used by music lovers everywhere. Mr. Wier's position enabled him to gather an unequalled staff of assistants in his work.

A Partial List of Subjects Treated

- American Composers
- Articles on Music
- Ballet Troupes
- Biographies
- Books on Music
- Chamber Music
- Choral Music
- Critical Notes on Music
- English Composers
- French Composers
- German Composers
- Glee Clubs
- Harpists
- Harpsichordists
- Historians
- Italian Composers
- Jewish Music
- Modern Music
- Musical Expressions
- Musical History
- Musical Periodicals
- Musical Societies
- Music Conservatories
- Music Fellowships
- Music Festivals
- Music Literature
- Music Libraries
- Music Publishers
- Musicologists
- Opera Singers
- Orchestras
- Orchestral Conductors
- Orchestral Music
- Organists
- Pianists
- Piano Playing
- Phonograph Records
- Radio Broadcasts
- Singers
- South American Composers
- Soviet Composers
- Teachers
- Theorists
- Two-Piano Duos
- Two-Piano Playing
- Violinists
- Violoncellists
- Writers on Music

New *Under-arm*
Cream Deodorant
safely
Stops Perspiration



1. Does not harm dresses—does not irritate skin.
2. No waiting to dry. Can be used right after shaving.
3. Instantly checks perspiration for 1 to 3 days. Removes odor from perspiration.
4. A pure white, greaseless, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of the American Institute of Laundering, for being Harmless to Fabrics.

TEN MILLION jars of Arrid have been sold. Try a jar today!

ARRID

39¢ a jar

AT ALL STORES WHICH SELL TOILET GOODS
(Also in 10 cent and 59 cent jars)

Trial Jar: Send 10 cents (stamps or coin) for generous size jar of Arrid.

FEMININE PRODUCTS
82A Park Place, New York, N. Y.

TRY THESE SIX
EXQUISITE
FAOEN
PERFUMES
AT 10¢ EACH!








Check odors wanted—Cut out all and mail!

☐ **ADVENTURE**—a charming bouquet which beckons you to new worlds!

☐ **CHERISH**—a spicy odor from an old-fashioned garden. Delightful!

☐ **PERFUME #3**—laden with sweet sandalwood and mystery. Very popular.

☐ **GARDENIA**—the exact facsimile of that fragrant and exotic flower.

☐ **LILAC**—so real an odor you'd think you're surrounded with the bushes themselves in bloom.

☐ **PERFUME #12**—a marvelous summery floral combination.

AT YOUR OWN STORE OR BY MAIL IF NOT AVAILABLE LOCALLY

Send checks, stamps or money orders—no cash

PARK & TILFORD
405 Fifth Avenue, New York City

Name .....
Address .....
City ..... State ...
Amount enclosed $ ...

HINTS ON PLATFORM AND PERSONAL APPEARANCE

(*Continued from Page 664 Column 1*)

follows. Put a thin film of cold cream all over the face. Spread evenly a thin film of pink grease paint over the cold cream, leaving the eyelids and eyebrows uncovered. Cover eyebrows with cosmetic white to block them out. When dry, put pink grease paint over this. Now cover the entire face, except the eyelids with a small amount of Mikado yellow soft grease paint. Light moist rouge should now be blended high on the cheekbones to lift and accentuate them. Rouge the tips of the ears lightly and the area from the eyebrow to the eyelid very lightly. Apply green lining color (shadow) to the eyelid, blending it slightly beyond the outer tear ducts. Now pat on white powder to dry the make-up. Do not rub. Brush away all surplus powder. With a black pencil outline the lower lid of the eye, ending with a short upturned line at the outer point. Draw another black line through the middle of the upper lid, joining the upturned line, to give the almond shape. With the black pencil, start sketchy lines for the eyebrow along the side of the nose on a line with the inner tear duct and continue in a sweeping upward curve to a point slightly beyond the eye. Brush the eyelashes with black mascara. An orange tinted lipstick should be used to draw a small cupid bow mouth. Be sure to draw a widow's peak from your black wig with the black pencil, and to cover the exposed part of your neck with a yellowish liquid powder. With a little practice, this make-up can be put on in ten minutes. It can easily be removed by covering with cold cream and wiping it off with tissue or a soft cloth. This is obviously the make-up for a finished stage production.

A less complicated Oriental make-up for concert or small stage appearance can be had with a yellowish base cream and powder and the same rouge, shadow and line effects or even more simply with amber lights and the pencil shadow and rouge.

STEIN'S THEATRICAL MAKEUP KIT



Here's a kit that no amateur or professional musician who has any need for stage or platform character make-up should be without. It's called *Stein's Midget Make-Up Kit,* and it's a real professional kit in miniature, containing the ten essential articles in handsome tan, red and green tin containers, viz. *Alpine* Cold Cream, Face Powder, 3 Grease Paints, pink, red and brown, Liner for shadows) in dark blue, Black Wax for blacking out teeth, Burnt Cork for negro impersonation, Clown White for Pagliacci, and Nose Putty for changing the shape of the nose.

It might also be called a practice kit, for it provides all the essentials for stage make-up experiment, such as you are bound to need for appearance in amateur theatricals, in operettas, in Hallowe'en, Thanksgiving, Christmas and New Year's parties, for pageants, masquerades, etc. The ten generous containers, holding enough for many make-ups of many characters, are all packed in a good looking green imitation alligator, heavy board, buttoned flap kit, 7" x 9" x 2" in size. *Stein's Theatrical Manual* (25¢) is enclosed. Price of kit mailed—$1.00. You'll be fascinated with it. I was. Excellent for teachers to have in reserve for helping to make up pupils on such occasions. Write to M. Stein, 430 Broome St., New York City, enclosing a dollar.

(*Continued from Page 664 Column 4*)

This compact easy-to-carry kit sells for $1.00. *Daggett & Ramsdell* would of course prefer that you buy it through your local dealer. But if you cannot get it there and he will not order it for you, I have arranged that you can get it from the manufacturer direct. *Daggett & Ramsdell* also has a small booklet called "Beauty Aids" which contains hints on how to make up—and the proper shades for your particular coloring, which will be sent along with the kit you purchase, (or separately). Address Daggett & Ramsdell, 214 W. 14th Street, New York City.

PETALSKIN $2.50 DELUXE KIT



Glamour, swank, utility and value are four words that I seldom use to describe a single item. Yet, picture a lovely ivory coloured, embossed, gold-clasped oblong chest, 8" x 3¾" x 3½". Unclasped, the interior is revealed by the dropping of the front side of the box and the lifting of the top. It is a treasure chest, made of stiff board, entirely lined in a soft gleaming metallic substance, remindful of the translucent glow of fresh orchids with dew on them. Arranged in specially cut insets are the following: an orchid glass jar of *Petalskin Face Cream,* which is rich in Vitamin F and is a deep pore cleanser and tissue cream with unusual penetrating and nourishing qualities, orchid capped bottles of that splendid neutral powder base, of which, if you were fortunate, you had a trial through my August "Sampler," *Petalskin Cream Pastelle, Petalskin Face Tonic,* which is a fine mild astringent and which will not dry or coarsen even the most delicate skin, *Petalskin Hand Cream* to keep your hands young and lovely, or restore them to smooth white petal-like softness; and a box of *Petalskin Face Powder,* in your particular shade, i.e. Natural, Rachel, Peach, Petaltan, Roseaire or Brunette. Seldom do I find myself stopped for words, but there is a rich beauty and quality about this kit and its contents which needs your inspection to picture it adequately. A truly glamourous gift for the person to whom you want to express top appreciation. $2.50, available through the manufacturer, if you cannot get it locally. There will be a limited number of these sets available this Christmas. So send your request in early—to Petalskin Company, 67 W. 44th St., New York City. Be sure to specify color of powder desired.

X CREAM

In algebra, "X" is the symbol used for designating the unknown quantity in an equation. "X" is also a part of the name of a cream deodorant called *"X"-Cream*—and it is a comparatively unknown quantity among women. This despite the fact that it is decidedly a quality product, made by a famous old firm of proprietary chemists, *Hall & Ruckel,* of New York. I predict that *X-Cream* will not be an unknown quantity for many more moons. Good products, once used by the "talkative" sex, have a habit of forging ahead fast.

No woman of good taste will risk the possibility of unsavory body odors, when so simple and effective a preventive is at hand. It has a suavely smooth cold cream texture and a delicate pleasing odor, yet it loses none of its potency because of this delicacy. It comes in a clean cut flat white jar with a blue and white tin top, and exceptionally large jar (a sixty day supply for the average person), which retails at 35¢. There is also a very generous blue purse-size tin which can be had for 10¢.

Because I believe you will want to try the *X-Cream,* I have arranged, through the makers, a very generous introductory offer. For a limited period, they will send you (not more than two to any reader), the regular 35¢ retail size at 25¢ including all mailing costs. Or the 10¢ size if you prefer. Write directly to Mr. Richard Ulmer, Treasurer, Hall & Ruckel, 136 West 52nd St., New York mentioning my name and he will see that it is sent to you.

RITESET #1035 IN A KIT

The only way a comb manufacturer can keep ahead of his competitors today, is by constantly designing new "models"—models that will do new jobs or will do old jobs better. *Ace Comb's* latest idea is *No. 1035 Riteset,* a high quality coarse and fine comb, with a thumb indentation in its center. It has a double advantage: (1) It combs freely without disturbing or snagging adjacent waves or curls. (2) The center finger rest provides a better, firmer grip which means that the thumb and fingers do not tire so easily. Originally designed for hairdressers, 7¼" long, it has achieved such popularity with the professionals, that it was decided that really conscientious hair combers (like yourselves) would all want one also. And so it is available singly at 50¢, or in a small combination kit, containing a regular comb of similar size and of equally fine quality for 75¢ *Riteset No. 1035* makes hair parting easy, gives the correct spacing for orderly sleek appearance and it is heat resistant (a professional feature which makes it desirable for use in close contact with a curling iron, etc.) In procuring this comb you will add a real worker to your comb wardrobe. Send 50¢ (or 75¢ for the Kit) to American Hard Rubber Company, 15 Mercer St., New York City.

HARRIET HUBBARD AYER BEAUTY CADDY

When I saw the words *Beauty Caddy by Harriet Hubbard Ayer,* smartly and modernly embossed in maroon on a simple blue-grey box, 6½ x 4½ x 1¾, I was intrigued, for the word "caddy" suggested two different pictures; tea in the twilight or the golf greens in brilliant sunlight. The *Harriet Hubbard Ayer Caddy* is obviously named after the golf variety. It carries your essential cosmetics with a similar minimum of effort on your part: Three white and gold capped glass jars hold respectively, (1) "Luxuria," described as the essential cleansing cream, (2) *"Beautifying Make-Up Film,"* a flattering powder base, which conceals little blemishes and holds the make-up fresh for longer hours, (3) Face Powder in Flesh, White, Rachel, Rachel #2, Peach, Ayerblonde or Ayerbrunette, an ivory, gold and brown mottled composition capped bottle of sweetly perfumed *"Skin Tonic"* and a small, pink capped phial of *Harriet Hubbard Ayer's* intriguing, true floral odor perfume, *"Pink Clover." The Harriet Hubbard Ayer Beauty Caddy* can be purchased through your local dealer for $1.00 and would make a nice Christmas gift from you to you and others on your list. This set is not available through the column nor through the manufacturer. Therefore if you cannot find it in the stores, it will be necessary for you to write me and I will try to get the name of a nearby dealer for you. Specify your powder color preference if you write.

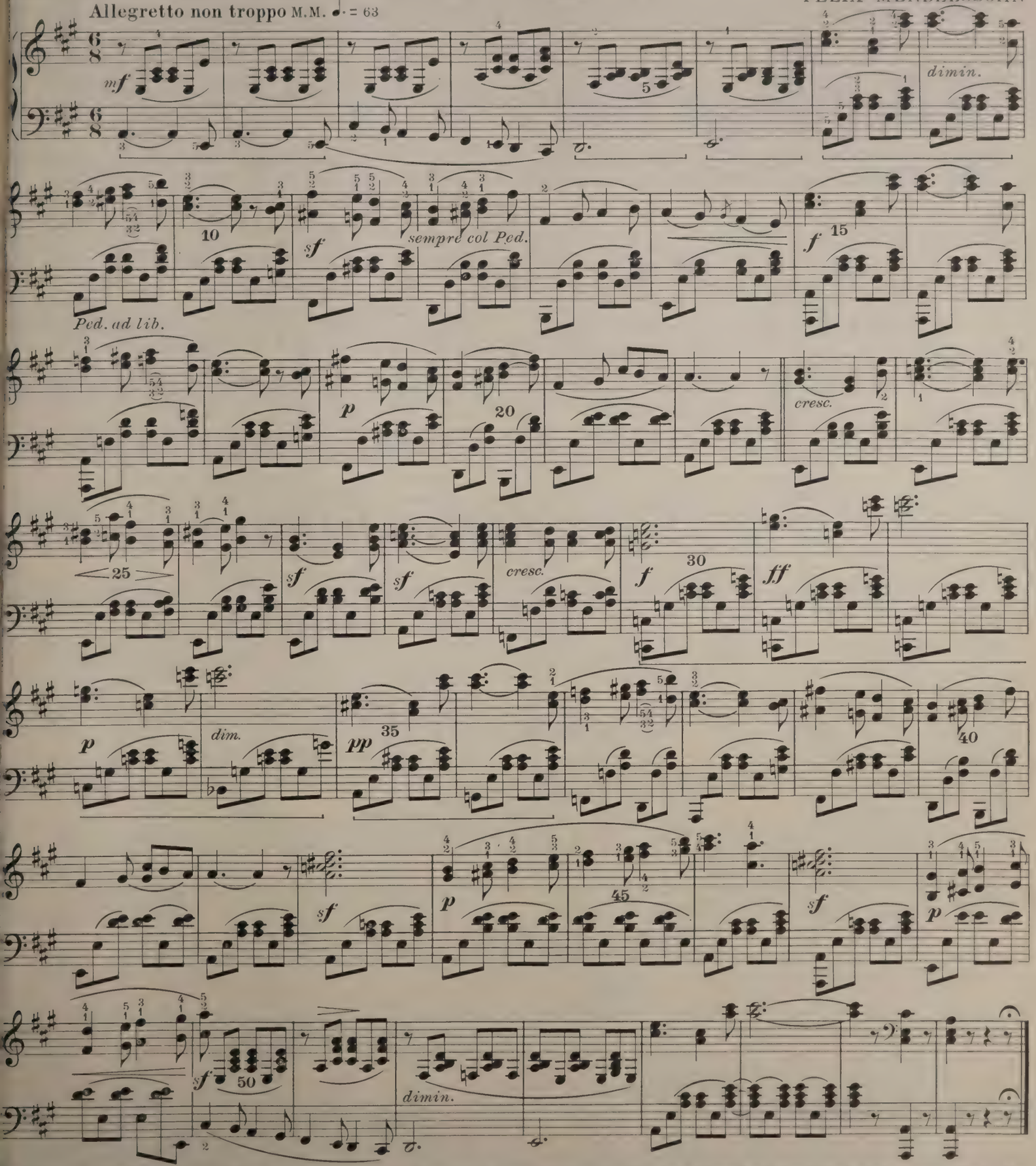
If you cannot secure any of the articles described in my department through your local dealers, write direct to the manufacturers themselves, mentioning my name and ETUDE'S, *and your order will be handled promptly.*

BOAT SONG

POSTHUMOUS

his lovely Mendelssohn barcarolle is, for some peculiar reason, very rarely heard. It is not included in many of the collections of Mendelssohn's ongs Without Words" because it was published after his death. The fine deft touch of the joyous and spiritually minded master is splendidly il- trated in this little masterpiece. Be careful of the tempo, it should not be dragged. Grade 3½.

FELIX MENDELSSOHN



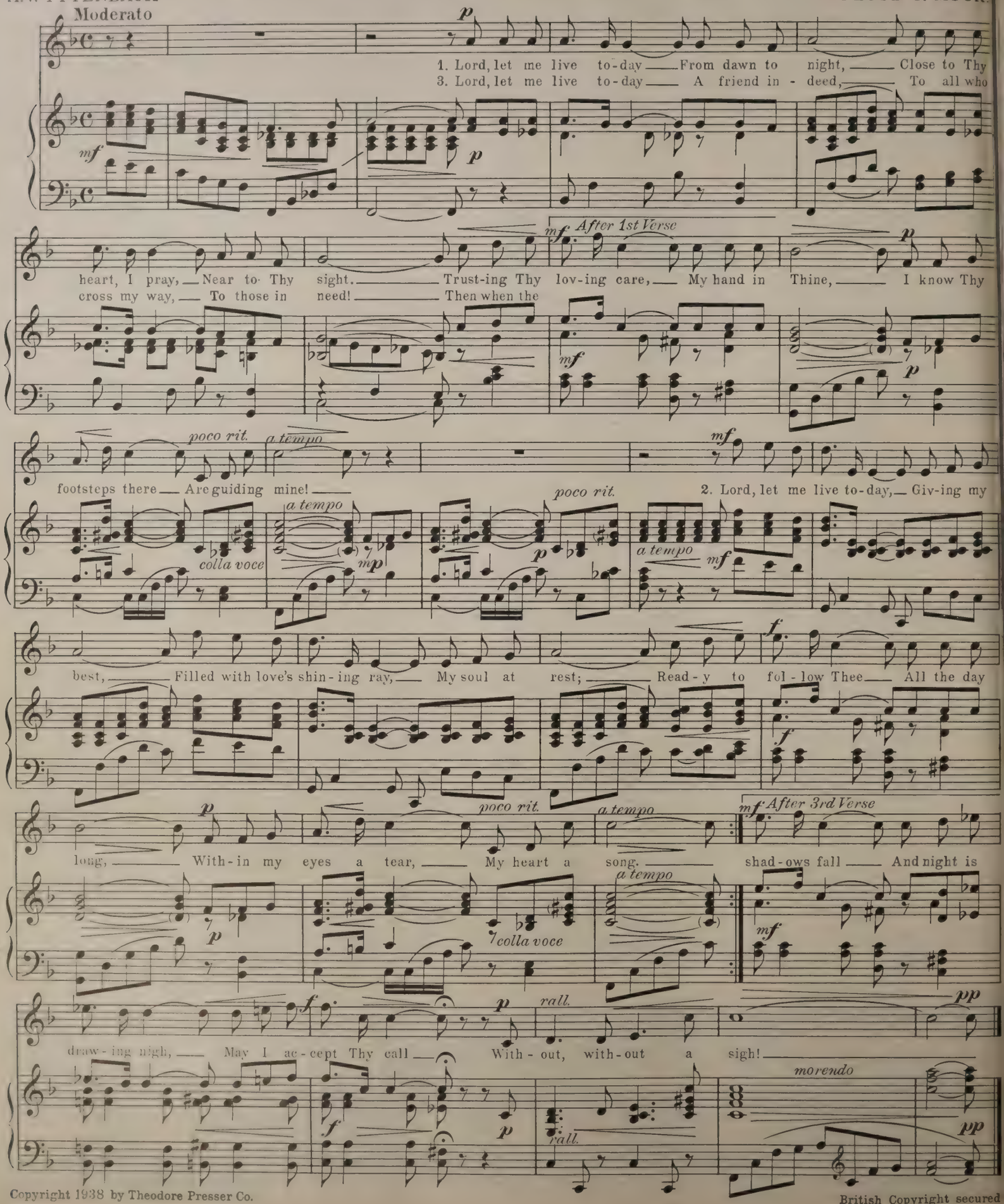
1) Published in the "Neue Zeitschrift für Musik," in January, 1842; published singly in January, 1851. To be played with gentle but earnest expression; the melody prominent, and the lowermost bassnotes somewhat accentuated. The pedal is necessary, throughout, but must be carefully used.

Copyright MCMVI by Oliver Ditson Company

LORD, LET ME LIVE TO-DAY

A. WYTTENBACH

FLOYD C. MOOR



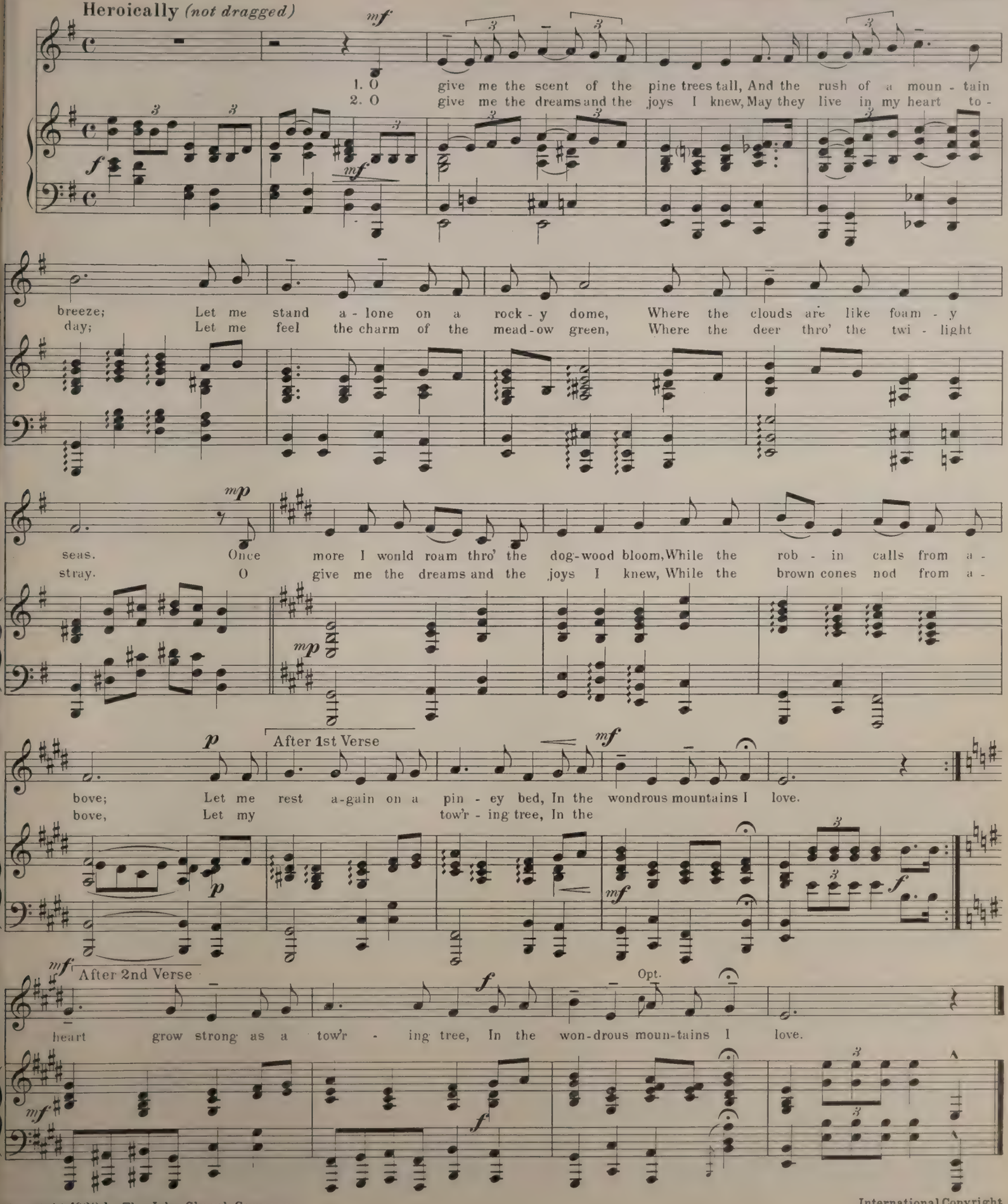
Copyright 1938 by Theodore Presser Co.

British Copyright secured

THE SONG OF THE MOUNTAINS

GRACE OSBURN WHARTON

CHARLES WAKEFIELD CADMAN



Copyright 1938 by The John Church Company

International Copyright

CAROLETTA

FREDERIC GROTON, Op. 35, No. 3

Hammond Organ Registration

Prepare { *Sw. A♯ 08 7500 000*
Gt A♯ 00 4400 000

Prepare { Swell: Soft 8' & 4'
Great: Soft 8'
Pedal: Soft 16'

Daintily

MANUALS

PEDAL

Sw. Sw. F♯ Gt. *p* Gt. E

Ped. 3-2

retard in time

retard

1st time only

Add Sw. to Gt. at Octaves

Last time

Gt. Gt. G *a tempo*

Add Sw. to Ped.

Ped. 4-1

off Sw. to Gt. at Octaves

Sw. A♯

Sw. 2 2 Sw. l.h.

Sw. Gt. A♯

off Sw. to Ped.

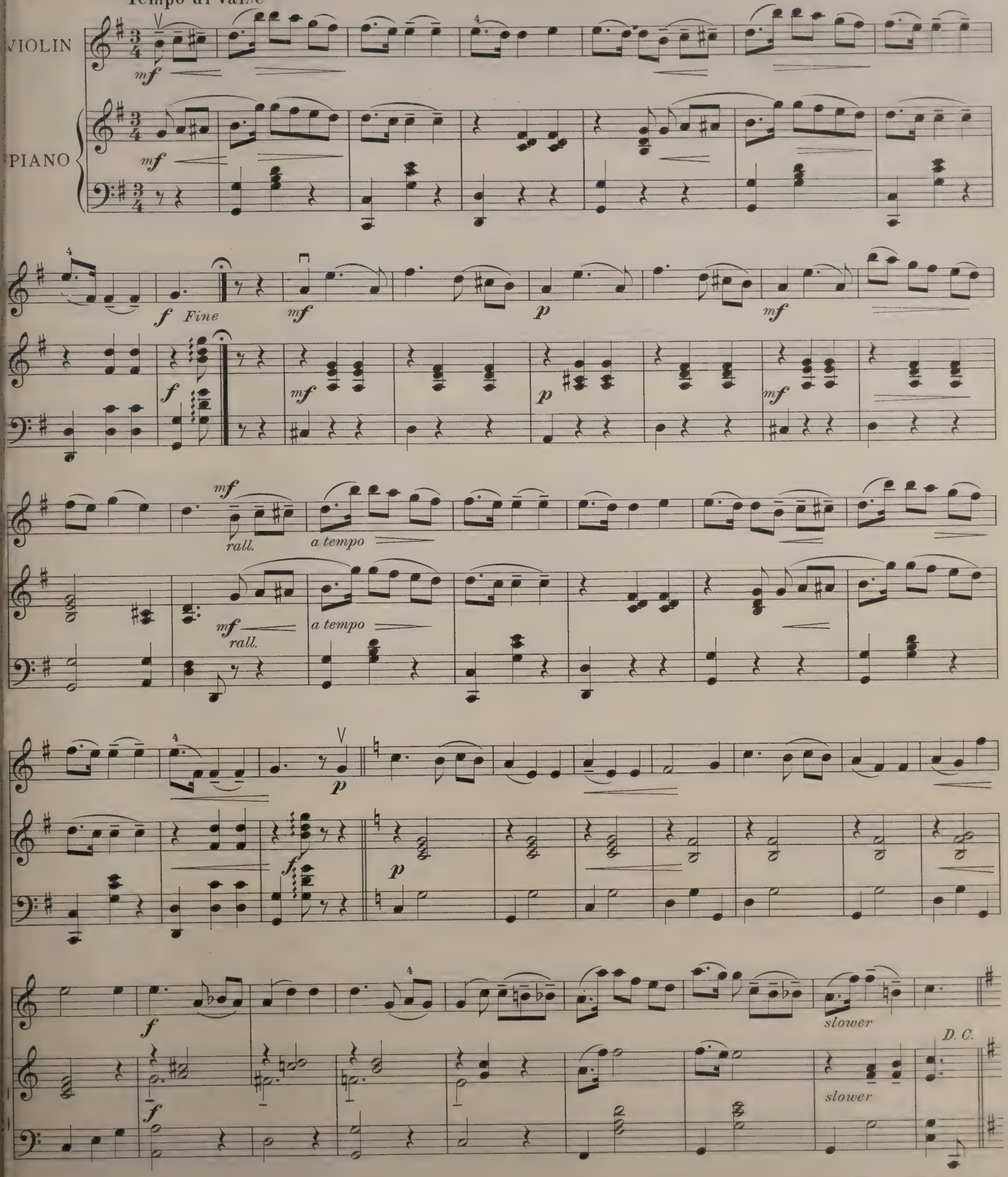
D.S. 𝄋

Ped. 3-2

Copyright MCMXXVII by Oliver Ditson Company
International Copyright secured

RUSTIC DANCE

MAURITS KESNAR



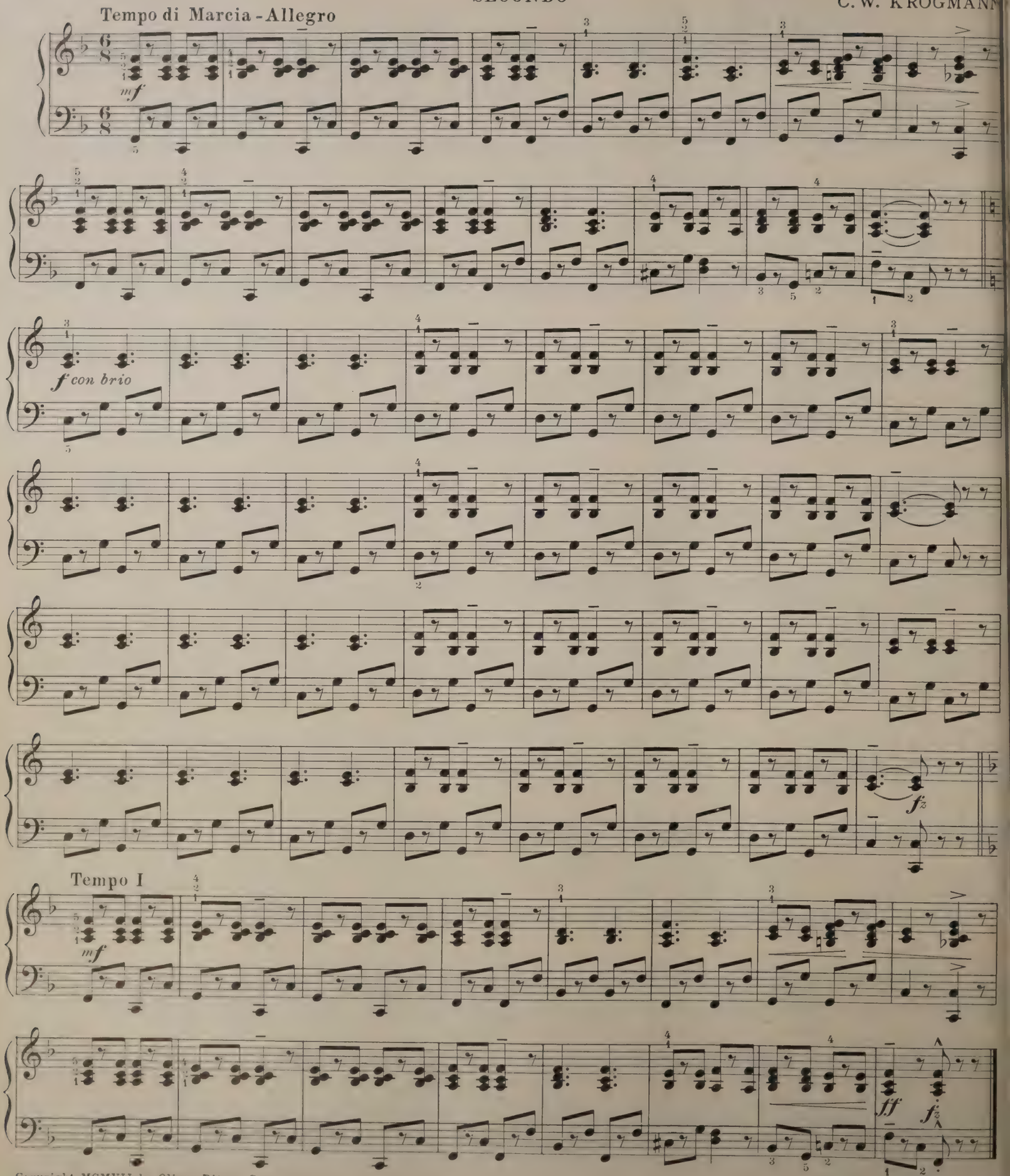
Copyright 1937 by Theodore Presser Co.
British Copyright secured

JACK O'LANTERN

MARCHE HUMORESQUE

SECONDO

C. W. KROGMANN



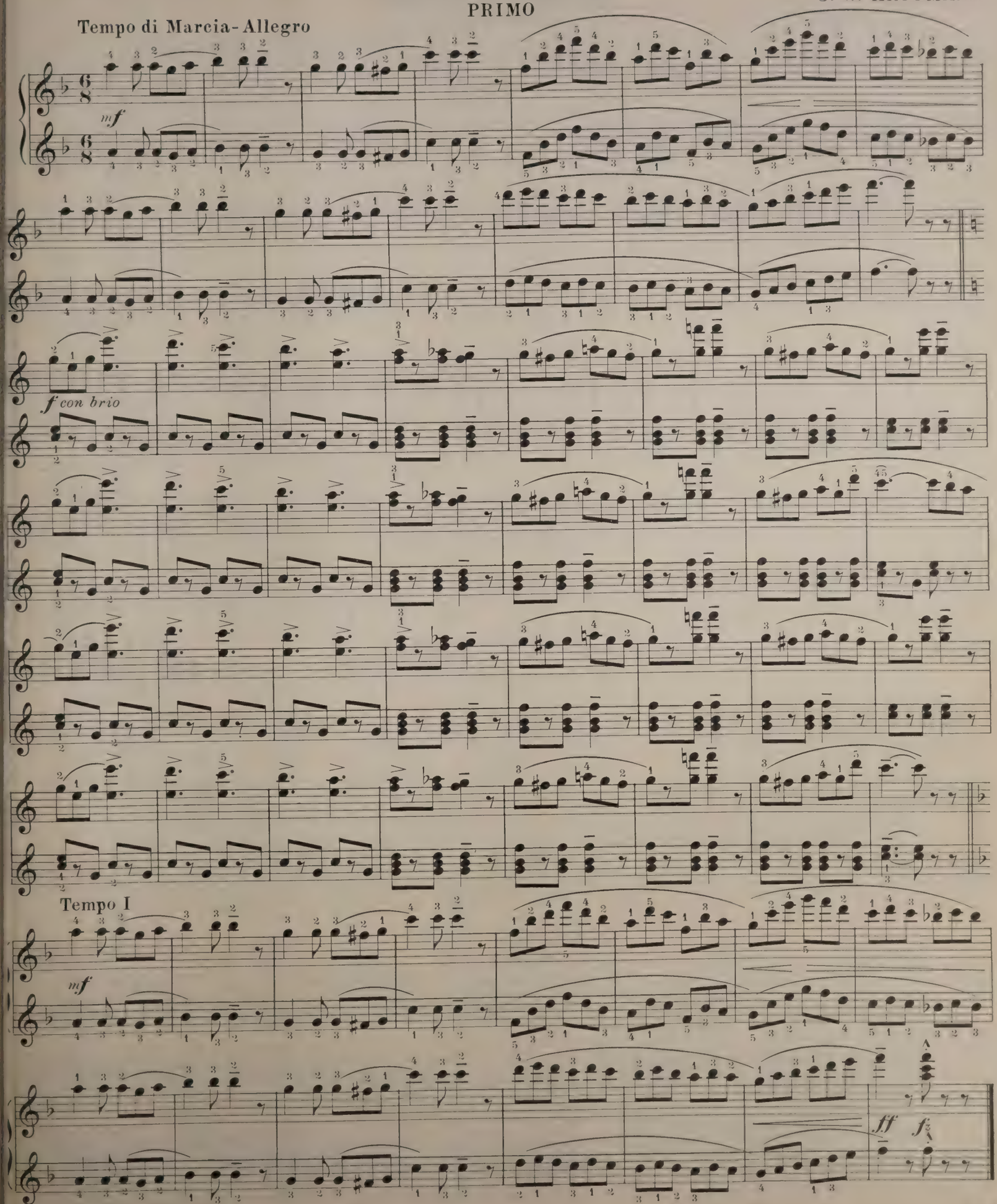
Copyright MCMVII by Oliver Ditson Company
International Copyright secured

JACK O'LANTERN

MARCHE HUMORESQUE

PRIMO

C. W. KROGMANN



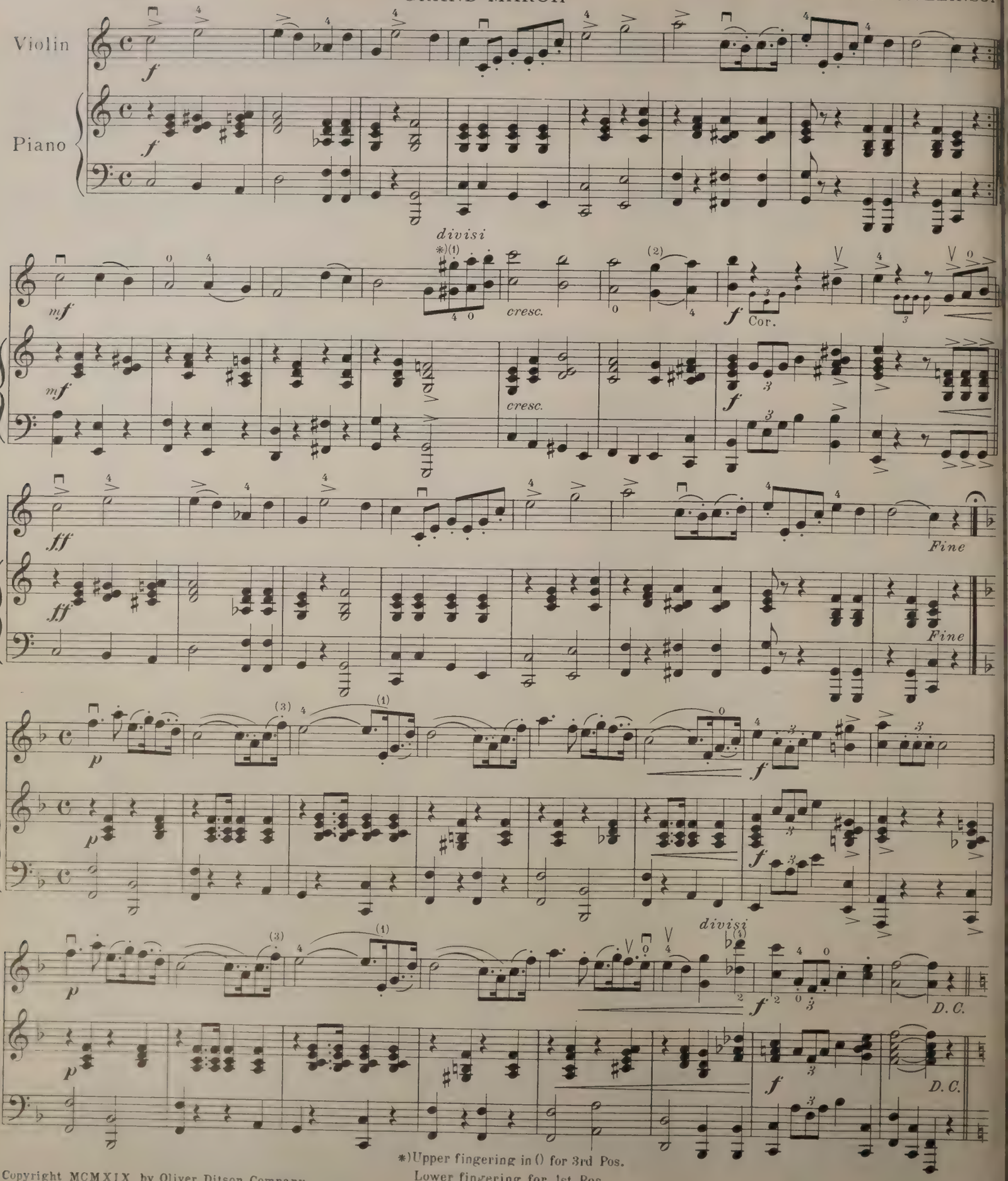
PROGRESSIVE MUSIC FOR ORCHESTRA

SALUTATION

GRAND MARCH

Maestoso

T. H. ROLLINSON



*)Upper fingering in () for 3rd Pos.
Lower fingering for 1st Pos.

Copyright MCMXIX by Oliver Ditson Company

International Copyright secured

LARINET in B♭

SALUTATION

GRAND MARCH

T. H. ROLLINSON

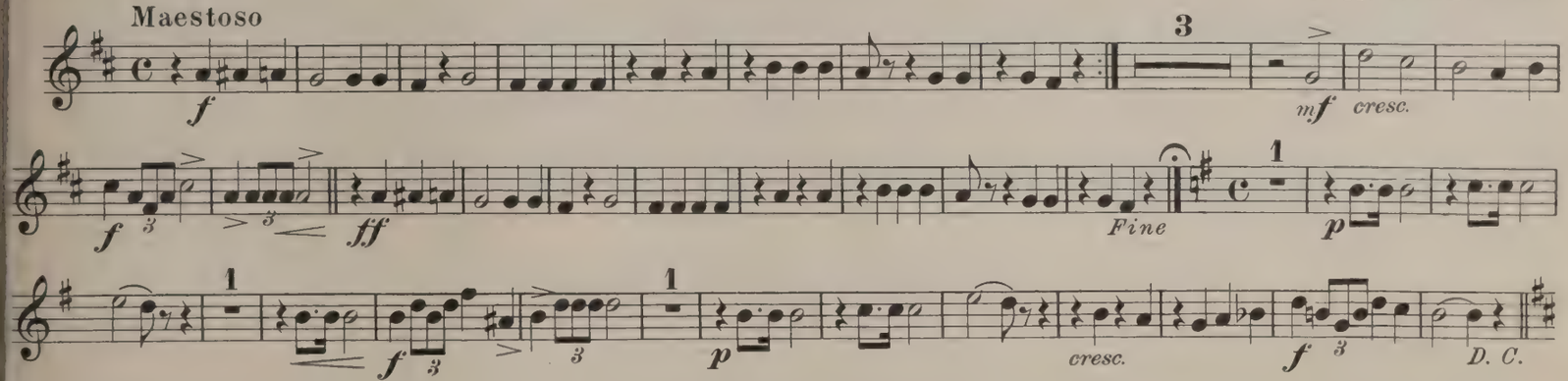


CORNET in B♭

SALUTATION

GRAND MARCH

T. H. ROLLINSON

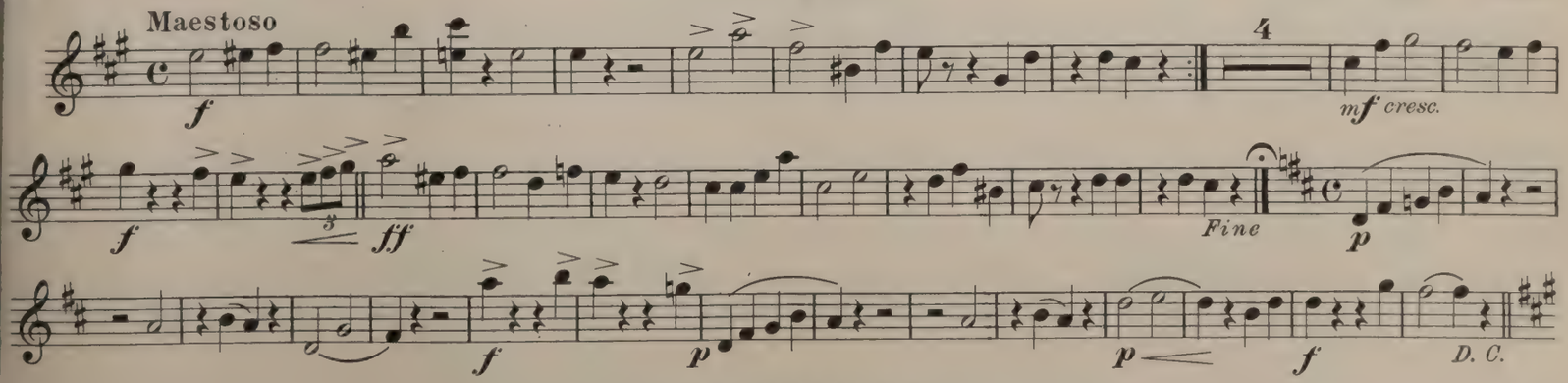


ALTO SAXOPHONE

SALUTATION

GRAND MARCH

T. H. ROLLINSON

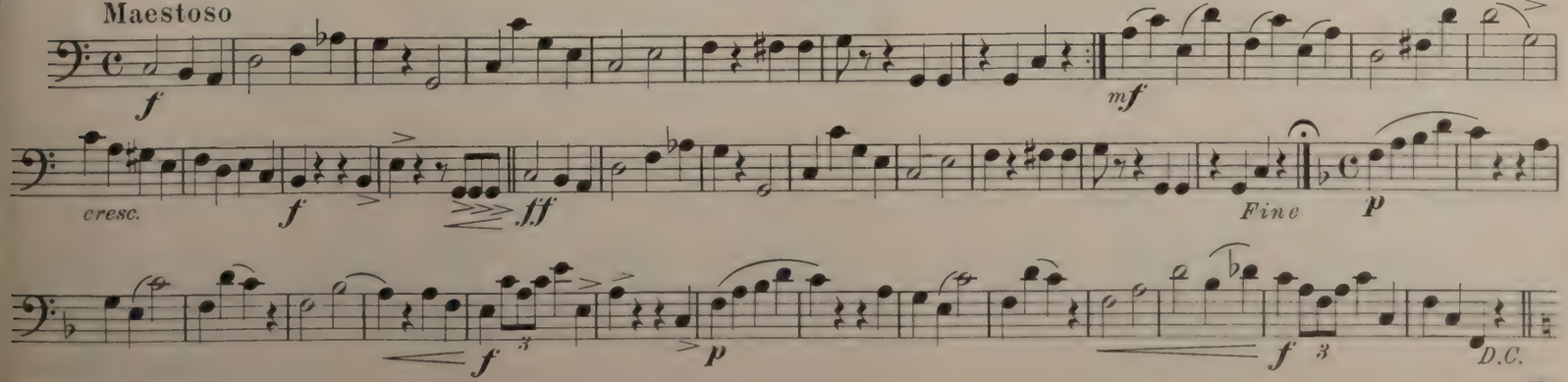


CELLO or TROMBONE

SALUTATION

GRAND MARCH

T. H. ROLLINSON

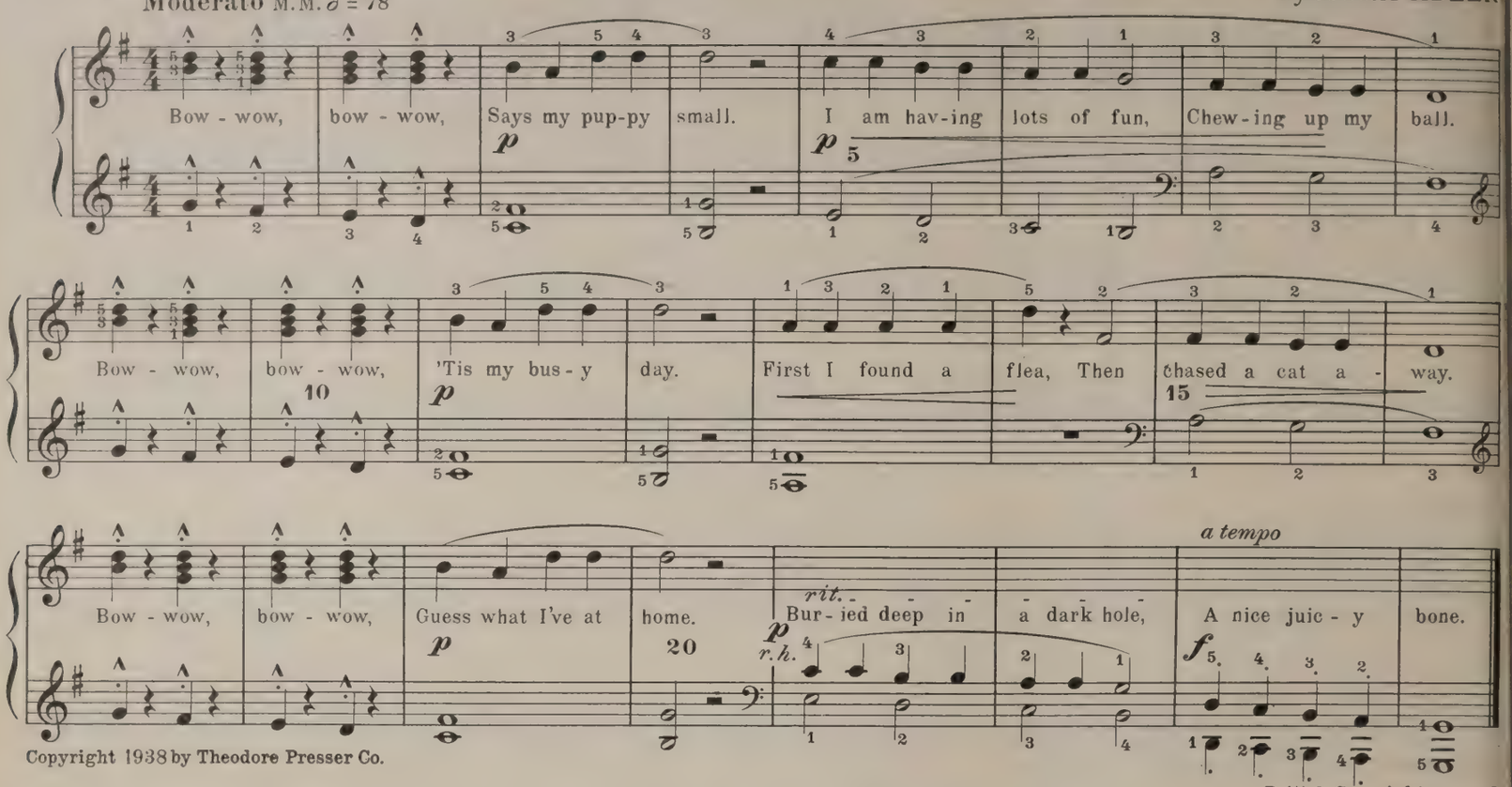


MY PUPPY

Grade 2.

Words and Music by MYRA ADLER

Moderato M.M. ♩ = 78



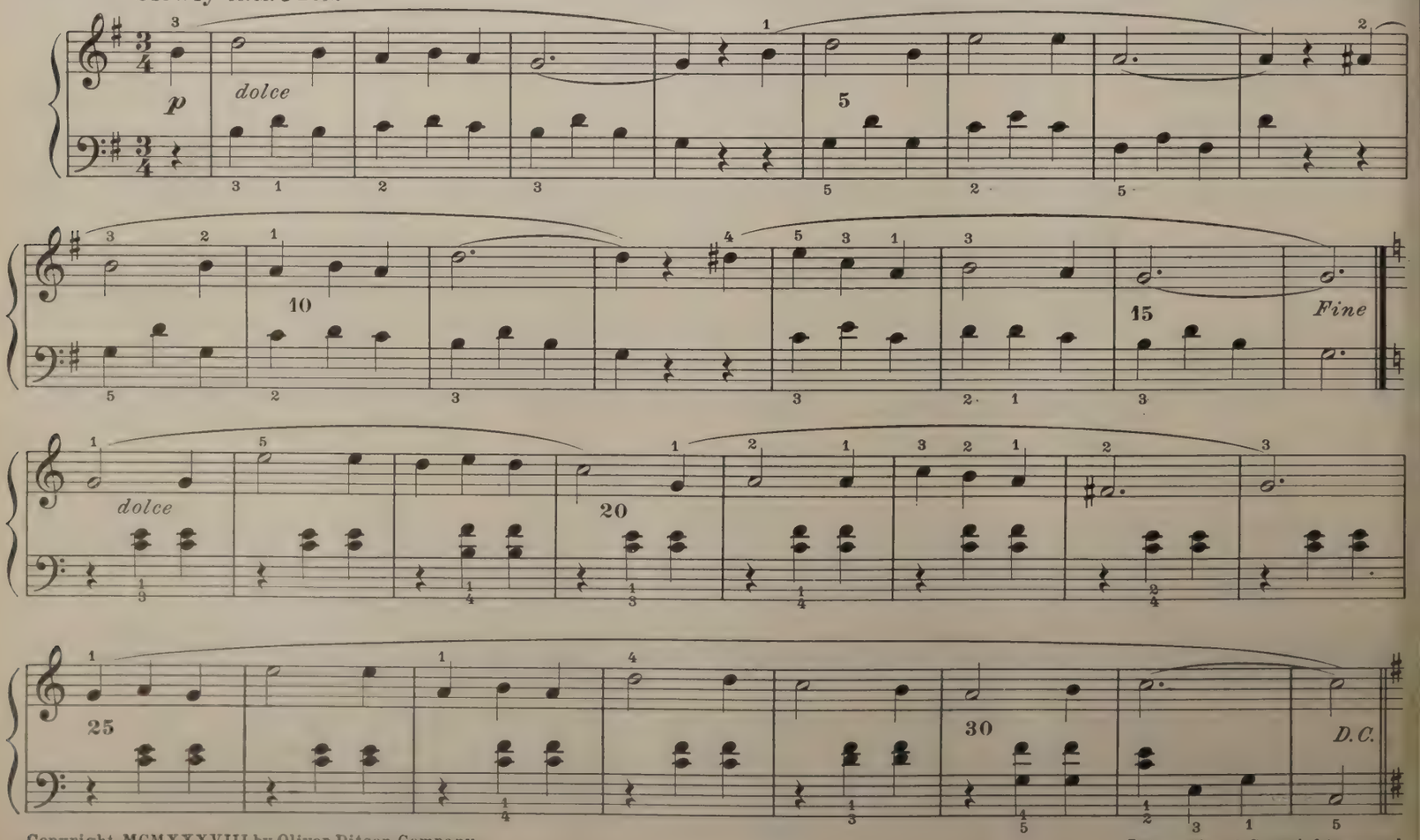
Copyright 1938 by Theodore Presser Co.
British Copyright secured

TWILIGHT HOUR

Grade 1½.

Slowly M.M. ♩ = 152

RENÉE MILES



Copyright MCMXXXVIII by Oliver Ditson Company
International Copyright secured

COPY CAT

Grade 2.

Allegro M.M. ♩= 132

N. LOUISE WRIGHT



Copyright 1938 by Theodore Presser Co.

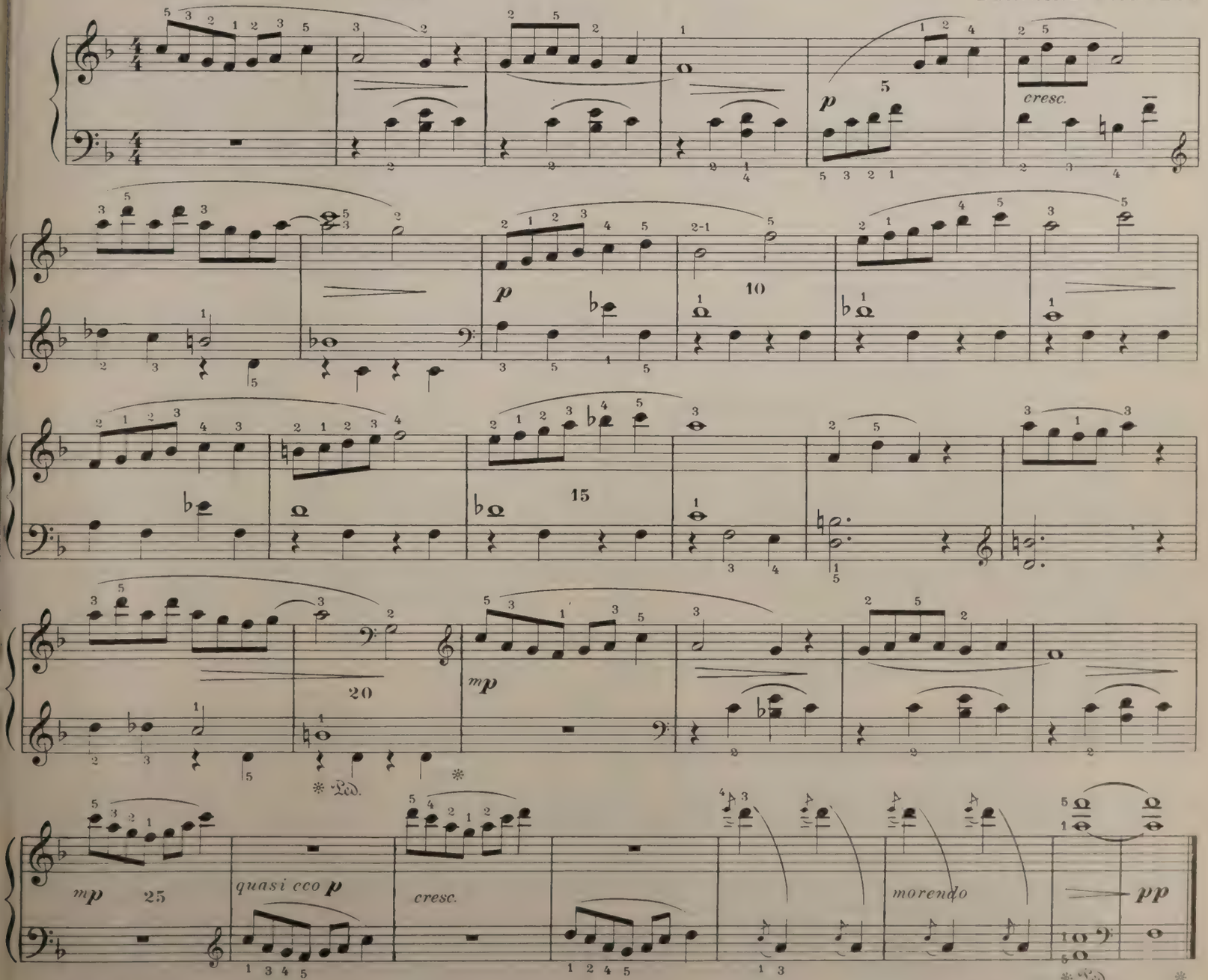
International Copyright secured

THE BIRDS AT MORN

Grade 2½.

Andante con moto M.M. ♩ = 126

BERNARD WAGNESS



Copyright MCMXXXIII by Oliver Ditson Company, Inc.

International Copyright secured

ONE HAPPY DAY

Grade 2.

LILLIE A. HANSEN



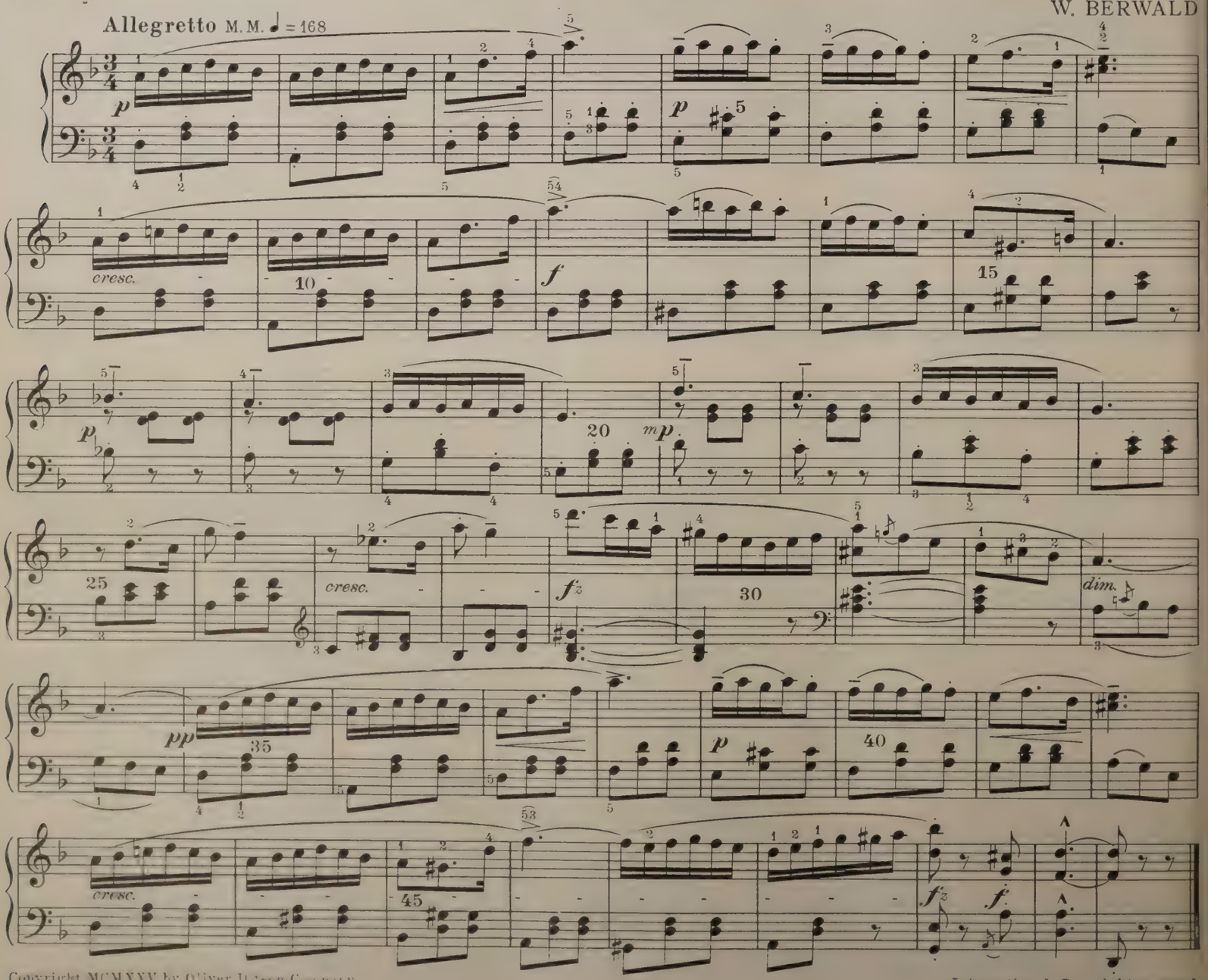
Copyright 1938 by Theodore Presser Co.

British Copyright secured

HALLOWE'EN

Grade 2½.

W. BERWALD



Copyright MCMXXV by Oliver Ditson Company

International Copyright secured

Caring for the Vocal Instrument

(*Continued from Page 650*)

y singing. After my vacation I take two three weeks for the rebuilding of my ice, its technic, its general fitness. If I ve been resting up to September first, t us say, I accept no engagements until e end of the month. The first weeks I se, by myself, for practicing and polishg up.

And Now to the Voice

O MUCH FOR GENERAL COUNSEL on physial health. Important as they are, however, ey are not sufficient to insure vocal fitess. No matter how healthy a singer may e, he must apply certain purely vocal egulations to his work, if he would look orward to long years of good singing. First of all, the voice must be correctly laced. Many a fine natural organ has been ompletely ruined by incorrect placing (which, invariably, leads to later forcing). The term placing the voice is, perhaps, a misnomer. What really happens is that the tones are placed into the voice. This is important, and very difficult besides, for the reason that the process is so entirely a matter of individual sensation that there can be no set method for going about it. There are excellent methods for using and exercising the voice; but the initial placing is always a matter of individual sensation and comprehension. Tone by tone, the voice must be made to contain, as it were, the notes of the scale. It must surround each tone and must approach it directly in the center.

Voice placing has nothing whatever to do with range. Often someone may be heard to say, "I began to sing as a baritone, but my voice was incorrectly placed, and now I am singing tenor." These facts, in themselves, may be correct; but the inference that voice placing determines or controls range is false. A voice is dependent upon its natural *timbre*. This never changes, and it never can be changed. The singer who had his voice placed as a tenor was probably a tenor all along and confused himself into thinking he was a baritone simply because he had a deep range. It often happens that a tenor and a baritone (or a soprano and a mezzo) are able to sing exactly the same notes. This does not mean, however, that the baritone who can manage to reach a high tenor tone is really a tenor. It is the color, the *timbre*, the quality of his voice which will make him and keep him a baritone, regardless of the scale he can sing.

These extremely difficult and delicate problems can be settled only between the individual teacher and the individual pupil. And it is absolutely vital that the teacher shall make himself understood by his pupils; and that the pupils, in their turn, make their vocal needs and problems and symptoms perfectly understood by the teacher. A master, who can produce magnificent results with one pupil, may be a total failure with another; not because he does not know his territory, but because he is being in some way, and for some reason, misunderstood. I can speak very feelingly of this because I went through it myself. Let me tell you something of my own vocal start.

I have sung all my life, of course, but never thought of taking it seriously until I entered the army. There, I played the clarinet in the military band, and took great delight in the public concerts we used to give. Our programs included operatic arias, of course, and I would sing them in the barracks or in our recreation hall, making up my own words. Our bandmaster heard me and believed I had a good natural tenor voice. Thus he took me with him to friends of his in Milan, to see what could be done about my singing. I had never had a lesson and I was already a man, of military age. These friends entered into a sort of contract with me. As soon as I was discharged from the army, they agreed to bring me to Milan, to furnish me with board, lodgings, and lessons with a celebrated vocal *maestro*, and to give me two years in which to prepare myself for an operatic début. If I failed at the end of that time, I was to be sent home. If I succeeded, I was to begin repaying my debt, out of my earnings. There was a horrible feeling of nervousness and of fighting against time in this; but I was grateful to have any lessons and any chance at all. Let me add that my debt was soon and amply repaid.

Mistakes and Recovery

WELL, I SET TO WORK with this excellent teacher. At the end of six months my patrons wished me to sing for them, to convince themselves of my progress. At first my teacher would not permit this, but in the end he did. I came, I sang; and what followed was pure disaster. My tones were harsh, my range was short, my pitch was insecure, nothing was right. I was disgraced and felt even worse than disgraced. My patrons were horrified. If this was the best that I could do, then those first six months had been wasted and as for the rest of my term of study . . .

Then there came to my rescue one of the guests at this little audition. He was not a singing teacher at all. He was an elderly man, employed in a commercial capacity by my patrons; but he had in his earlier years sung light opera, and he knew something about singing. He stepped forward and said that it was impossible for a healthy young man to have lost his voice in six months. What had happened was that this excellent teacher and my promising voice simply did not get along together. He offered to teach me himself, for the remainder of my study contract, and we set to work at once. No fixed, rigorous method at all. He taught me to relax and release my voice naturally, trying me out on all different vowel sounds, letting me set my own range, forcing nothing, inhibiting nothing that was natural. This was *bel canto* at its best, and at once my voice felt and sounded differently. At the end of three months he took me back to my patrons, permitted me to sing the very same songs I had bungled so badly before, and showed them that my voice had not become lost at all. Exactly two years after I first went to Milan, I made my operatic début in Verdi's "Ernani." Since that time, I have had no formal teaching whatever. Coaching, yes. But actual lessons, no. I have worked entirely by myself, applying those excellent natural methods of my second teacher, and developing myself with my work.

Lengthening the Career

THE WORKING PART of the singer's career is as vital to his development as his study years. It is in this that he should learn to guide himself. Each rôle, each song should be for him the working basis of new development. He must learn what he can do and what he cannot do. One must never assume a rôle that is not suited to himself, vocally and temperamentally. All of us have seen fine voices go to pieces through the assumption of rôles that were too heavy, or too light, or too high, or too low, or too something for their natural use. And this is always a sorry thing to observe, because it is so unnecessary. Is it ambition which impels the young singer to work out a rôle for which he is not suited? Well, it is the wrong sort of ambition. Success ought not to be measured in terms of rôles. It comes only in terms of

(*Continued on Page 692*)

Refreshingly New

PIANO TEACHING MATERIAL

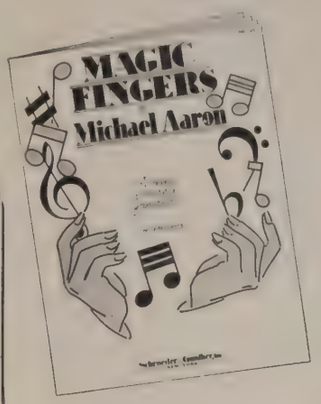
Schroeder & Gunther, specialists in the publication of the better piano teaching material, have been alert to the more discriminating demands of the piano teacher and the piano student of to-day. These NEW publications cleverly combine melodic interest with technical values.

Comments from Teachers—

"I like the way you print your music—it is easy to read, well phrased and fingered."

"The new publications received last week are 'finds' everyone of them."

"I wish to compliment you on the high-class of music, and the attractive way it is published."



MAGIC FINGERS
By—
MICHAEL AARON

A melodic presentation of technics in the second grade of difficulty. Each idea is incorporated in two separate piano pieces—the first piano piece being a single version of the idea although complete in itself. The second one a little more difficult and slightly elaborated. Thus one number prepares the student for the other and eliminates preparatory exercises.

Price 60 Cents

COMMENTS

"Should meet an enthusiastic reception, very musical and interesting."

"I recommend Magic Fingers, which I consider practical and effective."

FOR GRADE THREE

SIXTEEN SELECTED STUDIES

From Burgmuller Op. 100—Compiled With Preparatory Studies.

By

JOHN THOMPSON

Price 75 Cents

NEW PIANO SOLOS

THE ALPINE YODELER (Gr. 2) By T. Robin MacLachlan .25
A charming and colorful number, refreshingly different.

CHIT CHAT (Gr. 2) By Helen Boykin ..... .25
Fine for style and analysis.

THE LITTLE DONKEY (Gr. 2) By Cleo Allen Hibbs .25
Clever, descriptive number.

(Recommended by The Associated Master Teachers Council)

Famous STRAUSS WALTZES

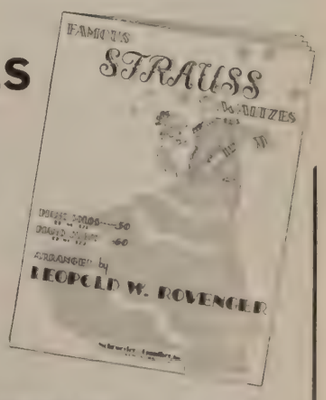
Specially Arranged In Simple Form For

Piano Solo ..... .50
Piano Duets ..... .60

By
L. W. ROVENGER

—CONTENTS—

Blue Danube
Viennese Youth
Wine, Woman and Song
Artists Life
Southern Roses
The Bat
Tales From The Vienna Woods



SCHROEDER & GUNTHER, Inc.

6 EAST 45TH STREET NEW YORK, N. Y.

—ON APPROVAL— E. O. 18

Schroeder & Gunther, Inc.
6 E. 45th Street, New York, N. Y.
Gentlemen: Kindly send "on approval" for Sixty Days piano teaching material as indicated and/or catalogues—

☐ NEW Piano Teaching Material
☐ Beginners Books ☐ 1st & 2nd Grade Solos
☐ Easy Studies ☐ Intermediate Material
☐ Catalogues and descriptive literature (Gratis)

Name .....
Street .....
City ..... State .....
Reference ..... (If no previous account)



THE SINGER'S ETUDE

Edited for October by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



Cavities, the Magic Transmitters

By LOTTI RIMMER

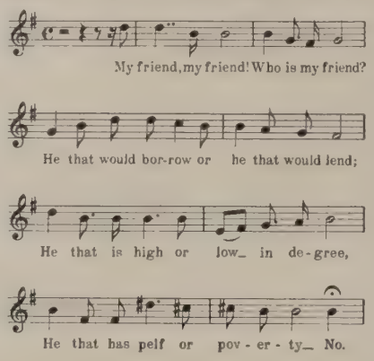
THE SINGER'S SOUL is recorded in the sounding board, or vocal cavities, by means of a complicated system directed by the brain, which places the voice in these cavities.

Power, or largeness of tone, depends upon the proper use of these resonance chambers. The vibration of increased sound has to have the support of breath which creates the rush of air that makes active the sounding walls of the bony frame of the nose and skull.

Tone will be wasted if the resonance of this sounding board is weak. The cavities of the head, nose and skull, which control the sonority of the tone, must be neither flabby nor hard; and still they must not be inactive but in a state of receptive tension.

Many singers forget this important adjustment and clutch the tone at every word, thereby losing the spinning quality of tone and breaking into rugged, or forced, singing. In such a condition the words are cramped, and expression is made difficult if not impossible.

Perhaps the following study will help our interested readers in keeping these resonance cavities open. The student should try to keep the throat open, and to keep up the resonance until the next note has been sounded. Sing these exercises, at first rapidly, and then slowly, until the open spaces seem filled with sound.



Keep the resonance unbroken and the throat open in the first measure, between the words *friend—my;* in the second measure, between *that—would;* in the third measure, between *he—that;* in the fourth measure, between *high—or;* in the fifth measure, between *low—in;* and in the sixth measure, between *pelf—or.*

As is well known, the principal vibration of the upper expansion exists in the space in the mouth (the chin should be dropped and the tongue forward) while the lower expansion exists in the larynx, the pharynx, and the trachea (with the throat opened wide as in yawning).

Now through all these hollow spaces the air has to pass; and in this it is controlled into a restrained breath. Projecting the lips forward (bell shaped) and lifting the lips from the teeth adds considerably to the resonance of these cavities; for in this way the sound waves have free play.

Jean de Reszke advocated the lifting of the nose with the forefinger, while practicing the scales, which helps to keep the sound vibrant and round. Pressing back the collar bone is also of great importance, as this increases the space of the cavities.

As already mentioned, the principal vibrations are above the larynx, in the bony framework, with the breath supporting the column of air. Great singers have said that they sense these vibrations in every part of the body, with the lower expansion as well as the high ones.

All the resonance cavities may be shaped, or altered, by will power and muscular movements—which is the secret of the arts of the ventriloquist. Sometimes the entrance to these resonance cavities is blocked by adenoids, which affects the sonority. A tone may be distorted also by weak and incorrect use of the muscles, often to the extent of closing the cavities.

To master the art of admirable singing requires great perseverance and energy; and these are especially required in mastering the use of the sound cavities.

A Working Key to Bel Canto

By HOMER HENLEY

THE ART OF *BEL CANTO* has enjoyed so universal and so unfailing a success over the centuries that it has come to be recognized as the one system worthy of unquestioning confidence on the part of the vocally ambitious and of those interested in their progress. But how may any student of the voice know that he is receiving teaching based upon and actually derived from the principles of true *bel canto?*

A fair question, and one that has long been in need of a definite answer. And so, with this in mind, we shall attempt a resume of the characteristic fundamentals of this art, with lesson form amplifications of their always cautious brevity. These amplifications are not only the generally accepted extensions in practice in the teaching of the best modern followers of the art of *bel canto,* but they also have been ratified, personally, to the writer by the testimony to him of almost every great singer now in the world.

1. Principle of Breathing. *"The art of singing is the school of respiration."*—Porpora.

The chest should be high; the shoulders down and back; the abdomen slightly retracted. There should be a buoyant expansion of the chest felt at all times. Muscular breath-control should be felt at the sides of the torso, under the shoulder blades, and in the small of the back where the muscles are used to press the breath against the arch of the chest and to maintain it there. The "singer's push," for control of both tone and breath, comes from the tensing of the diaphragm. The entire chest should expand, for a singing breath, from the lower line of the ribs to the shoulders; but the shoulders must never rise. If the chest be held high, it will be found that but little intake of breath is necessary to fill the lungs, as the expanded position of the chest automatically retains a good portion of the breath in continuous reserve. Inclining the upper body slightly forward frees the shoulders and induces the sinking in of the abdominal wall—one of the vital principles insisted upon by the old masters of *bel canto.*

2. Principle of Pronouncing. *"He who knows how to breathe and how to pronounce, knows well how to sing."*—Pacchiarotti.

The school of pronunciation is the school of the vowel. But even before words are considered, one must be mindful of the great principle that "starting every note on the exact pitch intended" produces a freedom that favors and, in many instances, guarantees the production of unconscious pronunciation and expression.

Of the thirteen or more vowel sounds, the most fundamental are: *Ah* as in father; *ă,* as in hat; *ē,* as in meal; *ĭ,* as in mill; *ĕ,* as in met; *ā,* as in may; *o͞o,* as in shoe; *ō,* as in go; *aw,* as in saw; and *uh* as in up. All other auxiliary and intermediate vowel sounds grow out of these.

In harmony with the following, after the necessary preliminaries of right breathing and exactitude in tuning the voice (for these prepare the way by opening the throat, and by depriving the lawlessly interfering muscles of their power of obstructing the free passage of the tone), there are certain positions of the mouth, tongue, jaws and lips, which operate for greater freedom in the shaping and emission of the vowels. Here is a little lesson in them:

Vowel *Ah* (father): The jaws are to be a thumb's breadth apart; the tip of the tongue to be just touching the back of the lower front teeth; the smiling muscles to be raised to display the upper teeth—for this act, in turn, raises the soft palate, and so aids in opening the throat. Many of the great singers have told the writer that their own *ah* is horizontally placed, and seems to them to emerge through both their ears, rather than from their mouths.

Vowel *ă* (hat): In all senses the same as *ah,* except for the sound being brighter and more silvery.

Vowel *ē* (meal): Teeth a fingerbreadth apart; the tip of the tongue lightly touching the lower front teeth; a pleasant half smile raising the upper lip; the sound pointed, but escaping any shrillness. E is often, and perhaps rightly, said to be the most refining of the vowels.

Vowel *ĭ* (mill): The same as *ē,* only a shade wider in formative size.

Vowel *ĕ* (met): The same as *ē* and *ĭ,* only still wider in shape.

Vowel *ā* (may): The same as *ē, ĭ* and *ĕ,* only still wider. It should be kept in mind that all of these four dental vowels are tapered to a point on the upper middle front teeth.

Vowel *o͞o* (shoe): The jaw is dropped to oval the lips. Remember that the lips are "the painters of the tone." They should be rounded and slightly advanced, and should feel the vibrating influence of the tone. As the voice ascends the scale, the lips are used less and less; and the mouth should open gradually more and more to free the sound.

Vowel *ō* (no): The same as *o͞o,* only the lip orifice should assume a longer oval.

Vowel *aw* (saw): The same as *o͞o* and *ō,* except that the oval should take on a still more lengthy oval.

Vowel *uh* (up): The mouth to be opened a thumb's breadth; with no special pattern of tongue or jaw; and with the lips spread for a half smile. The sound of the *uh* is to be felt in the front part of the dome of the mouth—in the indentation just above the root ridge of the upper front teeth. *Uh* is an embryonic, formless sound, physically considered; but in the ear it assumes a definitely valuable contour peculiar to itself alone, there being no permissible substitute for its authenticity in such words as *love, above, shut, shove,* and *come.*

3. Principle of tuning. *"Unerring tuning places the voice."*—William Shakespeare. Tuning means sounding a vocal tone in comparison with a reliably pitched instrument, such as the pianoforte or violin, until the vocal tone is brought with perfect exactitude into the very center of the note sounded on the instrument. It will be found, after the tone is tuned, that the resultant sounding of the voice on that note has been established in the corridors of the head spaces, those cavities of resonance behind the nose. It is just here that may be found the line of demarcation between the so-called nasal teaching of many present day vocal pedagogs, and the school teaching of the old masters—the word "school" implying insistence on nothing less than absolute tonal perfection and purity. Present day teachers attempt to place the voice in the head cavities, by means of physical manipulations of the soft palate. The old Italian masters of *bel canto,* by tuning the voice, automatically prepared and opened the way for it to flow unhampered, in

resonant and beautiful currents, through all the available spaces of the head. The singer, who tunes his voice unerringly on every note, will find his tones soaring in a perfected beauty quite impossible of attainment under any system of muscular adjustment.

4. Principle of Joining. *"He who knows not how to join, knows not how to sing."*—Johannes Adam Hiller.

Joining, the essence and fountainhead of *legato*, is mastered by causing the voice to leap with lightninglike celerity from the old note to the new (but only after the old note has lived its entire life) and without breaking the sound. It will be found that thereby the long curve of beauty remains undisturbed, and that the line of song is preserved quite free from the vulgar taint of scoop or slur. As Jenny Lind once phrased it, "It is as if one were, so to speak, singing both *staccato* and *legato* simultaneously; and this is above all things almost impossible to express in words." But the lightningleap of legato accomplishes the seemingly impossible; and the feat, with sufficient practice, becomes in the end the beautiful commonplace of good singing.

5. Principle of agility. *"The voice should be cultivated by correct performance of exercises in agility. Then it will be at the command of the singer."*—Pietro Tosi.

The old masters well understood that the voice never reveals itself in all its native purity and freedom until it has undergone the strictest regime of exercises that promote flexibility; for in flexibility lies the secret of the true flowing liberty of *cantilena*. All scale work must be predicated upon the principle of accenting the first note of any group and singing the intermediate notes, between accents, lightly. This is the key to both flexibility and fleetness in those passages which demand control of *coloratura;* and it may be added that the most flexible voice will own the steadiest control of straight tone.

6. Principle of Swelling and Diminishing the Voice. *"Until the singer has learned how to use his breath so that he can swell from the softest piano to the loudest forte, and again diminish and divide the sound into a thousand parts, pressing and letting it sway, he cannot say he is master of his breath."*—M. Crescentini.

Practice augmenting and diminishing the tone on the lowest note of the voice, and on all vowels. Thereafter proceed upwards by careful semitones in the same manner. Let the *pianissimi* at either end of the tapers be started and concluded with the smallest possible sound. When an altitude is reached where the voice finds difficulty in negotiating the principle, it will be found that intensifying the head resonance in the nasal corridors will operate to bridge whatever break or interruption of the tone may occur.

7. Principle of expression: *"The aim of the singer should be to touch the inmost soul."*—Manstein.

This principle has been held to the last—although indeed it is by far the most important of them all—for the excellent reason that expression, to touch the inmost soul, can scarcely be achieved until the voice is so sufficiently freed and made beautiful that its very tone moves the hearts of its hearers, even before the text it utters has begun its sway. Expression in singing must arise from:

1. A comprehensive knowledge of the best music.
2. Cultivation of the artistic personality of the singer.
3. A study of controlled emotions.
4. Clothing the bodily emotions and the facial play of the performer with that inner grace which the world recognizes as charm.
5. And finally, teaching one's self so to live the experience he is striving to portray that controlled technic may be forgotten for the duration of the performance—for it has been well said that *"Technic is learned only to be forgotten."*

Herein there has been an effort to set down the governing ideas of all the best known modern methods of cultivating the voice.

If one can be said ever to reach any reliably definite conclusions in the immensely elusive business of training the human singing voice, then it must appear that the preponderant scale of evidence is on the side of ancient *bel canto;* for its exemplars have been, through all vocal history, the greatest singers of their several periods.

A Vocal Abomination

By D. C. PARKER

AND THEN we have the wobble. I read with joy that the B.B.C. has set its face against an abomination which is quickly found out by the wireless. Nevertheless, the very fact that such an action has been taken and remarked upon testifies to its prevalence. At this point I would ask how many singers appear for a season or two only to be lost in oblivion. Our modern methods do not, apparently, make for a very long vocal life.

If anyone imagines that I am exaggerating, let him inquire into the question more closely. He will find that the singer able to do justice to Handel is a very rare bird. It is not easy to collect a reliable quartet for the "Messiah." How many tenors in England can sing *Comfort ye* and *Every Valley* flawlessly and without "adjustments"?

What is true of Handel is even truer of Mozart, vocally the most deceptive of all composers. How many of our native singers can sing him as he should be sung, and as the best Mozart singers of the continent sing him; with absolute control and the steady tone which comes therefrom, with emotion held in check, with beauty of phrase? How many are capable of getting to the core of Brahms and Wolf *lieder*, of making us feel they have lived with these exquisite outpourings of the human spirit?

I search in vain for the successor of Gervase Elwes. If we are badly off for tenors (most countries are), we seem to be hadly off for contraltos, also; and contraltos, I fancy, should not be scarce in England. I search in vain also for the successor of Kirkby-Lunn. I ask myself how many of the singers one hears to-day are going to be actively engaged in their profession when the years have passed over their heads. I call to mind such veterans of the past as Santley and Battistini; such veterans of the present as Henschel, Ben Davies, Hedmondt, and John Coates. Are the singers one customarily hears likely to have singing careers as long as those of the men I have just mentioned? I think I know the answer to that question.—*The Musical Standard.*

Just a Touch of the Finger - -

seals Scotch Cellulose Tape—no water required.

Made of "Cellophane" ... fully transparent. For repairing torn sheet music, book pages, window shades, and for many other home uses. Send 10c for trial roll today.



Made and patented in U. S. A. by
MINNESOTA MINING & MFG. CO.
SAINT PAUL MINNESOTA

ORDER BLANK E1038

Gentlemen:
Please send me one trial roll of Scotch Cellulose Tape for which I enclose 10c in stamps to cover cost of handling and mailing.

Name_____
Address_____
City_____
State_____

Denison's PLAYS
60 Years of Hits.
OPERETTAS, JUVENILE SONGS, MUSICAL READINGS, MUSICAL COMEDIES, PLAYS
for all occasions
Delightfully amusing, simple entertainments for both juveniles and adults. Denison's plays are produced everywhere—famous for 60 years. Complete selection of theatrical material for schools, dramatic clubs, lodges.
FREE CATALOG WRITE TODAY
T. S. DENISON & COMPANY
203 N. Wabash Ave., Dept. 73, Chicago

"MAGIC" FINGER EXERCISER & DEVELOPER
"Gives you a different touch." This method of using the Art of Physical Culture to benefit the piano player insures natural development of all finger muscles. Quick results. Price $10.00
WRITE FOR FREE LITERATURE
MAGIC FINGER DEVELOPER CO.
895 E 84TH AVE. VANCOUVER B.C. CANADA

HARMONY BY MAIL
A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.
Small monthly payments. Send for particulars.
Music composed to your words.
HARRY WOOLER
1116 Elmwood Ave. Buffalo, N. Y.

Your VOICE!
100% Improvement Guaranteed or Tuition Refunded!
You to be sole judge! Strengthen and master your voice—*not with singing lessons*—but by scientific *silent exercises*, successfully taught for over a century. *Marvelous success with DEFECTIVE Voices.* Write for Free Voice Book. Learn WHY and HOW you can now have the voice you want. If under 17, we require parent's signature. With 100% improvement guaranteed - will you faithfully follow instructions? If so, WRITE:
Perfect Voice Institute, Studio 5587, 64 E. Lake St., Chicago

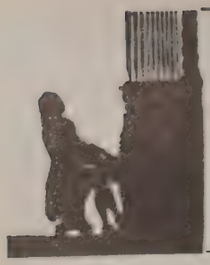
WANTED!
Music Lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Part or full time. No Cost or Obligation. Write for complete details TODAY! *Address:*
CIRCULATION DEP'T
THE ETUDE MUSIC MAGAZINE
1712 CHESTNUT ST., PHILA., PA

VIRGIL KEYBOARDS
ALL SIZES—OF IMMENSE VALUE FOR PIANO STUDY
ASK FOR CATALOGS VIRGIL CO., BERGENFIELD, N. J.

Faust School of Tuning
Piano Tuning, Repairing and Regulating. Pipe and Reed Organ. Player-Piano. Year Book Free.
27-29 Gainsboro Street, Boston, Mass.

SCENERY TO RENT
For All Operas, Plays, Pageants, etc. Newest Settings! Lowest Rentals! Unexcelled Service! Lists. Address: AMELIA GRAIN, INC., 245 S. 6th ST. Washington Square Philadelphia, Pa.

LANGUAGES Made *easy* By LINGUAPHONE
This amazing new Method enables you, *your own home*, to speak and read any of 23 foreign languages in an incredibly short time. Endorsed by leading university professors, actors, singers, travellers, etc., as the quickest, simplest and most thorough language method. Send for catalogue and FREE Trial Offer.
LINGUAPHONE INSTITUTE
26 Rockefeller Center, New York City



THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



The Choirmaster and the Clergyman

By FREDERICK C. GRANT

THE 'MINISTRY of music' is more than a profession; it is a 'calling,' a vocation, in just as real a sense as that of the priest, who must answer at his ordination to the question, 'Do you think in your heart that you are truly called, according to the will of our Lord . . . ?' In fact, in ancient Israel, and in the ancient church down to the sixteenth century, the ministry of music was a sacred order, not on the same level as the priesthood, but on a distinct one of its own; not as a stage en route to the priesthood, either, and therefore secondary and relatively less important, but as a fully recognized ministry in itself, in the conduct of public worship. In the middle ages, for example, a monk was not necessarily a priest; he might be a cantor or choir-librarian or copyist or a teacher in the choir-school or only a singer in the choir. (It is a complete misconception, popular to-day, that all monks were clergymen; vast numbers of them were not.)

But someone will say, 'I have no desire to be a clergyman, or, as you put it, I have no "vocation" of the sort.' Precisely! That is just what I am trying to say: You ought not to be a clergyman, or to want to be one—if you do, your place is in a divinity school, if you can get in, not in the School of Music. 'Magnify your office!' What I am saying is that your ministry is just as real, and your vocation should be just as real, in music as in the ministry at the altar or in the pulpit. 'This one thing I do,' said St. Paul; and again, 'Woe is me if I do it not!' That is what vocation means—a calling to do some one thing, for God and for the world, which burns in a man's bones until he works the fire out. The great men and women, the creative geniuses, the born leaders, have been those who simply had to do their task, fulfil their calling, for they found no peace nor joy in anything else.

The Office of the Choirmaster

A CHOIRMASTER IS SOMETHING MORE than a man who makes his living by running a choir, which sings once or twice on Sundays, and with a rehearsal or two a week—for a consideration in cold cash. He is more even than a professional musician who has chosen to specialize in this field, and who, high as his standards are, still takes a detached and somewhat critical attitude toward the church. Instead, he is a man who chooses to serve the church because he honestly believes in it, and shares its ideals with real enthusiasm. He does not ignore details of salary, or overlook fees for lessons, and the like; nor does he abandon his professional standards, or fall into sloppy, haphazard ways; but he consecrates his talent, skill, and standards to a ministry which seems to him utterly and absolutely worth while.

There are other rewards, of course; but his truest, most satisfying reward is to create something in the lives and minds of men, women, and children about him, something that is to be their possession for ever. He faces the situation squarely and says, 'I am working for the church; and the church, as I conceive it, exists to bring human life into touch with God; to fill human life with power, beauty, goodness; to stabilize it and give it intelligent direction, in response to the wisdom and the will of God; to give it unity, and to set up an order of life in this world somewhat nearer to the vision seen in the mount by all the great seers and prophets of the present and the past. At the very heart of its activity is worship, not a passive state of receptivity but a tremendous concentration and outpouring of spiritual energy, which like an oscillating wave comes back renewed ten-fold to the worshippers—in fresh strength and vitality drawn from that endless source of all life and being, God.

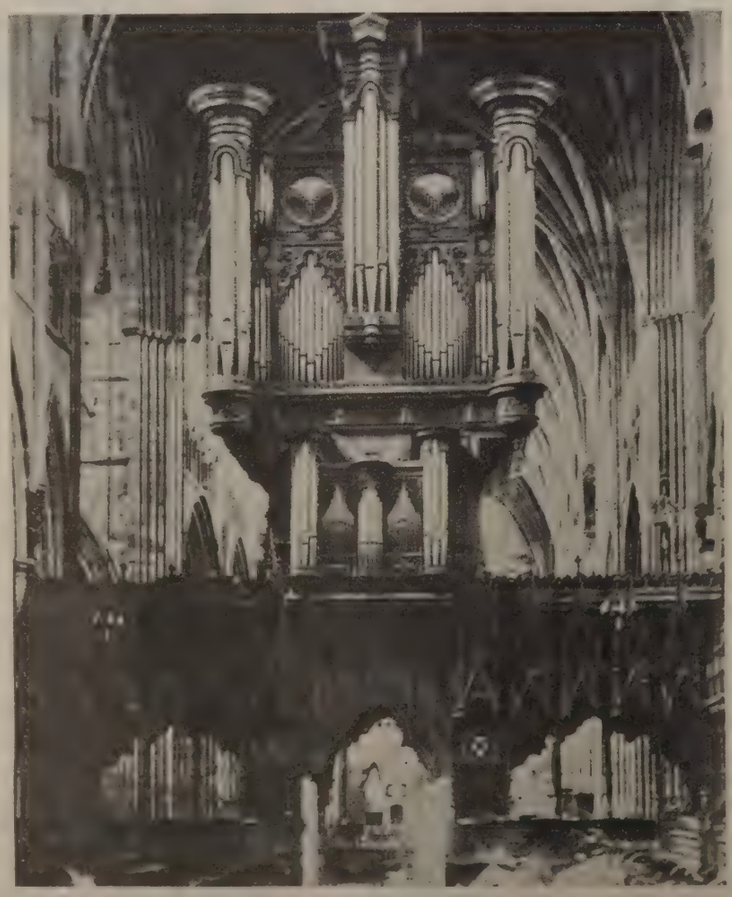
That is a somewhat mystical experience, it is true; not fully comprehended by anyone; for into the glowing depths of that primal light no human eye has ever peered. Somehow, at the very apex of it is a communion with the divine, a playing back and forth of the spirit of man with the Spirit of the Eternal—as in that ancient prayer: "O God, who hast prepared for those who love thee such good things as pass man's understanding; Pour into our hearts such love toward thee, that we, loving thee above all things, may obtain thy promises, which exceed all that we can desire." My task, as choirmaster, is to be an assisting minister at these Great Mysteries, wherein the inmost lives of worshipping folk are renewed, transfigured, filled with fresh hope and strength. As a minister of music, as an artist, I must be sensitive to this fact, I must guide my choir to realize it and share in it, I must contribute everything I can to advance and enhance it, I must remove every obstacle, every discord that would stand in its way.'

The Technic of the Art of Worship

THAT IS THE FIRST THING. If a man is to rise to the full height of his vocation as a choirmaster, he must be a professional and something more. He must have sympathy, understanding, and insight; he must be aware of the religious values, as we say, and cognizant of what is really going on, in the spiritual world, at a service of worship. Merely 'putting on a program' does not suffice—if it did, you might as well turn on a radio or phonograph, with amplifier, in lieu of a choir. The art of worship is a true art, and one of the most difficult to master; it has as rigid a technique as painting or the organ. The fact that slapdash amateurs are found attempting it is not surprising in a day when technique and discipline are dispensed with in other arts—with similar results: 'By their fruits ye shall know them.'

The choirmaster is a servant and minister of the church, then: the 'minister of sacred music'; and his ministry, like that of the pastor, gets its proper balance and unity only when he puts first things first, and realizes that the center of the church's life is worship; everything else in the church's activity must spring from that. Its charities, its pastoral and missionary work, religious education, social service, preaching and teaching, all find their center here.

How important, then, the work of the choir, ministering at the very gateway of the holy of holies of the church's inner life! What reverence and devotion, what high standards, what determined self-discipline, should characterize the church choir! And this is possible only if the choirmaster is a man or woman with an eye for real values, and earnest devotion toward their actualization in practice. It is not rhetoric, but the plainest first principle, that the center of our life is in God; and our work obtains perspective and intelligent direction from the adoption of this principle. It carries with it the requirement that the music of the church, the architecture, the lighting, the conduct of the service, should all be as beautiful as possible: for God is the Supreme Beauty of the universe, as St. Augustine wrote in his *Confessions*. There are many churches which stand for this, and more as time goes by. I was in one recently—an exquisite gem, set down in an ugly neighborhood. It is almost the only touch of beauty in the drab lives of its parishioners; and what must it mean to the forty-odd choir boys who sing there Sunday by Sunday, and come to rehearsal twice a week!



The magnificent Choir Screen and Organ of the Cathedral of Exeter, England. The Cathedral has been for many decades equally famed for its Glorious Architecture and Great Musical Festivals.

Overcoming that Which Is Bad

WE AMERICANS are beginning to realize that ugliness and vulgarity are not necessary evils; that by using a little thought we can remove them and put beauty in their place—sometimes at almost no cost in money. We are also beginning to realize that the blasé anti-intellectualism and materialism of much of our modern life are cheap and tawdry—note how the protests of two university presidents are welcomed in many circles: Hutchins of Chicago, in his volume of essays and papers, Conant of Harvard, in his Ter-centenary address. Modern religion has to some extent been infected with this anti-intellectualism and materialism—not least in our church music! But the tendency is now the other way. And religion is, at the very least, one of the greatest potential forces in overcoming the bad ways of the past. The music of public worship may be one great medium.

BRING THE GLORIES of Organ Music .. to your HOME with a superb WICKS priced from $895 UP



Installation is simple, WICKS organs requiring little space, and having attached or detached consoles. Many designs, which blend with home interiors, are available, and remember, WICKS offers *Direct Electric Action* plus many other exclusive features . . . .

WICKS ORGAN COMPANY
HIGHLAND · ILLINOIS · DEPT. *ET*

for CHURCH AUDITORIUM SCHOOL WICKS ORGANS

ORGAN VOLUNTARIES
For Church Use

"Rosche's Organ Voluntaries" for Reed Organ, Pipe Organ, or Piano. 95 beautiful selections; easy to moderate. $2.00, postpaid.
"Falk's Pipe Organ Voluntaries." Contains delightful selections of moderate to difficult grade. $1.25, postpaid.
Send for FREE catalog describing complete line of church music.
GEO. F. ROSCHE & CO. (Established 1880)
337-731 W. Madison St. Chicago, Ill.

GUILMANT ORGAN SCHOOL
Dr. WILLIAM C. CARL, Founder
WILLARD IRVING NEVINS, Director
39th YEAR OPENS OCTOBER 4, 1938
DISTINGUISHED FACULTY
A complete Course of Training for the Organist and Choirmaster
Scholarships
Write 12 West 12th Street, New York



KILL THE HAIR ROOT
Remove superfluous hair privately at home, following directions with ordinary care and skill. The Mahler Method positively prevents hair from growing again by killing the hair root. Brings happiness, freedom of mind and greater success.
Send 6c in stamps TODAY for Booklet, "Beauty."
D. J. MAHLER CO. Dept. 10M Providence, R. I.

LEARN "SWING" MUSIC
Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligatos, embellishments, figurations, blue notes, whole tones, etc.
ELMER B. FUCHS
186 Remsen St. Dept. E Brooklyn, N. Y.

MUSIC ENGRAVING
Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles.
Send your mss. for estimate.
OTTO A. C. NULSEN
P. O. Box 774
124 Government Place Cincinnati, Ohio

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Harold A. Richey, Dean, Spartanburg, S. C.

KNOX COLLEGE, DEPARTMENT OF MUSIC
James MacC. Weddell, Chairman.
Catalogue sent free upon request

NORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, and Dramatic Art, Esther C. Benson, M.M., President
Mee City, Mont.

SHENANDOAH CONSERVATORY OF MUSIC
Courses leading to the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia.

along with preaching and the service itself, including the prayers, by which to lift human life up to a higher level. Fortunate the man who can share in this great task, and, as we say, 'give to it all he has got.' The choirmaster's own sense of beauty, his own philosophy of life, his own ideals of character, all centered and summed up in the adoration of the Eternal Wisdom, Beauty, and Goodness, are quite as essential, in this ministry, as his knowledge of harmony or of voice-production.

And happy the man with such ideals who finds a clergyman with a similar outlook! But alas, sometimes he may not! And so I propose to deal practically with some of the problems arising when either (a) the clergyman or (b) the vestry or the music committee is not sympathetic.

(*To be continued Next Month*)

Teaching the Choir to Offer a Reverent Service

By Edna Faith Connell

A VITAL PROBLEM which confronts many churches, and which is of supreme importance to every attendant, is the conduct of the choir. This is especially true when the choir is composed of a volunteer mixture of young people.

Most of us have attended, at one time or another, devotional services where we might have been led to believe that the members of the choir were holding a party instead of being assistants in a service of worship.

There are always some members of any choir who, through home teaching and example, or from a natural tendency, are standards of perfection. It is unnecessary to reprove them by look or word, and, needless to say, they are admired not only by the director, but by the entire church body as well. They give a certain prestige to the choir that all similar organizations should establish, and are often instrumental in influencing other members to become more worthy of the position they fill.

However, there are other young people (and an occasional older person) who, more from thoughtlessness than from any desire to misbehave, fail to show the reverence that should be required and demanded from every choir member.

As the duty of discipline falls entirely on the director, the music committee should choose for this position a person who, at all times, shows proper deference toward the church; otherwise no amount of suggestions or lecturing on his part will take effect. So granting that his attitude is a creditable one to follow, the first step he should take is to emphasize that, whether or not the choir is visible to the congregation, no laughing, whispering, or any unnecessary movements which will detract the mind from the service will be tolerated. If this procedure is enforced at all rehearsals, little trouble will be encountered at regular services.

To obtain a proper standard of behavior, he should give occasional general talks when the choir is together, on the duties of the members, placing great stress on the important and outstanding position that the choir holds in the church. He should always hold to the fact that the choir, next to the preacher, is expected to promote and carry out all of the church principles, and that unless each and every member shows due reverence at the time such teachings are taking place, a just criticism of disapproval will take place in the minds of the onlookers.

A sufficient interest in the words of the hymns and anthems (which, of course, should always fit in with the sermon) should be created so that the minds of the

(*Continued on next page*)

Children develop a deeper appreciation of music WITH A HAMMOND ORGAN IN THE HOME



IN A WORLD whose future is so hard to forecast, you can give your child no richer, more lasting gift than the ability to get real pleasure from good music.

Even young children are fascinated by the Hammond Organ. They find endless delight in its variety of voices . . . and their interest leads them on to a broader understanding and pleasure.

The Hammond is easy to play; before you know it, your child is playing simple little tunes for himself. Even scales and simple exercises sound so *interesting* that he usually needs no urge to practice. And the child who grows up hearing the beautiful tones of the Hammond Organ in his own home will develop a high standard of musical taste. The Hammond has won the praise of eminent artists and composers; is played with great symphony orchestras and in thousands of churches.

Let your nearest Hammond dealer explain more about this revolutionary organ; you'll find him in the Classified Directory. Dealers are located in the principal cities of the United States and Canada and in 38 countries throughout the world. Or write The Hammond Organ, 2929 N. Western Ave., Chicago, Ill. *In Canada*, address Northern Electric Company, Ltd., Montreal.



Piano teachers—send for this book

"Playing the Hammond Organ" does not attempt to be a complete organ course. But it will be valuable to you in adapting your piano technique to the Hammond and useful later on in teaching. It also gives a comprehensive view of the potentialities of this extraordinary instrument. Price $1.00, postpaid.

THE HAMMOND ORGAN $1250 and up, f.o.b. Chicago

OCTOBER 1938 — MAY 1939

For the *really gifted* Music Student

The Curtis Institute of Music accepts students talented sufficiently to work toward a goal of highest artistic attainment.

JOSEF HOFMANN, Mus.D., Director

THE CURTIS INSTITUTE OF MUSIC

Rittenhouse Square

Philadelphia Pennsylvania

FIFTEENTH SEASON

choir will follow the entire service with sympathy and reverence.

While admitting that the greater part of the regular rehearsals must be spent in mastering the vocal requirements, there are times when a competent director feels that a few words of instruction along the line of reverence are needed. He should not hesitate to follow the dictates of his conscience in this matter.

If there are those who continue to offend, a tactful director will arrange for a private interview, and explain fully his own attitude, answering and asking questions, as well as volunteering information that he feels is for the benefit of the individual member.

He should not lessen, to any degree, the firm stand he has taken, and he will find that as a rule he will be treated more courteously and with greater respect for his insistence upon a strict enforcement of church reverence.

Not until all other methods have been tried, should a choir member be discharged, but there are occasions when even this is necessary rather than permit the practice of such irreverence as is all too common in many choir lofts.

Making a Just Right Prelude

By MARY B. ROUNDS

I NEEDED an organ prelude, or voluntary, for a special occasion. Nothing that I had seemed exactly right. Frantically I turned to my stack of *Etudes*, covering issues of the last ten years. In the Christmas number of the year 1933, I found "Glory to God in the Highest," a Song for Christmas, by Louis R. Dressler.

It was a vocal selection, but the music was tuneful with deep, rich chords, and the *Maestoso* chorus was full and stirring. Moreover, it was written in the key of G, always a helpful item if the order of service calls for the singing of the *Doxology* immediately following the voluntary.

Now to make the just right prelude (the occasion was Easter) I found a place where the music modulated into the key of D for a few measures, and at that point I inserted the old inspiring Easter hymn with the *Alleluia* refrain, which in the church hymn book is written in two sharps.

Do you see how it is done? Now a very simple modulation brings us back again into the key of G, and we are all set to swing into the *Doxology*. On this particular occasion the choir assisted in the prelude by singing a couple of verses of the hymn before switching to the *Doxology*.

A just right voluntary may be made for any occasion by this method. Select a hymn to fit the day, then seek a musical setting in *The Etude*. It will be there.

* * * * *

"It is within the power of music to produce a certain condition of character by training the young in the faculty of enjoying themselves in the right way."– Aristotle.

ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Please give a few combinations to be used for offertories. Stops on our instrument include Pedal—Bourdon 16'—Bass Flute 8'—Cello. Great—Concert Flute 8'—Wald Flute 4' —Violin d' Orchestre 4'—Viol d' Orchestra 8' —Open Diapason 8'—Principal 4' (this has an Open Diapason tone) and a set of Chimes. Swell —Bourdon 16'—Concert Flute 8'—Wald Flute 4'—Twelfth 2-2/3'—Piccolo 2'—Violin d' Orchestre 4'—Viol d' Orchestre 8'—Octave 4' (sounds exactly like Open Diapason on Great) and Tremolo.—M. A. P.

A. We believe your organ to be unified and duplexed—that is, a set of pipes is used to produce stops of different pitch of the same tone quality, and the stops on the Swell and Great are produced from the same sets of pipes. This explains your Principal 4' "having an Open Diapason tone" and your Swell Octave 4' (probably the same as the Great Principal) "sounding like the Open Diapason on the Great". The registration for offertories depends on the composition to be played. Some solo combinations you might try are Concert Flute and Wald Flute; Viol d'Orchestre 8' and Twelfth; Concert Flute and Twelfth; Concert Flute and Piccolo; Viol d'Orchestre 8' and Wald Flute. Use Tremolo where such use improves the effect. We should think the first combination you mention in your letter to be best adapted for congregational singing.

Q. I have taken for tutoring on the ordinary reed organ, a girl eleven years of age, and as I am really not an organist, I am somewhat doubtful as to the correct stops for a beginner to use. Enclosed is list of stops. Would it be advisable to leave all the couplers "in" until the pupil becomes somewhat advanced, and if so, for how long? I also had her leave "in" Vox Humana, Echo and Violo.—M. M. C.

A. The only reason for the use or non-use of the couplers is the question of desirability for the number being played, and the possibility of making the touch too heavy for so young a student. The Vox Humana in a reed organ is usually a Tremulant, and it is wise to omit its use except where the effect is suitable. As your "Violo" is a 4' stop, and apparently speaks only in the lower portion of the keyboard, it s probably wise to omit it in ensemble effects. For your general information 8' stops produce normal pitch (same as piano) while 4' stops speak an Octave higher.

Q. Enclosed find specification of the organ in the church where I act as assistant organist. Will you give me your opinion on arrangement and approximate cost. I have played on later built organs and find the combinations more convenient and the effects more satisfactory. Can dual expression be arranged on this organ, and can we substitute or change any of the present set up? Would you recommend chimes? —M. B.

A. Your specification is fairly good for an organ of the size. We cannot give you the original cost of the instrument, and if it were being built at this time there would be additional couplers and so forth, and the price would depend on the builder. It is to be expected that you would find later organs more convenient as to combinations. It might be arranged to make your Great organ expressive by enclosing it. The only change we might suggest would be a brighter reed—such as Cornopean—in place of the Oboe. The addition of chimes is entirely a matter of personal preference.

Q. I have been a student of the organ for more than eight years, and have played for Chapel services many times, also for friends weddings and funerals, but do not ever seem to have an opportunity to do some regular work. At present I am studying the "Symphonies" of Widor, but feel that if I could play regularly at some place, it would be advantageous to me. I should appreciate it if you can tell me of any way that I might go about obtaining a church position. Can you tell me where "The American Organist" can be purchased?—G. O.

A. It is difficult to advise you just what to do—other than to let your wish for a position be made known. Perhaps you might bring your wishes to the notice of proper parties by advertising in some daily paper, or some organ magazine, or perhaps your organ teacher might assist you. "The American Organist" is published by Organ Interests, Inc., Box 467 Richmond Station, Staten Island, New York. Your subscription can be placed with them, or an inquiry to them might bring you information as to where in your locality you can purchase single copies.

Q. I have had in mind becoming a member of The American Guild of Organists. What requirements and qualifications are necessary? —N. H.

A. There are three classes of active membership in The American Guild of Organists—Colleagues, Associates and Fellows—secured in the order named. The first membership is that of Colleague—for which application is made—candidate proposed and seconded by two active members. Associate and Fellow membership is gained by the candidate successfully passing the respective examinations required. Details as to these examinations, and the Chapter to which you should make application may be had by addressing the Guild headquarters, R. K. O. Building, Rockefeller Center, 1270 Sixth Avenue, New York City.

Q. I have the Handel "Tenth Organ Concerto," arranged for organ by Guilmant. Are the other nineteen Handel concertos arranged for Organ without orchestral accompaniment? If so, will you kindly give me the name of the arranger and the publisher?—M. B.

A. There are two sets of six concertos, edited by Best and published by Novello and Boosey, respectively. The so-called "Cuckoo and Nightingale" Concerto is published separately, and there are also movements from the different concertos published by The Oxford Press.

Q. In playing hymns as solos on the organ, I often play chords in going from one hymn to another in a different key. I wonder whether one hymn should be finished, a stop made and then another hymn started in a different key? Will you give me a list of some preludes, interludes and postludes?—D. L.

A. If hymns are played as solos, we advise interludes between them, including modulation if the hymns are in different keys. You might examine the following, for use as preludes, interludes, and postludes: "Seventy-two Interludes," by Nevin; *Retrospection*, by Hogan; *Intermezzo*, by Rogers; *The Guardian Angel*, by Pierne-Gaul; *Jubilate Deo*, by Silver; *Melodie*, by Matthews; *Pastorale*, by Matthews; *Toccatina*, by Barnes; *Scherzoso*, by Rogers. Books: "Organ Melodies," by Landon; "The Chapel Organist," by Peery; "Organ Repertoire," by Orem; "The Organ Player," by Orem; "Presser's Two Staff Organ Book"; "Church Music for the Smallest Organ," by Nevin.

Q. Do you think the use of the pedal is advisable in the accompanying of a soloist—with a soft stop—say 4' Stopped Diapason on Choir organ? I am of the opinion that use of pedals rather helps the soloist, but I have been disputed.—M. R.

A. We see no reason why the pedals should not be used in accompanying soloists, where such use is effective; but we would not advise the use of a 4' Stopped Diapason, as it is likely to interfere with the manual parts by reason of its high pitch. We advise the use of a soft 16' stop, such as Bourdon or Lieblich Gedackt, with soft 8' stop, or with one of the manuals coupled—probably the latter would be preferable.

Q. I am a boy sixteen years of age and very much interested in becoming an organist. Six years ago I started piano lessons and play fifth and sixth grade piano music. I think I should now start organ lessons. What is your opinion? Are there any books I might read to become acquainted with the organ before I start lessons? Recently our church purchased an organ of which I enclose list of stops. What do you think of it? Do you think that I could play it without organ lessons? There is a possibility that the organist may resign in the near future. Should I offer my services? There is no salary. What are some good combinations for offertories, preludes and hymn-singing? How are the swell and crescendo pedals used? Are there any scholarships available in my community? Are there any magazines which would be of value beside THE ETUDE, *which I already receive? Have you any specifications of large organs available, or do you know where they could be secured—particularly the organ at Philadelphia and the Radio City Music Hall Organ?*—R. C.

A. If you have a well developed piano technic, we see no reason why you should not take up the study of the organ. You might read "Organ Playing; Its Technique and Expression" by Hull. The instrument you specify is, no doubt, unified and duplexed. You might be able to play it without organ lessons, but we advise the lessons. We do not know the requirements of the position in your church, therefore cannot advise you as to offering your services. The combinations for offertories and preludes depend on the numbers to be played. For congregational hymn-singing we think you might use full organ—possibly omitting Nazard and Fifteenth. The Swell pedal is used to make crescendos and diminuendos on steps being used—while the Crescendo pedal brings on and takes off the stops gradually or quickly, depending on the manner in which it is operated. You might inquire of the musical conservatories near your home as to scholarships—notably The New England Conservatory of Music, Boston, Massachusetts. Organ magazines that you might find interesting include "The Diapason," 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago, Illinois; and "The American Organist," 467 Richmond Station, New York. Specifications appear in these magazines. We presume you refer to the large organ in the Wanamaker Store, Philadelphia. We are not aware of any publication of the specifications of this instrument, but you might secure some information by addressing John Wanamaker's, City Hall Square, Philadelphia. You might also secure the specification of the organ in Radio City Music Hall, by addressing an inquiry to Station WJZ, Radio City, Rockefeller Center, New York.

THE ACCORDION DEPARTMENT

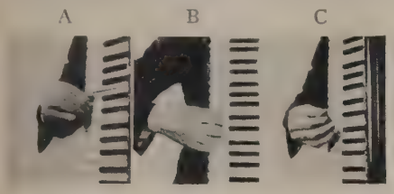
Some "Dodges" in Accordion Practice

By PIETRO DEIRO

As told to ElVera Collins

THE ROTATING SYSTEM upon the piano keyboard of the accordion is most essential, if one wishes to develop agility and speed. This important feature is often neglected by pianists who have begun to study the accordion. Although they employ the rotating system when playing the piano some have thought that it is impossible upon the accordion, due to the position of the keyboard.

For the benefit of all pianists who are studying the accordion, and also for accordionists who have neglected this phase of their study, let me emphatically state that the rotating system is even more essential on the accordion than upon the piano. There is no other way that one can master the art of smooth passage playing. The accompanying illustrations will provide practice material in the rotating system.

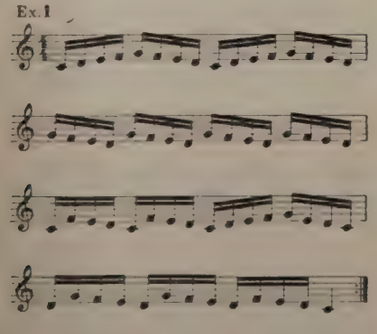


In the first picture of the illustrations, the thumb on C is leaned toward the body of the player. Each succeeding note then rolls the hand naturally away from the body. The second illustration shows the third finger playing E. Notice that the hand is now level with the fingerboard. Continuing the exercise, the hand rolls away from the body until the fifth finger plays G as shown in the third illustration. When the notes progress downward, the procedure will naturally be reversed. The fifth finger will be leaned away from the body and, as the notes progress downward, the hand will come down with each note until the first finger is again in the same position as in the beginning.

This is called the rotating system, as the hand rotates from a low to a high position. The principle of this system is to obtain speed quickly but to keep the hand relaxed at all times. The illustrations were taken from "The Master Method."

Exercise 1, for the right hand, will develop the rotating system.

Ex. 1



It should be practiced very slowly and then the *tempo* gradually increased. A metronome will be found useful in building up the *tempo*.

The fine smooth technic and velocity we admire in many professional accordionists was not acquired at random. It was built up, step by step. A part of it was developed by routine practice. The balance was accomplished by the use of little aids, or we might call them tricks. Every musician has some of these up his sleeve; and the interesting part is that he usually is quite unconscious of them.

I recently discovered a little trick of my own. When playing in a seated position, my knees are spread apart and the accordion rests against the inside of the left and right thigh. When the bellows action is outward my left heel is raised very slightly and when the bellows are being closed the right heel is raised a little. These movements alter the position of the knee just enough to give a slight impetus to the action of the bellows. Although scarcely noticeable, this slight movement is a definite help in manipulating the bellows rhythmically. Accordionists who endeavor to practice this little aid must be careful not to exaggerate the movement or a very jittery bellows manipulation will result.

The illustrations accompanying this article are photographs of my right hand in a playing position. Close observation will show that the first joint on the fingers is well developed, in fact one might almost say enlarged. This was caused by another unconscious habit developed during many years of playing. The fingers of the left hand are equally developed. Before striking a bass button my finger tip is prepared so there is sufficient force to make the responding bass or chord sound full and distinct. Note carefully that although the force is in the finger tip, the rest of the hand is absolutely relaxed. I merely direct the strength to the finger tip. The reason why so many accordion bass accompaniments sound draggy and wheezy is that there is not enough force back of the finger when the button is pushed. Give the button a sharp tap and then release it. Do not push it as though sticking the finger in bread dough.

In a similar way the fingers of the right hand are prepared to strike the keys. When playing a full chord each finger is prepared and in its position over the individual keys before they are struck, so the complete chord sounds distinct, not as a sort of arpeggio with first one tone sounding and then another while the fingers grope for the keys. Get ready in advance and then play the chord so that all tones sound simultaneously and with equal force.

Accordionists should analyze their playing as they practice, by constant listening and striving for improvement in every branch of their playing.

Accordion Questions and Answers

Q. I have purchased a new accordion and am progressing rapidly, as I am a pianist. One teacher uses the third and fourth fingers for accompaniments; but another teacher claims that the second and third fingers should be used. Which is correct?—Margot B., Ohio.

A. The following system is now recognized as standard. In straight bass and chord accompaniment, the second finger is always used to play all chord buttons, while the third finger is used to play bass buttons, whether fundamental or counterbass. All fingers except the thumb may be used to play bass solos. Unusual chord positions occasionally require a different fingering than the foregoing. As you are a pianist you will make rapid progress by devoting some concentrated practice to bass work. Books which specialize on bass solos and passages, as well as unusual chord positions are obtainable.

Q. As a piano teacher it seems that another instrument will be to my advantage and I believe the accordion will be best. Please advise what kind of an instrument to buy.
—M. E. B., Colo.

A. I sincerely regret that we cannot recommend any particular accordion in these columns. Consult the advertisements appearing in THE ETUDE and write to the various manufacturers for catalogs and prices.

SMART *Styling* FOLLOWS THE AMAZING PERFORMANCE ACHIEVEMENT OF THE SOPRANI Ampliphonic

Two years ago, Soprani invented the Ampliphonic reed block, bringing to the accordion the same improvement in tone quality, volume and response as that accomplished 400 years ago when a sound chest was first added to strings, making a violin. Reduced bellowsing, lightness and ease of playing are also noticeable results. Now Soprani Ampliphonic accordions glorify their amazing performance achievements in smart modern styling. See these new models at your local music store or write direct for descriptive literature.

SOPRANI, INC. 213
Dept. 1037, 630 S. Wabash Ave., Chicago, Ill.



Beauty of line and form from every angle



Petite shown here. Eleven other models, 80 to 140 Bass.



PIANO ACCORDIONS
From Factory to you at the price *you* want to pay
Write for Catalog
Standard Accordion Mfg. Co.
1012-69th St., Brooklyn, N. Y.
AGENTS WANTED



PLAY THE ACCORDION
It's easy the "Pietro" Way
A special beginner's mail course will teach you how in 15 easy lessons.
Inquire about the special Pietro offer of an accordion and lessons by mail. All for the price of one.
USED ACCORDIONS from $15 up
FREE Music Catalog B
Accordion Brochure C
Mail Course Literature D
WRITE TODAY—
EASY PAYMENT PLANS
Accordions, Accordion Music, and Accessories
PIETRO DEIRO ACCORDION HDQTS.
46 Greenwich Ave., New York, N. Y.

A Notable Addition to the Repertoire of the Piano Accordionist

VENETIAN LOVE SONG
(CANZONE AMOROSA)
By ETHELBERT NEVIN

Arranged for Piano Accordion
by OLGA ALANOFF

In this arrangement of Nevin's famous composition a complete explanation is given of the symbols used to indicate the fingering and the manipulation of the bellows.

PRICE, 50c R

The John Church Company
Theodore Presser Co., Selling Agents
1712 Chestnut Street, Phila., Pa.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music
THEODORE PRESSER CO.
1712-14 Chestnut St. Phila., Pa.

ISN'T THIS WHAT YOU WANT FOR *YOUR* CHILDREN?



• The wholesome pleasure of creating their own music . . . the ability to entertain themselves, their friends and their families . . . the lifelong satisfaction of musical expression. . . .

Aren't these the advantages you seek for your children? If so, there is no better way to fulfill your desires than the accordion—and no accordion better qualified to serve as a lifelong companion than the BRINDISI.

Here is what every shrewd buyer looks for—a perfect combination of Italian craftsmanship, American styling and popular prices. This coupon may be a passport to lifelong musical satisfaction for your child—Send it in today.

BEFORE YOU BUY ANY ACCORDION *Investigate*

TONK BROS. CO.
623 S. Wabash Ave., Chicago
Please tell me where I may see and play the 1938 BRINDISI Accordions.
Name .....
Address .....



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE



It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

Accurate Sound Post Fitting

By HERBERT SANGER

THE SOUND POST is perhaps the most simple unit of the violin, but its thickness, uniformity of grain, and proper placement in the instrument are of the greatest importance to the tone.

When a violin comes from the factory or maker, the sound post is usually well fitted and properly placed. Sometimes, however, hard playing or an accident may cause it to shift or collapse. When this occurs, an immediate refitting is necessary because normal string pressure upon the unsupported top of the violin is not at all advisable.

The first step in the operation is to remove all the strings, the tailpiece and the end pin. The removal of the tailpiece and the end pin is necessary because in order to determine how the sound post fits against the inner side of the top and back of the instrument, one must peer into the violin through the end pin hole.

Some repairmen use the commercial types of sound post setters, but for really fine fitting there is nothing perhaps, that compares with ordinary silk sewing thread. This should be cut into two lengths of ten inches each, and the four ends made into four locked slipknots that are to be tightly fastened to the top and bottom of the sound post.

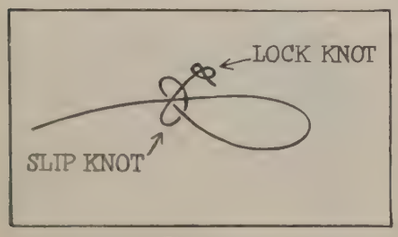


Figure 1

Figure 1 illustrates the manner of making the locked noose, and Figure 2 shows the knots fastened at opposite sides of the sound post.

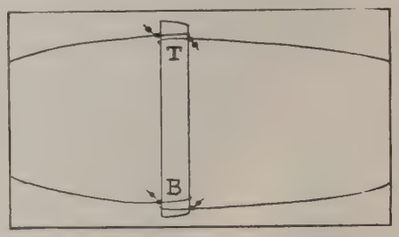


Figure 2

The violin is placed in a horizontal position on a table or high bench so that it is possible to look comfortably into the instrument through the end pin hole. Then one loop of string and the sound post are inserted through one of the *f* holes. With a buttonhook or some similarily shaped piece of wire, the inserted loop is pulled out through the other *f* hole. Then with the four controlling forces at one's fingertips the sound post is manipulated until it stands erect in the violin at a point about one-quarter of an inch behind the right foot of the bridge.

Figure 3, illustrates the approximate position of a properly adjusted sound post.

In fitting this unit of the violin, there are several important things to be kept in mind. A sound post must glide perfectly into its place without making a creaking noise; in short, it must not force the top and back apart when placed at the position shown in Figure 3. Neither should it fit so loosely as to require string pressure to hold it from falling over. The different curvatures of the top and back will require very accurate beveling of the ends of the post. This is best done with a sharp safety razor blade.

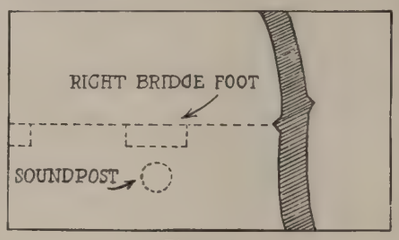


Figure 3

When the proper slant has been attained, both ends of the post should make a perfect contact with the top and the back. Figures 4 and 5 illustrate correct and incorrect adjustments, respectively.

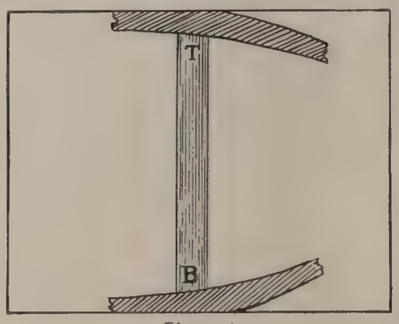


Figure 4

Another fact to bear in mind is that the sound post should be made of old, fine grained spruce or white pine. It should be cylindrical, and it gives the best tone when made one-fourth of an inch in diameter. It is not advisable to tie heavy cord string to the sound post because this is so strong that it would resist breaking if the sound post were being bound by pressure from the top and back, and hence too tight an adjustment likely would result.

In the event that the sound post is made too long, silk thread will break before the pressure becomes undesirable, and thus a perfect fitting is more easily obtained.

After the sound post has been fitted, the silk threads may be removed by means of

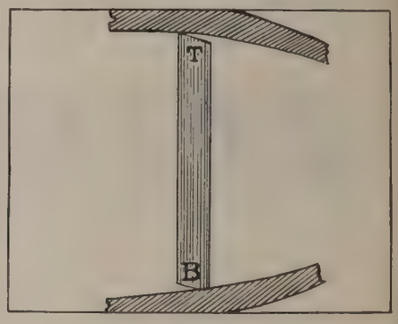


Figure 5

a safety razor blade glued to a slender stick. However, leaving the strings on the sound post for a future adjustment will not noticeably affect the tone of the instrument.

One advantage of the string method of adjusting the sound post is that the workman can see accurately and feel the pressure exerted by the violin upon the sound post, a thing not possible when commercial tools are used, or when the sound post is adjusted with the strings under tension. Also, there is no danger of scratching the varnish or damaging the *f* holes with metallic instruments when only the silk strings are used.

How to Make Practice Efficient

By MABEL W. PITTENGER

DO WE TEACHERS concern ourselves enough about the efficiency of our pupils' home practice? Do we blame much of the difference in our pupils' accomplishment on variation of talent and mentality when the cause is largely inefficient practicing? Do we, and also the parents, stress the time element so much that the students feel that an hour of practice is always twice as good as half an hour? Remember that a half hour of intelligent practice is better than an hour of careless playing. The following experiments have immensely helped the writer's violin pupils in interest and accomplishment in their practice. They will be useful and applicable not only to violin practice, but suggestive to any instrumental work.

"How do you practice? When you start your daily practice, do you know just what you are going to do? Have you found the practice routine which is most efficient and interesting to you personally?" With these questions before him, each student was asked to try this very profitable experiment:

"Write down a practice order or routine with which you think you can accomplish the best results with your practice time. Then follow this routine for a week, making any changes to improve it. For example, you may have placed your memorizing in the afternoon half of your practice, then find that you can do it better in the morning when you are more rested. When you have worked out what seems to be the best routine for you, we shall let John try your method for a week while you try his."

Naturally, the routines varied in value and in the ease with which they were worked out. This mimeographed list of practice suggestions, which the students had possessed for some time, was helpful.

1. Practice slowly. Start the day's practice with a few open strings, working for good tone. Practice at least one scale and triad a day.

2. Concentrate. Think only of your practice while you are playing, and think critically. Be your own teacher while you practice.

3. Bow straight. Crooked bowing causes whistles and bad tone.

4. Let no day pass without practice. Twice as much practice on Saturday will not make up for practice missed on Friday. Memorize something each day, if only one section of an etude.

5. Relax. The muscles of both right and left hands must not feel tight or stiff. Stop and relax for a few seconds when your arms feel tired.

6. Keep your tools in working order. Have strings in tune; bridge straight; bow rosined and screwed to correct tension; fingernails filed short; music at height level with your eyes; know just what your lesson is; do not practice in a room where others are talking or where the radio is turned on.

7. Play everything in time and rhythmically.

8. Always try to produce a beautiful tone. People prefer simple melodies with beautiful tone to difficult pieces with bad tone quality.

9. Play in tune; above all else, play every tone in tune.

After each student had worked out what he considered the best method of practice for himself, exchanges were made each week. The discoveries from trying other students' routines were amusing as well as enlightening. Let me give some comments verbatim.

"George's and Nancy's routines both work better than mine. I guess my ideas weren't so hot."

"I'd like to work on memorizing my concerto first, as John does, but my fingers aren't limber enough. Guess I'll have to stick to my idea of doing my scales first."

And, most important of all— "Why, I like several of the routines. Wouldn't it be a good idea to use different routines at different times?"

Thus came about our resulting decision: Our best practice is done when we have

BACKED BY AN IRON-CLAD GUARANTY
The FRANZ ELECTRONOME



The metronome that operates electrically

When you invest in an Electronome, you buy a perfect precision instrument accompanied by a five year service-guarantee in writing. Electrically controlled by one of the world's finest motors, the ELECTRONOME insures absolutely correct musical tempo, graduated from 40 to 208 beats per minute. Unlike the old-fashioned wig-wag metronome, it has no springs to wind up—no tension to weaken. Virtuoso, teacher and pupil all find it invaluable in mastering music. For A C current only; will work anywhere an electric clock will.

SATISFACTION GUARANTEED *Price* $10 DIRECT OR FROM MUSIC DEALERS

SEND $1—good-faith deposit to have the Electronome shipped to you C.O.D. for the balance of purchase price, all express charges paid by us; your money stays right in your local express office for six days, ready for prompt refund if the Electronome doesn't please you in every way.

Or—SEND NO MONEY and we will ship the Electronome C.O.D. for $10.00 plus express charges, on the same 6-days' trial basis.

The FRED. GRETSCH MFG. CO.
Musical Instrument Makers Since 1883
60 BROADWAY, BROOKLYN, N. Y.

Special Credit On *Henning Violin*



DEEP - MELLOW - SOULFUL

For a limited time you can purchase this high-grade violin, with the qualities of the finest, at a price far lower than ever asked for such an instrument; made possible by our many years of experience in violin making. Satisfaction guaranteed.

Write for Information GUSTAV V. HENNING
901 Fischer Studio Seattle, Wash.

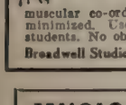
AUGUST GEMUNDER & SONS
119 West 42nd St., New York
Old & New VIOLINS
"Gemunder Art Violins"
Bows, Cases, Strings, Expert Repairing
Est. 1846 Send for Catalog E.
America's Famous Violin House



LEHTO HAND MADE SUPER VIOLINS
Best Since Stradivari
I built my violins all by HAND, like Stradivari did, out of the finest, old wood money can buy. My varnish is the result of life-long tireless research and rivals the varnishes of the Cremona Masters. Beautiful in appearance, magnificent in tone—the kind of violin you have longed to own—For all artists. Descriptive catalog free.
JOHN G. LEHTO, *Master Violin Maker*
935-14TH, SAN PEDRO, CAL.

LET ME REVOICE YOUR VIOLIN
I guarantee to improve faulty tone, increasing the value of your present violin from four to eight times. Inside thorough reconstruction; all defects of tone eliminated. Free shipping box. Expert repairing, refinishing.
SOMETHING NEW IN A NEW VIOLIN
Long ago players quit looking for a singing tone in anything except a genuine old Strad. But now a new American-made violin appears with this rare quality. Ask me about the Fraser—the 20th Century Strad!
Chelsea Fraser, 2025 Stark St., Saginaw, Mich.

IMPROVE YOUR PLAYING



Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studios, Dept. 311-K, Bendix Bldg., Los Angeles, Calif.

MUSIC KINDERGARTEN and TOY SYMPHONY
Complete correspondence course including daily plans, flash cards, work book, toy symphony arrangements, musical games. Exclusive use in cities under 50,000 pop. Only $30 now. Terms. Enroll now.
BRUCE SCHOOL, Inc., 624 E. 63, Kansas City, Mo.

NORMAL METHODS IN ELEMENTARY THEORY
This practical presentation has been thoroughly proven. Satisfies parents, students and teachers. Home study course for teacher or layman complete with many working materials. $20. Teach one class and one piano lesson per week.
THE TUNE HOUSE Clay Center
509 Lane Street Kansas

SWING PIANO PLAYING
New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily. Harmonize tunes with professional bass and breaks. Write for *FREE DESCRIPTIVE FOLDER*.
AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

an ordered routine to follow. But let us not keep the same monotonous order week after week; better to find a number of good routines and use them according to our needs. We have found it profitable to follow the same routine for one week, choosing the week's routine according to what we wish to stress, how much time is available for practice, or how imminent is a recital program.

For example, the following sample routines have different values.

I Stressing technic.
1. Ten minutes of whole notes on open strings for tone production.
2. Ten minutes of an etude for left hand facility, such as *Rode No. 8, Kreutzer No. 9, Kayser No. 22*, and so on, according to the advancement of the student.
3. A new etude, with new technical problem, done very slowly.
4. An old etude up to *tempo*.
5. Pieces in remaining time practiced from a musical, interpretative standpoint.

II Contrast for following week, routine stressing pieces.
1. Scales—twenty minutes.
2. New piece, in sections, from technical viewpoint, slowly, each section as a technical study.
3. Older piece—memorize—polish.
4. Pieces already in repertoire; review as if for imminent program.
5. Familiar etudes in remaining time for review.

III Routine with a balance of stresses.
1. Fifteen minutes—scale and triad, different key each day, from very slow to faster *tempo*, in variety of bowing.
2. One new etude, practiced analytically, slowly, carefully.
3. One old piece, memorized, with style and finish.
4. One old etude, up to *tempo*, being careful for intonation and detail.
5. One new piece, as in Routine II.

IV Routine to use just before a program.
1. Group of studies, such as "Ur Studien," by Carl Flesch, for variety of bowing and left hand technic.
2. Pieces, memorized, up to *tempo*, checking weak spots.
3. Slow practice on weak spots.

Because of the feeling of original accomplishment, we have mimeographed cards of our best routines made. These were named "John's Routine," "Betty's Routine," and so on. At lessons the routine card for the week is chosen. Students have an anxious curiosity as to who is using their routine each week. The time element in home practice is being superseded by an experimental interest in accomplishment in efficient daily practice.

The Art of Shifting

By NELLIE G. ALLRED

IF A DOZEN or more violinists of average ability were asked why they use the higher positions, probably ten of them would answer, "To play high notes." In one respect, of course, this is true. For when the range of the notes extends above C, second line above the staff, the player must shift on the E string to reach the higher tones. Yet shifting should not be confined to the E string alone. The positions should be used to beautify certain passages, regardless of the highness or lowness of the tones. There is nothing particularly expressive about playing on the open strings, and the use of the positions eliminates these dull, open tones. How many school orchestra leaders are daily driven to despair by carelessly interpolated open E's, A's, or D's in the string sections, when playing in the key of A-flat or E? For the more sharps and flats there are, the more necessary it is to use the positions, so as to avoid inadvertently bowing an open string, and thus playing out of tune.

After all, shifting is a simple matter. The violinist shifts when he moves from one position to another, whether the notes are written to be slurred or played with separate bows. He must be sufficiently acquainted with the positions to feel at home in them, so that, when a shift is made, he will hit the tone squarely "on the head," and not go beyond it, or not quite reach it, as the case may be. The *portamento* is "the passing from one tone to another in a continuous glide through all the intervening tones, with one bow." It adds to these two tones a special emotional value. When two tones in different positions are joined by a slur, the violinist plays *portamento* in connecting them.

The rules for shifting and obtaining a good *portamento* are simple. If one is to shift from a tone in the first position to one in the third, with separate bows, the position and bow should be changed simultaneously. If an open string should come between certain tones in different positions, the left hand must prepare itself for the new position while the bow plays the open string. To connect two slurred tones in different positions, heed the following rule: If the tones are played by different fingers, as from the first to the second or third, the hand must be carried on the finger which has played the first tone, towards the new position and the new tone. Sometimes, for certain effects, this rule may be disregarded. Then it is necessary to shift into the tone on the finger which is to play the second tone. It is obvious that two tones can be played by the same finger on one string with a *portamento* effect.

The idea of the *portamento*, of course, is to produce the beautiful, expressive emotional effect so common in vocal music, and so adaptable to strings. In fact, one can make the violin sing only through the skillful and artistic use of the positions. And the prerequisite of an artistic use of the positions is the adroit manipulation of the bow and the left hand. The violinist must train his muscles to coördinate perfectly, for the simultaneous performance of both the left hand and the bow.

* * * * *

The Fascinating Fugue

"In our performance of the Fugue in G minor *by Bach, the little journey through the orchestra will be especially fascinating. A* Fugue, *you know, is a musical form built like an old 'round' song. The same melody is introduced in succession by one voice of the orchestra after another. The word 'fugue' comes from a verb in the Latin meaning 'to fly.' So in a* fugue *the leading melody pursues itself through the orchestra at different levels and in different instruments. All continue weaving their threads of melody to the mighty climax at the conclusion.*

"The fugue *is consequently one of the musical forms most difficult to write, and most fascinating to hear—if you know what is taking place."*—Leopold Stokowski.

OUTSTANDING!



This interesting volume is "new" from cover to cover. It is of particular appeal in view of the growing demand for music of the modern school of composition, not alone in concert programs but also in the home and studio repertory of the average pianist. Includes a large group of selections of recent origin, as well as a select number of favorite classics, many of which do not appear in any other collection. A graded index has been included for the assistance of teachers and students. Newly engraved, large page size with large notes. At all music stores or direct (except Canada and Europe).
Price $1.50.

COMPLETE CONTENTS

Albeniz, I.	Cordova, Op. 232, No. 4 (*from "Songs of Spain"*)
Amani, N.	Orientale, Op. 7, No. 2
Arensky, A.	Consolation, Op. 36, No. 5
Beethoven, L. van	Ecossaises
Beethoven, L. van	German Dance
Brahms, J.	Intermezzo, Op. 116, No. 6
Cervantes, I.	Jealousy (*Cuban Dance*)
Chopin, F.	Nocturne (*F Sharp*), Op. 15, No. 2
Chopin, F.	Prélude, Op. 28, No. 4
Cui, C.	Orientale, Op. 50, No. 9 (*from "Kaleidoscope"*)
Dohnányi, E. von	Capriccio, Op. 2, No. 4 (*B Minor*)
Fauré, G.	Cradle Song for a Doll, Op. 56, No. 1
Fibich, Z.	Poème
Flörsheim, O.	Elevation
Franck, C.	Danse Lente
German, E.	Shepherd's Dance (*From "Henry VIII"*)
Grieg, E.	The Echo, Op. 43, No. 2
Grieg, E.	Puck, Op. 71, No. 3
Ippolitow-Ivanow, M.	Procession of the Sardar, Op. 10, No. 4 (*from "Caucasian Sketches"*)
Juon, P.	Nymphs at Play, Op. 18, No. 1 (*Etude*)
Levy, L.	Valse Lente, Op. 32
MacDowell, E. A.	Præludium and Intermezzo, A Major, Op. 10
Medtner, N.	Fairy Tale: The Horseman, Op. 14, No. 2
Palmgren, S.	White Lilies
Pierné, G.	Valse
Prokofieff, S.	Elan, Op. 4, No. 2
Prokofieff, S.	Légende, Op. 12, No. 6
Prokofieff, S.	Marche, Op. 33 (*"Love of Three Oranges"*)
Rachmaninoff, S.	Romance (*F Minor*)
Rebikoff, V.	Les Démons S' Amusent
Reger, M.	Caprice
Respighi, O.	Nocturne
Rimsky-Korsakow, N.	Flight of the Bumble-Bee
Roubetz, A.	Meditation
Schubert, F.	Ballet Music (*from Rosamunde*)
Schubert-Liszt	Thou Art Peace (*Du bist die Ruh'*)
Schumann, R.	Duetto (*from Sonata*) Op. 22
Schumann, R.	The Prophet Bird, Op. 82, No. 7 (*Vogel als Prophet*)
Schumann, R.	Soaring (*Aufschwung*) Op. 12, No. 2
Schutt, E.	Pierrot in Pensive Mood, Op. 48, No. 5
Scriabine, A.	Etude (*E Major*) Op. 8, No. 5
Sjögren, E.	Eroticon (*No. 11, in D-Flat*)
Stravinsky, I.	Berceuse (*from "The Fire Bird"*)
Stravinsky, I.	Chez Petrouchka (*from Petrouchka*)
Szalit, P.	Intermezzo
Tschaikowsky, P. I.	Troika, Op. 37, No. 11

MUSICAL AMERICA says:

"Miscellaneous collections of piano music have always been more or less suspect because of the padding that formerly characterized them. But a well selected and well edited group of compositions in one binding has a specifically useful place in the musical scheme of things and such a one emphatically is the "Piano Pieces for Everyone." The compiler has brought together many of the current favorites with both those who are serious students and those who play only for their personal pleasure. The general accessibility of the contents is indicated by the fact that while ten of the pieces are of Grade III difficulty and a few of Grade V and still fewer of Grade VI, the majority are of the fourth grade. They have been carefully edited and are printed spaciously and attractively on good paper."

D. APPLETON-CENTURY CO.
35 West 32nd St., New York

AMERICAN CONSERVATORY OF MUSIC

CHICAGO 53rd SEASON

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding among institutions for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music.

Member of the National Association of Schools of Music

The Faculty—One hundred and thirty artist teachers of national and international reputation comprise the faculty.

Accredited Courses are offered in Piano, Vocal, Violin, Organ, Orchestra and Band Instruments, Public School Music, Children's Piano Work, Class Piano, Musical Theory, Dramatic Art and Dancing.

Certificates and Degrees are conferred by authority of the State of Illinois and recognized the country over. Degrees conferred are those of Bachelor of Music, Bachelor of Music Education, Bachelor of Speaking Arts, Master of Music and Master of Music Education.

Dormitories—Desirable living and boarding accommodations can be secured at the Conservatory Dormitories at surprisingly low rates. Particulars on request.

Professional and Teaching Engagements—Although the management does not guarantee positions, it has been most successful in assisting students to find remunerative situations in colleges, academies, music schools and in concert, orchestra, lyceum and choir work.

Tuition is reasonable in keeping with the times and may be paid in convenient installments. Complete particulars given in catalog which will be mailed on request.

Students' Self Help—The management makes every endeavor to assist needy students to find part-time employment. Many find work as teachers, accompanists, or part-time positions working for commercial houses, etc.

Fall Term Starts September 15th

For free catalog address John R. Hattstaedt, Pres.

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

1867 - 72nd Anniversary Year - 1938

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President
FIRST SEMESTER REGISTRATION TO SEPT. 15th.
Write Dept. 67-E for new Fall Catalog
64 E. Van Buren Street CHICAGO

A professional school in a university environment

For Free Bulletins Write to
SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois
NORTHWESTERN UNIVERSITY

NORTH PARK COLLEGE

E. Clifford Toren, *Director*

School of Music

47th Year

Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. Fall term begins Sept. 14.
Write E. CLIFFORD TOREN, Dir.
3248 Foster Avenue, Chicago, Illinois.

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President.
34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E, 306 S. Wabash Ave., Chicago.

SCHOOL OF THE DRAMA
THE GOODMAN THEATRE
ART INSTITUTE OF CHICAGO
Accredited professional training in acting, production and design. Degree and Certificate offered. Apply now; limited enrollment.
For free descriptive bulletin address
Kenneth Sawyer Goodman Memorial Theatre
Dept. B, The Art Institute, Chicago, Ill.



MUSIC PRINTERS

ZABEL BROTHERS CO. INC.
5th St. and Columbia Ave., PHILADELPHIA, PA.

ENGRAVERS AND LITHOGRAPHERS
Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Again Francesco Rugieri

E. W. S.—Yes, indeed, the violins of Francesco Rugieri, one of the ten greatest makers of Cremona, are valuable, and they sell for very high prices, as much as seven or eight thousand dollars for especially fine specimens. He has been very widely copied by imitators in this country and Europe; and if you try to sell your violin you must first find out if it is genuine. A prominent dealer in old violins would be able to secure the information for you. Rugieri was born in Cremona in 1645, was a pupil of the celebrated Amatis, and died there in 1700. He made violins of two types, some small, slender instruments, and others large ones, similar to the grand pattern of Nicola Amati. All his instruments are exceedingly handsome and very rare indeed.

An Adult Beginner

R. De L.—If you were starting violin study at the age of twenty-five, without any previous study, and with the idea of becoming a professional violinist, I should advise against it; as I fear that you would meet with disappointment. However, as you have had some previous lessons, and violin experience, at the age of fourteen and fifteen, I should not like to hazard an opinion without hearing you play. My advice would be for you to play for some good violinists to get their opinions. 2. The pain in the throat when you play, which you ascribe to gland trouble, is a matter for the opinion of a good doctor. Consult the best physician available, and get his opinion. It may come from pressing the violin too tightly against the throat when you play. 3. I do not think an expert could judge the quality and identity of a violin by listening to it as it was played in an orchestra. He would have to have the violin in his hands, and make a close examination of it.

Varnishes and Their Use

L. N.—As you are making a careful study of violin varnishes, and methods of varnishing violins, I would advise you to get the little book, "The Violin and How to Make it, by a Master of the Instrument." This book can be obtained through the publishers of THE ETUDE.

A Violin by Eberle (?)

C. C. C.—The violin you inquire about (if genuine) was made by Thomas Eberle, an Italian maker, who made violins in Naples (Italy) from 1720 to 1780. A good authority says of Eberle, "He was a pupil of and good imitator of Ferdinando Gagliano." The labels in his violins read, "Tomaso Eberle Fecit Nap. 17." Translated this means, Thomas Eberle made this violin in Naples 17. The latter part of the date signifies the exact year when the violin was made. Eberle was not a great maker, but constructed some excellent violins. Show the instrument to several reputable dealers in old violins in your city, and they will tell you whether it is genuine, and its present market value.

A Chappuy Violin

E. W.—I find this information about the Chappuy violins: "Chappuy, Nicolas Augustin, Paris, 1762-1794. He made some very good violins, but some very poor ones, also. Sometimes he used a label, and sometimes he stamped an 'N' on the bottom of his instruments. His labels read: 'Augustinus Chappuy, Olim, Parisiis Nunc Mirecurtio, Fecit Anno 17—.'" Dealers recently quoted good specimens of these violins at from $350 to $500; but this was for genuine instruments by this maker. You will first have to find whether your violin is a genuine Chappuy. Large dealers usually have experts who are competent to pass on the genuineness of a violin for which service they charge from five dollars up.

A "Tannhäuser" Medley

W. B. M.—For a fantasia of airs, of medium difficulty, from Wagner's opera, "Tannhäuser," you might try the arrangement by Singelee, for violin and piano. This makes a concert number suitable for pupils of medium abilities.

For Self Study

B. B. C., Guatemala, C. A. 1. You are working on some very fine material in your practice, but the studies you mention are advanced and rather difficult, and I am afraid you will not get much good from them without a good teacher to guide you. The book by E. L. Winn, giving directions for studying these works, is very good, and you can get many hints from it. Still, no book can take the place of a good teacher, standing by your side, illustrating, and correcting, and showing you *how* to play the various passages. Kreutzer, Fiorillo, Carl Flesch, Ševčik's works, and others which you say you have practiced, are not easy; and I fear you could not learn to play them well without instruction, and very good instruction at that. Can you not arrange to spend a few months, at least, in some city near your home where you can get instruction? 2. As to developing speed which you are so anxious to do, the best way is to pick out an exercise in sixteenth notes, such as the second study (bowing exercise) in Kreutzer, and play it very slowly and evenly, with uniform speed. Then try it a little faster, then faster still. If you have a metronome, set it to a very slow *tempo* and, play the exercise at that. Then set the metronome a little faster, and play the exercise to that. By slowly increasing the speed of the metronome, and playing the exercise to it, you will gradually learn to finger with increased speed.

An Unknown Name

C. M. G.—I fail to find the name of the maker of your violin in the lists of well known makers; but it may be an excellent specimen for all that. As you no doubt know, there are thousands of makers in all parts of the world; but only a few of them have more than local reputation, and less are really famous. You might submit your instrument to some widely known dealer in old violins, who perhaps would be able to trace it.

Aids to the Vibrato

H. M. N.—The book, "Violin Teaching and Violin Study," by Eugene Gruenberg, which contains much valuable material on learning the vibrato, and the work on the vibrato by Eberhardt, are both excellent, and are as good as anything I know on the subject. You complain that some pupils find it difficult to bring the vibrato movement up to a good speed. You might try laying the violin aside and also the bow. Have the pupil hold the left arm in the same position as that used in playing the violin. Have him to hold the wrist perfectly still, and to move the hand to and fro, as if playing the vibrato. This should be done slowly at first, and the speed increased little by little. When this can be done successfully, try having him hold the violin lightly, without *gripping* the neck between the finger and thumb. If he fails, have him to go back to the hand movement, without holding the violin. I have tried this method with many pupils, and it invariably has been successful.

Strike the Nail on the Head

By ANNA MELONI

No ONE ever intends to hammer a nail into the woodwork crookedly, or deliberately to aim so poorly that the nail is bent so that it cannot be used; but this often happens. The trick is to aim squarely. The same thing applies when we attack the keyboard. The fingers often attack the key and then slide off; that is, the performer draws the fingers off the key like a cat pawing at something. This is especially true of the second finger which is so much longer than the first. Regardless of the reason, however, we must learn to prepare the attack upon the key, make the attack, and hold it without any further action of that finger until it is time to make the next attack.

It is not unusual to find performers "pawing" the keys even in the attack of double notes and chords. The attack should be the same as in single notes, and the touch must be firm and deep even if *pianissimo* is required.

In no case then should the fingers be drawn from the center of the key to its outer edge. Observe closely and make sure that you do not do this.

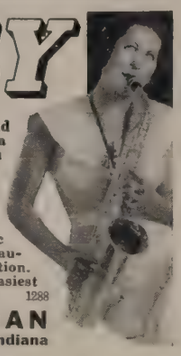
* * * * *

"The musician who refuses to make certain concessions to the public, gives proofs of courage, but not necessarily of wisdom."—Ferdinand Hiller.



World's largest manufacturer announces sensational improvement in Band Instruments. New patented VOCABELL revolutionizes tone effects. Easier to play. You'll develop talent fast with these new Conns. Choice of world's greatest artists. See your dealer or write today for FREE BOOK and home trial, easy payment offer. Mention instrument.
C. G. CONN, LTD. 1013 CONN BUILDING ELKHART, INDIANA
WRITE FOR FREE BOOK
CONN
BAND INSTRUMENTS

"MARIMBANETTE"
Xylophone or Marimba Solo with Piano Accompaniment
(moderately difficult)
35c postpaid
BERYL MASTERS PUBLICATIONS
60½ North Broad Street Atlanta, Ga.

EASY

● Such beautiful tone, and so easy to play! Just touch a key and blow normally; you can't miss. Nothing to compare with these new P-A Saxes, Clarinets, Trumpets, and other P-A instruments. Fully guaranteed; your success assured. See your music dealer or write direct for beautiful, free book. No obligation. Easy terms. Greatest fun, easiest with P-A. Write today sure. 1288
PAN-AMERICAN
1008 P-A Bldg., Elkhart, Indiana

Masterpieces of Piano Music


536 Pages
Cloth Edition $3.00
Paper Edition $2.00
53 CLASSIC COMPOSITIONS such as Spring Song (Mendelssohn) Prelude in C (J. S. Bach)
75 MODERN COMPOSITIONS such as Melody in F (Rubinstein) Scarf Dance (Chaminade)
38 LIGHT COMPOSITIONS such as Simple Aveu (Thomé) Cradle Song (Hauser)
25 SACRED COMPOSITIONS such as Largo (Handel) Ave Maria (Bach-Gounod)
29 OPERATIC COMPOSITIONS such as Evening Star (Wagner) Celeste Aida (Verdi)
For sale at your favorite music counter or sent POSTPAID upon receipt of price. Money refunded if volume does not meet with your approval (NOT SOLD IN CANADA). Illustrated folder with contents cheerfully sent upon request.
MUMIL PUBLISHING CO., INC.
1140 Broadway, New York, N. Y.
Enclosed find $ —— for which send postpaid Masterpieces of Piano Music.
( ) Paper ( ) Cloth
Name
Street
City & State
E 10-38

Bands and Orchestras

(Continued from Page 647)

Much can be learned in the matter of correct interpretation, emphasis, and artistic phrasing from the world's great singers and actors. It is, indeed, interesting as well as educational, to observe the attention which these artists devote to this part of their performance. It is these elements which mark the difference between an artistic and an ordinary performance.

This phase of our teaching should be attended to during the student's early experience, since it is quite difficult to correct erratic rhythm, after it has become a part of the student's technical equipment. Just as good English is a matter of habit, so are proper emphasis and the correct interpretation of rhythmic figures in the execution of music.

A Game of Rhythms

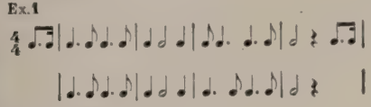
By RUTH ANN ROGERS

HAVE YOU EVER played guessing games? Of course you have and it was lots of fun.

Now, this time, instead of asking a riddle or acting out a charade, use the tapping of the rhythm of well known songs, such as *Old Black Joe* or Victor Herbert's *March of the Toys.*

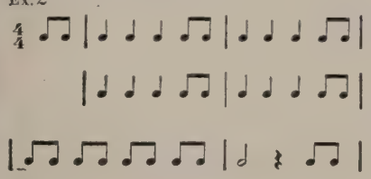
Take the cloth off the table and all sit around as if you were having a feast. Indeed, you are to feast on musical rhythms. First player taps—observing the accents by louder taps.

Ex.1



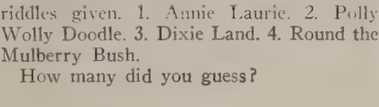
Player number two taps

Ex.2



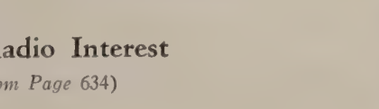
Player number three

Ex.3



Player number four

Ex.4



Your favorite songs should be used. The examples given will get you started playing the game and it can continue as long as you like. The person who guesses the most nearly correct answers wins, of course.

These are the answers to the musical riddles given. 1. Annie Laurie. 2. Polly Wolly Doodle. 3. Dixie Land. 4. Round the Mulberry Bush.

How many did you guess?

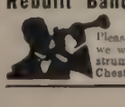
Maintaining Radio Interest

(Continued from Page 634)

of mystery about it. They want to go to the piano, the violin or the wind instrument, and to try out some of the lively melodic and harmonic material which they have heard first through the radio. The smart teacher of these days is the one who listens to the radio regularly and picks up "pointers" for new material. There is just as much danger of the teacher's work becoming humdrum as of some of the programs on the radio. Moreover, the teacher himself must preserve a lively interest in his work; and he cannot do this by the incessant repetition of a limited repertory of teaching pieces, without the continual introduction of fresh material. For this purpose, teachers have found the music section of The Etude priceless. The Etude staff labors exhaustively to secure desirable and interesting new material for this section. Of course it is no better than the composers permit us to make it. There are fine inducements for real composers who can make a reputation by the production of original, human, charming works which the public now needs and demands more than ever.

The broadcasting companies spend millions yearly in sustaining programs from which there is no possibility of any immediate return. The organization of the great NBC Symphony Orchestra and the promotion of a historical series of radio concerts under Toscanini, Rodzinski and Monteux, are, like the engagements of the Philadelphia Orchestra and the New York Philharmonic, only a fraction of the immense investment made by the broadcasting companies to maintain the highest standards and to insure a variety and interest second to none in the world. It is interesting to know that with the major broadcasting companies, the average time given to the rehearsal of a program of one hour in length is ten hours.

JAZZ PIANO SIMPLIFIED
World's Easiest System teaches Swing Bass, Runs, Tricks, Fills, Radio styles, Blues, Negro Jazz, Chimes, hundreds of effects. Send for Free Booklet and special reduced prices. TEACHERS: Teach new easy loose leaf system. Write! SLONE SCHOOL, A2001 Forbes St., PITTSBURGH, PA.

Rebuilt Band & Orchestra Instruments
Honestly Rebuilt—Fully Guaranteed

Please specify instrument you are interested in and we will quote prices. Distributors King Band Instruments. WEYMANN CO., Dept. E-10, 1613 Chestnut St., Phila., Pa.



EASY to Own— EASY to Play
It's new, it's thrilling, it's spectacular—a genuine 2½ octave DEAGAN marimba, embodying DEAGAN standards of quality and beauty, at the lowest price in history.
The DEAGAN STU-DETTE is your opportunity, at negligible cost, to *stimulate* the musical interest of your children, *develop* their musical talent. No instrument gives greater expression to musical abilities. None wins greater applause—or is easier to master.
There's fun for all the family in the DEAGAN STU-DETTE. Shall we send you particulars? . . . J. C. Deagan, Inc., Dept. E10, 1770 Berteau Ave., Chicago.
Deagan STU-DETTE MARIMBAS

The DESIRED GOAL
of the Average Student in the
STUDY OF PIANO
PIANO-ACCORDION
HAWAIIAN GUITAR
SPANISH GUITAR
can be best attained in less time and with greater ease if our MODERN METHODS are used. The material we publish for these instruments has been written by writers whose years of experience in teaching has qualified them to write practical lessons that will GET RESULTS.
Necessary technique is acquired in the playing of interesting melodies making study a real pleasure.
TEACHERS will find our material PRACTICAL for CLASS WORK as well as PRIVATE lessons.
Write for descriptive catalogs. Be sure to specify the instrument you are interested in as well as whether or not you are teaching.
FORSTER
MUSIC PUBLISHER, INC.
216 So. Wabash Ave.
CHICAGO, ILL.



ENJOY STUDY AT SHERWOOD

At this well-known school of music you become an active member in a friendly family—living, thinking, and working in terms of the interpretative arts. Here, you can catch the spirit that moved the immortals of the world of music. There is an intimate relationship between you and your teachers that helps you achieve mastery of your art. You'll work hard—but you will also find time for wholesome fun.

Courses lead to degrees, diplomas and certificates in Piano, Violin, Cello, Voice, Organ, Theory, Composition, Public School Music, Conducting, and Dramatic Art. Instruction fully accredited.

Scholarship assistance for deserving students. Dormitory. Write for catalog. 410 S. Michigan Ave., Chicago, Ill.

Institutional Member of the National Association of Schools of Music

SHERWOOD MUSIC SCHOOL

Alexander
RAAB
BERKELEY, CALIFORNIA
During the Winter, Beginning October 1st, 1938
in addition to his private lessons and class instruction, the eminent pianist will also teach the
MOOR DOUBLE KEYBOARD PIANO
For Information
MARGARET HOWARD
2835 Ashby Ave. Berkeley, California
Moor Double Keyboard Pianos available for practice arrangements.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN
Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.
Second Semester Begins February 13.
CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

DETROIT INSTITUTE OF MUSICAL ART
DR. FRANCIS L. YORK, Chairman
DR. EDWARD B. MANVILLE, President
Member of the National Association of Music Schools. Founded 1897. All branches of Music and Dramatic Art. School of Sacred Music. Faculty of 70 artists. Accredited Teachers' Certificates, Diplomas and Degrees.
H. B. MANVILLE, Business Manager
52 Putnam, Detroit, Mich.

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)
Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Sixth Bach Festival, June 10 and 11, 1938. Send for catalogue or information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

OBERLIN CONSERVATORY OF MUSIC
Advanced study in all branches for Mus. B., Sch. Mus. B. degrees, combination with Oberlin College for A. B. Distinguished faculty of specialists. Excellent equipment. For entrance high school or equivalent. Dormitories. Catalog. Frank H. Shaw, Dir., Box 5108, Oberlin, Ohio

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Carl J. Waterman, Dean
Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods
Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

PACIFIC NORTHWEST'S OLDEST MUSICAL SCHOOL
ELLISON-WHITE CONSERVATORY OF MUSIC
PORTLAND, OREGON
ARIEL RUBSTEIN, DIRECTOR
ALL BRANCHES OF MUSIC—OUTSTANDING FACULTY
1539 N.E. 10TH AT WEIDLER *Trinity 1218*

My "Very Own" Song

By GLADYS HUTCHINSON

ALMOST EVERY child at some time or other, will come to the teacher and say, "I've made up a song of my own. Would you like to hear it?"

Of course the teacher is delighted.

The pupil rarely constructs a tune that is harmonized correctly; and there is seldom any rhythmical pattern to his attempt in making a song of his own; however nothing but praise should be given for the effort. By no means should there be criticism of such first attempts.

The pupil will enjoy selecting a short poem from the "Children's Garden of Verses"; and the teacher should portion out a line at a time and send the child home to supply a melody for that phrase. One phrase a week will be enough to gratify the desire to create a piece. At first the teacher should determine the meter, because inexperienced writers of melodies have to learn where the accents fall in poetry, and they must also learn to observe the same accents in the music. Otherwise they may start the music on an accented beat, whether the words call for it or not. For example, in the following the accent comes on the third syllable; but children may not realize this unless it is called to their attention.

Ex. 1





After the melody has been written the harmony must be supplied. Unless the pupil has studied harmony, only the simple triads of the tonic, subdominant and dominant should be shown as accompaniment for the first little tune. A little later the dominant-seventh may be introduced. If the pupil has learned these chords in the key in which the melody is written, he may be trusted to supply the right chords for the different tones of the tune.

As progress is made the pupil should learn how to use the chords in their broken forms.

Ex. 2



Such a procedure will satisfy the desire of most children to make their own music, until they are ready for a more serious study of harmony. The teacher will find "Musical Composition for Beginners," by Anna Heuermann Hamilton, a most helpful little book as a guide in such work.

If children will spend time in trying to do this original work, with no idea as to how to go about it, they should be encouraged by helpful instruction.

A Scale "Track Meet"

By ELLIOT EVEREST HUNTER

"HUMAN NATURE" is "Human Nature," whether it is eight years or eighty years old. My boy pupils, of whom I had near twenty individuals of many types, all under fourteen, gave me a great deal of trouble when it came to their scale playing. Two were natural born grubbers; that is, give them a job of weeding, digging, painting, scale playing, anything, and they would have stuck to it, because in the first place they liked work, and in the second place they wanted to please me by coming up to the mark.

As for the others, well, they were just boys, like all other boys, and I had to convince them or "sell' them on the value of scale playing. To quote Periander's motto, "Practice is everything," did not make scale practice seem any less like punishment to them. Then, I thought of the boys' enthusiasm for a "track meet," and this solved a host of problems.

Soon I had contests with regular score cards. I separated scale playing into many divisions, such as:

1. Legato scales.
2. Staccato scales.
3. Scales in groups of three, four, six and eight notes.
4. Scales in contrary motion.
5. Scales in thirds, sixths and octaves.

The boys were rated by counts from one to ten—not by credits or percents, as these suggested school. Then, finally, there was an all around prize for the one who got the most credits in all classes. The boys themselves dubbed him the "champ."

Altogether, I felt that my adoption of the "track meet" idea produced at least fifty percent more practice than any other method I had ever tried. Best of all, the boys learned that the old proverb of Publius Syrus, "Practice is the best of all instructions," really meant something. That is, they got something from practice which surprised them and made the playing of pieces far easier and far more fun. The enormous success of the great Boy Scout movement is due in great measure to the competition and merit system. Give boys a mark to hit and watch their increased interest.

Mendelssohn's Accomplishments

SOMETHING has been said of Mendelssohn's accomplishments, and it may here be added that he played chess and billiards with ardour and skill. He was a fine draughtsman, and his sketches and watercolour paintings were far above the usual amateur level. In those days it was a very uncommon thing for a musician of distinction to be remarkable for scholarship, but now the case is different; still, Mendelssohn's literary attainments were more than respectable, and he could turn a verse with the best. His letters form an enduring monument to his literary power, and may be compared with those left by William Cowper, Charles Lamb or Edward FitzGerald—to name only easily accessible English writers.—*From "Mendelssohn," by Stephen S. Stratton.*

Buy Your Music at the Sign of the Tuning Fork!



Best Selling Piano Teaching Pieces:

The pieces listed below are proven successes; each one has been reprinted from 5 to 20 times:

Title	*Composer*	*Grade*	*Price Postpaid*
Climbing	T. Robin MacLachlan	2	$0.28
Wood Nymphs' Frolic	Michael Aaron	2	.24
Sing-Lee, China-Boy	Katherine Allan Lively	1½	.20
Banjo-Pickaninnies	T. Robin MacLachlan	2	.28
The Clown Dance	Mathilde Bilbro	2	.24
Fairy Barque	Michael Aaron	2	.24
Hop O' My Thumb	Julia Fox	2	.24
The Wavelet	Mari Paldi	2	.24
Pickaninny March	Lena Wheeler Chambers	2	.24
The Indian's War-Dance	Lotta A. Belden	2	.24
Wooden Shoes (Dutch Dance)	Michael Aaron	2	.24
Waltz of the Manikins	Michael Aaron	2	.28
Dance of the Dwarfs	Michael Aaron	2	.28
Chinese Lanterns	Alfred Marlhom	2	.20
Uncle Dan The Sailor Man	Walter Rolfe	2	.24
Penny Whistle	Francis Gwynn	2	.20
Short'nin' Bread	Jacques Wolfe	2½	.24
Up and Down the Mountainside	Francis Gwynn	1½	.28
Old Black Joe	Walter Rolfe	1	.20
Darktown Revellers	Michael Aaron	2	.24
Spring Flowers	Walter Rolfe	2	.24
Waltz of the Toys	Georges Bermont	2	.20
Viennese Waltz	T. Robin MacLachlan	2	.28
Dreams of Yesterday	Maxwell Eckstein	1½	.24
Rustic Chapel	Walter Rolfe	2½	.24

Piano Teaching Books

Ten Descriptive Sketches	McIntosh	2	.60
Mastery of Technical Problems	McIntosh	2	.60
The Musical Ladder	Skinner	1-2	.75
Kennedy's First Grade Piano Book	Kennedy	1-1½	.60

To Order "On Approval" check √ below

and send with your Name .....

and Address .....

to: HAROLD FLAMMER, INC.

☐ Send the pieces checked above. ☐ Send a small selection of ☐ 1-2 grade, ☐ 2nd grade, ☐ 3rd grade piano teaching pieces.

HAROLD FLAMMER INC **10 E. 43rd Street NEW YORK**



MUSIC *for* CHRISTMAS *Arranged by* BERNARD WAGNESS

This beautiful book contains 17 beloved Christmas Carols; each illustrated; 40 pages; with words; postpaid price, 50 cents.

Single Piano Christmas Pieces

With titles in Two Colors Each, 20¢ cash postpaid

Silent Night & Jingle Bells
Joy to the World
The First Noel
Deck the Hall
Away in a Manger
O Come All Ye Faithful
God Rest You, Merry Gentlemen
Good King Wenceslas

Each piece illustrated inside also and with words; arranged by Frances Williams.



For "On Approval" Christmas Music Check √ Below:

CHRISTMAS CANTATAS
☐ 2-part Treble ☐ 4-part Treble
☐ 3-part Treble ☐ S.A.B.
☐ Mixed

CHRISTMAS ANTHEMS
☐ Unison ☐ 4-part Treble
☐ 2-part Treble ☐ Mixed
☐ 3-part Treble ☐ Male ☐ S.A.B.

and send to HAROLD FLAMMER, INC., with your

Name .....

and Address .....

Two hundred and fifty-sixth Notes.

Q. My music teacher taught me that the smallest note was a 256th. I have found in works of Bach and Beethoven some 128ths but I have been unable to locate any 256ths. Will you kindly name some compositions in which the latter appear?—F. G.

A. There are said to exist a few compositions containing 256th notes but I never have happened to see them. Ordinarily the smallest denomination is the 128th note and even this is very seldom used.

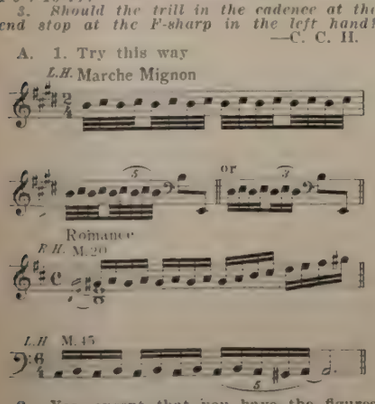
How to Play Trills.

Q. 1. Would you kindly show me how to play the trills in Poldini's Marche Mignonne *and Brahms'* Romance, *Op. 118, No. 5?*

2. In playing the last beat of the trill in measure sixteen of Grieg's "Holberg Suite" should it be practiced giving each note its proper value; that is, according to the common denominator of 20, counting for the right hand 1-6-11-16, and for the left hand 1-5-7-13-17?

3. Should the trill in the cadence at the end stop at the F-sharp in the left hand?
—C. C. H.

A. 1. Try this way



2. Yes, except that you have the figures wrong for the left hand. Since you are playing five notes against four, the figures should be as follows: L. H. 1-5-9-13-17; R. H. as you have it. If you have trouble playing these you will never get it by counting in this manner. It must be felt; that is, think the note on each beat strongly and try to forget those that come between.

3. The trill continues up to the sixteenth note G, which should be held as if marked with a *fermata*. Here is an interesting pedaling for this ending: Hold the sixteenth note G with the finger until it is caught with the next pedaling on count one of next measure. In this way you avoid the awkward break between the two G's and they melt smoothly into each other.

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Many Questions.

Q. 1. Where can I obtain a thematic catalog of the complete works of Haydn and Mozart?

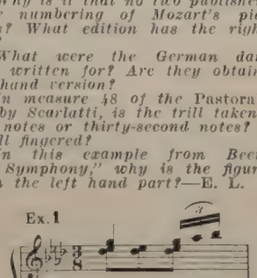
2. Why is it that no two publishers agree on the numbering of Mozart's pianoforte sonatas? What edition has the right numbering?

3. What were the German dances of Mozart written for? Are they obtainable in a two hand version?

4. In measure 48 of the Pastorale in G major *by Scarlatti, is the trill taken in sixteenth notes or thirty-second notes? How is the trill fingered?*

5. In this example from Beethoven's "Fifth Symphony," why is the figure three used in the left hand part?—E. L.

Ex. 1



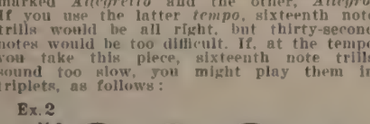
A. 1. The only complete catalog is the one by Köchel. Try Breitkopf and Härtel, New York.

2. The Köchel Edition numbering is considered to be the standard.

3. The German dances were composed for the Court of Austria. I can find no two hand version listed in any catalogs that I have, but you might try the publishers of *The Etude*.

4. One of my copies of this *Pastorale* is marked *Allegretto* and the other, *Allegro*. If you use the latter *tempo*, sixteenth note trills would be all right, but thirty-second notes would be too difficult. If, at the tempo you take this piece, sixteenth note trills sound too slow, you might play them in triplets, as follows:

Ex. 2







5. This is a mistake. It is not so marked in the orchestra score.

Note: I could not answer all of your questions because of lack of space so I have answered the ones that seemed to me to have most general interest.

Should One Study Piano before Violin?

Q. 1. What are the advantages in studying piano before taking up the violin, and what should be the preliminary duration? One year? Six months? or less?

2. Are there any special proceedings for one having difficulty in executing trills?

3. I have a book of rondos of which the first page is missing. Who is the author? Of what value are they (Figaro, Op. 31 No. 21, Maurer *and* Schlosser, Op. 84 No. 3, *and so on)?*—F. M. L., Quebec.

A. 1. The advantage of studying piano first is that it gives the pupil a chance to learn to read music on an easier instrument and it also serves as an aid to the appreciation of harmony. The violin is so difficult because the player has to form his own tone whereas in the case of the piano the maker and the tuner have provided the tone, and all the beginner has to do is to look at the note and find the right key. Another important preliminary step is to learn to sing. If the pupil has learned to produce a true and beautiful tone with his voice he will then be able very quickly to transfer this tonal concept to his violin. As to length of time I should say that there ought to be at least a year of piano study before the violin is begun.

2. Sometimes players do not trill easily because they cannot conceive the rhythm of the rapid notes; however, the usual trouble is that they play with too heavy an action—no doubt, this is your fault. Keep the hand very still, fingers close to the keys, and trill very lightly with *action from the knuckle joint*. While trilling see that the hand does not bob.

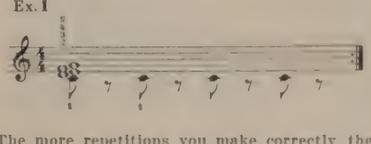
3. I know nothing about these compositions, and I cannot find them listed in any of the catalogs of the various publishers; perhaps it is a foreign edition. There was a Ludwig Maurer born in Germany in 1789, and a Louis Schlosser in 1800. Both were violinists and nothing is said about their having written any piano compositions.

How to Cure an Inverted Thumb.

Q. What can be done for an inverted thumb?—L. E. P.

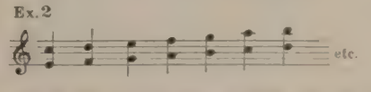
A. As you say nothing about a sunken-in joint, you must mean that it is difficult for you to keep the thumb curved while playing. This is not difficult to correct, but it needs constant watching. If you can depress a key once with a curved thumb you can do it a thousand times—if you are always conscious of its curved position. You will find Ex. 1 good to start with.

Ex. 1



The more repetitions you make correctly the better. See to it that the thumb stays curved as you lift it. You will find playing several octaves in sixths to be very beneficial.

Ex. 2



Whether you cure yourself of your bad habit is entirely up to you. You must concentrate on the curved position of the thumb and never let it strike any other way.

"Overture 1812"

Q. "I should very much appreciate it if you would answer the following question about Tschaikowsky's *Marche Solennelle:* Is the orchestral work, *Marche Solennelle*, known also under the title, *Overture* (or *March*) *"1812"?* If so, which of the two titles is correct?"—M. P.

A. Groves Dictionary of Music and Musicians (under *Tschaikowsky*), lists an orchestral overture entitled "The Year 1812," as Op. 49, and also lists under "works without opus numbers," a composition called *Marche Solennelle*, so evidently these are two entirely different compositions.

Chicago Conservatory
Established 1857
A distinguished faculty of 165 teachers offering complete courses in
Piano Voice Violin Cello Organ Theory Normal Methods
Public School Music Orchestral and Band Instruments.
School of Opera School of Radio Recording Laboratories
Little Theatre seating 350
in which students are given ample opportunity for public appearance
Bachelor and Master Degrees in Music and Dramatic Art
FALL SEMESTER NOW OPEN
Students may enroll at any time
Member of the National Association of Schools of Music
Write for Catalog E.T. and full information
JEANNE HOWARD, REGISTRAR • 25 E. JACKSON BLVD., CHICAGO, ILL.

LUCILLE MANNERS
Star of Cities Service Radio Broadcast is the perfect exponent of the
DORNAY-CULP METHOD OF SINGING
DORNAY-CULP STUDIOS
344 W. 72nd Str.
New York City
Tel: Trafalgar 7-4999

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*
INSTITUTE OF MUSICAL ART
GEORGE A. WEDGE, *Acting Director*
Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.
Public School Music course leading to degree of Bachelor of Science with Major in Music.
Catalog on request.
120 Claremont Avenue, New York

NEW ENGLAND CONSERVATORY OF MUSIC
Wallace Goodrich, Director. Quincy Porter, Dean of the Faculty. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1938-39 catalog. Opening of first semester September 15. 310 Huntington Avenue, Boston, Mass.

NEW BOOK
GREEK MODES and CHURCH MODES MODAL and SECULAR HARMONIZATION CLARIFIED by Effa Ellis Perfield
Single Copy $1.00. Special rate for dozen or more copies. Order through your local dealer, or direct from
EFFA ELLIS PERFIELD
103 East 86th St., New York, N. Y.

SCHOOL of MUSIC **TEMPLE UNIVERSITY**
1812 Spring Garden St., Phila., Pa.
Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. (No high school education for Teachers and graduate courses). Moderate tuition fees. Write for Catalog.

ALVIENE SCHOOL OF THE THEATRE
(45th year) Choice—Drama, Dance, Vocal; Stock Theatre appearances, Motion picture filming, screening and Radio (while learning) for Acting, Teaching and Directing. Graduates: Una Merkel, Fred Astaire, Lee Tracy, Peggy Shannon, etc. Separate children's department. (Catalog) Apply Sec'y. 66 West 85 St., N. Y.

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: **Harold A. Richey,** *Dean*

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

Make THE ETUDE Your Marketing Place. Etude Advertisers Open the Doors to Real Opportunities

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.

Preliminary Notes for Scales

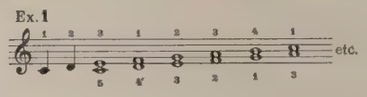
By GLADYS M. STEIN

INTERMEDIATE piano pupils, who can play their scales easily in the parallel forms (hands an octave apart), often become confused when they begin playing these same scales in thirds, sixths, or tenths. They seem to think that because one hand always starts on the third note of the scale, this changes the fingering.

The writer has found it very helpful to have such pupils to practice these scales in the manner described below until they have become quite familiar with them.

When beginning a new scale, the pupil should first play it in the parallel form, to locate exactly where each finger belongs. Then she should begin the scale in the form of thirds by playing the first two degrees of the scale with the right hand alone; joining in with the left hand on the third degree, as may be seen in this example showing the C major scale in thirds.

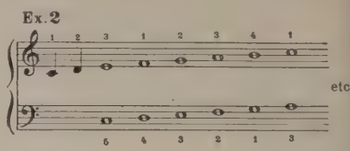
Ex.1



Fingering for the right hand is written above the notes, and that for the left hand below:

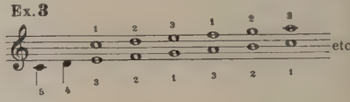
The same plan may be used for the scale in tenths.

Ex.2



When playing the scale in sixths, the left hand plays the two preliminary notes before the right hand joins in.

Ex.3



With this simple plan to guide them, even young children can solve the fingering problems of any scale in thirds, sixths, or tenths.

The Camera of Music

Candid Snaps from Everywhere

The Biggest Bell in the world has never been sounded. It is the Tsar Kokolol in Russia, nineteen feet high and weighing two hundred and twenty tons. While being cast, a large piece broke from its rim, so that it never has been used.

The Rivalry of Great Orchestras, to secure special players for special chairs, has been intense during the last year, due largely to the competition established by the NBC Symphony Orchestra. The rarer instruments, the oboe, the flute, and the French horn, bring their players the highest prices. Yearly engagements at three hundred dollars per week, for especially gifted players, will seem like a dream to many musicians; but we have it on good authority that it is happening.

At John Hopkins University, in Baltimore, Dr. Henry Ernst Siegist gave a program of historical therapeutic music; that is, pieces that had been used in the past to cure a large variety of ailments.

Ben Harney, who died in March, of heart disease, in a rooming house in Philadelphia, is said to have been the first man to convert the ragtime style of the southern Negroes to paper. His *Mr. Johnson, Turn Me Loose* long antedated Irving Berlin's *Alexander's Ragtime Band.*

Crown Prince Frederik of Denmark is an able conductor. At a concert of the past spring, he conducted Tschaikowsky's "Symphony Pathetique" at the Royal Opera House at Copenhagen.

Caring for the Vocal Instrument

(*Continued from Page 679*)

artistic development. A small, light organ will have a greater artistic success in small, light rôles than in spending itself on an attempt to sing *Radames.*

In preserving the voice, nothing should be forced. I spoke of range, a little while ago, in connection with voice placing. Let us consider it now in the light of common sense. Certainly we all know that certain ranges bring with them more attractive and more interesting parts. But, if we are sensible, we will also know that these ranges and these parts cannot be forced into the voice. Each voice has its own natural range. This is there before the first vocal lesson is begun. And it is best to stay within that natural range. One, two, even three notes, perhaps, may be added, after years of careful study. But that is about all that can be safely done. To try to make a voice sing in ranges that are not natural to it, is equal to breaking that voice.

The matter of endurance is also an individual affair, but I do not think it wise to overtax the voice by too much singing, too much practicing, even too much talking. In everything that pertains to singing, the more naturally one proceeds, the better. Too much of anything is bad. Indeed, the best way to keep the vocal organism in strong and healthy condition is to set to work slowly and treat the throat and the entire physical system as wholesomely as can possibly be done. I have done this, and thirty years of hard work find me still fresh and eager to go on.

* * * * *

Correction—A Chicago Orchestra

We are very sorry that, through having followed a supposedly authentic statement, we added editorially on Page 474 of our July issue that Frank St. Leger had succeeded Ebba Sundstrom as conductor of "The Women's Symphony Orchestra" of Chicago. He had been but chosen as a guest conductor, and Gladys Welge is the new leader.

VOICE QUESTIONS
Answered
By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Meet Our New Editor

The Etude Music Magazine takes pleasure in announcing that the eminent Dr. Nicholas Douty has been secured as Editor of this Department. Dr. Douty was born in Philadelphia; and he studied singing with Osgood Dexter and William Castle in America, and with Alberto Randegger in London and Giovanni Sbriglia in Paris. For twenty-five years he was, from the very first performance, the solo tenor of every festival of the famous Bach Choir at Bethlehem, Pennsylvania, and was widely known throughout America as a concert and oratorio tenor soloist. In addition to his vocal attainments, Dr. Douty is a brilliant and scholarly musician and accompanist, a composer of widely recognized ability; and he has been recognized with two honorary degrees of Doctor of Music.



DR. NICHOLAS DOUTY

The Troubled Tenor

Q. For the past six months I have been taking vocal lessons. My teacher is taking a vacation, and I write to ask what to do during this period. I was in the local high school glee club and Mercer University Glee Club. My vocal range is from B on the second line of the bass staff to G on the third line above this staff or on the second line of the treble clef.
—F. M. B.

A. You give me very little information about yourself or about your voice in your letter of May 4. Is your voice lyric or dramatic? What exercises have you been singing? What songs? What do you know about voice placement, breathing and resonance? Without these important data it is very difficult to give detailed advice.

I would suggest that your teacher, before she starts upon her six weeks' absence, should leave with you a detailed plan of daily exercises, together with enough new vocalises and songs to keep you busy until she returns. In the meantime read books upon the voice: "Common Sense in Singing"—Kennedy, "Guide to the Male Voice"—Root, "Resonance"—Fillebrown. Shaw's book, "Educational Vocal Technic" and my small volume, "What the Vocal Student Should Know," contain advice and exercises which might help you solve your problem. The publishers of THE ETUDE can supply you with any or all of them.

Practice faithfully and with thought, so as to lose no time.

The Tenor With a Limited Range

Q. What would you advise me to do to improve the power of my high notes? I am a tenor and my range is from C below middle C to G above middle C. Have a very nice quality and when I go above the G I use my head tones which are not as strong as my lower register. I sing a good B natural, only I have no power in comparison to the lower tones.—M. B.

A. You ask the age old question, "How can a tenor improve his high tones," and his whole career depends upon its correct solution.

Is it that your highest tones are produced in the so-called *falsetto* register instead of the head voice? Or do you sing your lower and middle tones with too much force of breath and too dark a quality, too much like a baritone? Remember, please, that the vocal cords must be firmly approximated through the entire range of the voice. Upper tones sung in a real *falsetto* are usually breathy and weak and no increase in the breath pressure will help them. Try singing the following exercises:—

Ex. 1



being sure the upper tone is firm, without forcing or breathiness and that you preserve the same quality and volume throughout your entire range. You should have the criticism of an experienced teacher, to remedy this serious and difficult defect.

How to Sing and Speak Italian

Q. I am starting lessons in the use of the Italian language in singing. My teacher is vague regarding pronunciation and meaning, seeming only to regard the vowels. I would like a dictionary of Italian words especially useful for singers.

2. Please explain something about Vaccai's Vol. 279.—N. L. R.

A. There is no easy way to learn a foreign language. If possible find a teacher who knows how to pronounce the Italian words and also to tell what they mean, even though he may not speak the language fluently. Sauer's "Pronouncing Dictionary of the Italian Language" gives a good idea of the grammar and indicates the pronunciation fairly well. There are also phonograph records from which you can learn the usual consonant and vowel sounds. But the best and quickest way to learn a foreign tongue is to study with a teacher who can both sing and speak it.

2. Vaccai was a celebrated opera composer and singing teacher, who lived and worked in Italy during the early part of the nineteenth century. He believed that the Italian tongue was best suited to the singing voice, especially to the style called "Bel Canto." Therefore he wrote the "Metodo Pratico," or "Practical Method," in which a few simple Italian poems are set to music which is designed to give the student practice in almost every department of his art. There are exercises in single tones, seconds, thirds, octaves, scales, trills, turns, the *appoggiatura*, and even an explanation of the recitative. It is a truly remarkable book which has lasted about one hundred years.

Is It Possible to Sing With An Infected Throat?

Q. Four years ago I took up singing and my teacher said I had great possibilities. About three years ago I caught a severe cold, which left me with what I thought was sinusitis. One doctor gave me nose drops which helped me, but I wanted to sing and I could only squawk. Another doctor operated, giving me an antrum drainage and taking out my one remaining tonsil. While my nose is better, the mucous still drops back from it into my throat. Do you think I can become a great singer with this affliction?—J. E.

A. It seems as if you still had some infection in the frontal sinuses, and some post nasal catarrh, which has infected the turbinate bones. The continual dropping of mucous, especially at night when you are sleeping, may also have inflamed the vocal cords and the internal muscles of the larynx, causing your voice to tire easily and interfering with its power, its quality and your control of it. Do not waste your time and money in patent nose drops and other nostrums which may palliate your affliction but cannot cure it. You need the advice and help of a skillful throat specialist, and you cannot hope to become a great singer until you are completely well.

The Action of the Tongue During Singing

Q. I am a tenor and I studied with the same teacher for three and one half years, but I changed teachers six months ago. My first teacher told me to ignore my tongue and not try to control it in any way. My present teacher prefers me to keep my tongue flat. I try to keep my tongue down but find it difficult to do. The color of my voice changes and I tire quickly, while my voice is clear and easily controlled when I ignore my tongue. Should I keep my tongue down and how can I do it?—M. L.

A. Every vowel sound requires a different position of the tongue, while every consonant sound requires that the tongue shall leave the vowel position and touch a different part of the mouth. Alexander Graham Bell, the inventor of the telephone, calls the attention of the reader to this fact, in his small book about vowel and consonant formation. Perhaps your teacher has made you practice upon *a*, as in father, and *aw* as in law exclusively, because the tongue naturally lies comfortably flat in the mouth when you sing these vowels. *A* as in cat, *a* as in bay and *ee* as in meet, all require that the tongue shall progressively rise for their correct formation. Therefore, if you wish your words to be understood (and who does not?), you will have to allow the tongue, lips and throat to be very free and comfortable, so that they may move easily with each changing word. Try for freedom of tongue and mobility of all the speech muscles rather than forcing them into one fixed, theoretical position, and I think your difficulty of production, which quickly leads to hoarseness, may disappear. A frank talk with your teacher will help both of you to understand each other better.

HARMONY
Is Your Next Step
Towards Pre-eminence in Music

A practical knowledge of Harmony—the Grammar of Music—will immeasurably widen your musical horizon. It will open up many new and bigger opportunities to you—*a higher standing and recognition, and greatly increased financial returns from your work.*

Musical authorities and representative musical publications emphasize the necessity of a knowledge of Harmony in an adequate musical education.

Thousands of musicians and teachers have found the University Extension Conservatory Course in Harmony to be a real and highly profitable investment. The course has been prepared by authorities of world-wide recognition—Mr. Adolph Rosenbecker and Dr. Daniel Protheroe—and is given under the personal direction of highly qualified experts.

Each lesson is clear, thorough and correct; not the mere mechanical application of rules, but an interesting, intelligent and thoroughly practical method. A written examination on each lesson, in addition to ample original work throughout the course, will develop your knowledge and firmly fix the important principles in your mind.

Qualify for Higher Positions in Music

If you feel that you have gone as far as your present musical training will take you; if you are ambitious to make further progress, enjoy greater recognition, and increasing financial returns, then you owe it to yourself to find out what this great Musical Organization has to offer you. At a very small cost and with no interference with your regular work, you can quickly and easily qualify for higher and more profitable positions in the musical world. Our simple and easy Extension Method of teaching the higher branches of music right in your own home has stood the test of 35 successful years and has made enthusiastic friends all over the world.

Send for Free Sample Lessons

We want you to know how interesting and valuable the training of the University Extension Conservatory will be to you. We want you to be the judge—without any risk or obligation whatever on your part.

Return the Coupon and we will send you a number of sample assignments of any of the Conservatory Courses in which you are interested, for your examination—ABSOLUTELY FREE.

These Sample Assignments will prove to you why University Extension Conservatory Courses have gained and held such a high place in the Musical world, and have meant so much in real money and recognition to so many ambitious musicians. Send for them today.

UNIVERSITY EXTENSION CONSERVATORY
1525 E. 53rd Street, Dept. A-125 Chicago, Ill.

SEND THIS COUPON TODAY

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-125
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

☐ Piano, Normal Course for teachers	☐ Trumpet	☐ Violin
☐ Piano, Course for Students	☐ Cornet	☐ Guitar
☐ Public School Music	☐ Voice	☐ Ear Training and Sight Singing
☐ Harmony	☐ History of Music	☐ Mandolin
☐ Adv. Composition	☐ Choral Conducting	☐ Saxophone
	☐ Clarinet	☐ Piano Accordion
	☐ Banjo	☐ Reed Organ

Name.....Age.....

Street No.....

City.....State.....

How long have you taught Piano?.....How many pupils have you now?.....Do you hold a Teacher's Certificate.....

Have you studied Harmony?.....Would you like to earn the Degree of Bachelor of Music?.....

THIS IS YOUR

"Last Chance"

TO OBTAIN YOUR FAVORITE MAGAZINES *with* THE ETUDE AT THE YEAR'S LOWEST PRICES!

★ For a limited time you can still subscribe or resubscribe to practically all of the leading magazines, combined with THE ETUDE, at substantially reduced prices. Cooperating publishers make these bargain offers possible—enable you to save up to $2.00 on your favorite reading.

Order Now! These Offers Expire November 10th!

THE ETUDE Music Magazine McCALL'S	$2.00 1.00	Both	**$2.30**
Regular price	$3.00	Save 70c	
THE ETUDE Music Magazine PATHFINDER	$2.00 1.00	Both	**$2.30**
Regular price	$3.00	Save 70c	
THE ETUDE Music Magazine WOMAN'S HOME COMPANION	$2.00 1.00	Both	**$2.60**
Regular price	$3.00	Save 40c	
THE ETUDE Music Magazine AMERICAN HOME	$2.00 1.00	Both	**$2.60**
Regular price	$3.00	Save 40c	
THE ETUDE Music Magazine CHRISTIAN HERALD	$2.00 2.00	Both	**$2.75**
Regular price	$4.00	Save $1.25	
THE ETUDE Music Magazine PARENTS' MAGAZINE	$2.00 2.00	Both	**$2.75**
Regular price	$4.00	Save $1.25	
THE ETUDE Music Magazine LIBERTY (Weekly)	$2.00 2.00	Both	**$3.00**
Regular price	$4.00	Save $1.00	
THE ETUDE Music Magazine RED BOOK	$2.00 2.50	Both	**$3.40**
Regular price	$4.50	Save $1.10	
THE ETUDE Music Magazine COLLIER'S (Weekly)	$2.00 2.00	Both	**$3.60**
Regular price	$4.00	Save 40c	
THE ETUDE Music Magazine NATURE MAGAZINE	$2.00 3.00	Both	**$4.35**
Regular price	$5.00	Save 65c	
THE ETUDE Music Magazine CHILDREN'S ACTIVITIES	$2.00 3.00	Both	**$3.75**
Regular price	$5.00	Save $1.25	
THE ETUDE Music Magazine AMERICAN MAGAZINE	$2.00 2.50	Both	**$4.10**
Regular price	$4.50	Save 40c	
THE ETUDE Music Magazine ST. NICHOLAS	$2.00 3.00	Both	**$4.50**
Regular price	$5.00	Save 50c	
THE ETUDE Music Magazine READERS DIGEST	$2.00 3.00	Both	**$4.60**
Regular price	$5.00	Save 40c	
THE ETUDE Music Magazine McCALL'S PATHFINDER	$2.00 1.00 1.00	All	**$3.00**
Regular price	$4.00	Save $1.00	
THE ETUDE Music Magazine WOMAN'S WORLD RED BOOK	$2.00 .50 2.50	All	**$3.75**
Regular price	$5.00	Save $1.25	
THE ETUDE Music Magazine McCALL'S RED BOOK	$2.00 1.00 2.50	All	**$4.15**
Regular price	$5.50	Save $1.35	
THE ETUDE Music Magazine CHILDREN'S ACTIVITIES PARENTS' MAGAZINE	$2.00 3.00 2.00	All	**$5.00**
Regular price	$7.00	Save $2.00	
THE ETUDE Music Magazine WOMAN'S WORLD	$2.00 .50	Both	**$2.15**
Regular price	$2.50	Save 35c	
THE ETUDE Music Magazine BETTER HOMES AND GARDENS	$2.00 1.00	Both	**$2.30**
Regular price	$3.00	Save 70c	
THE ETUDE Music Magazine OPEN ROAD FOR BOYS (2 yrs.)	$2.00 1.00	Both	**$2.30**
Regular price	$3.00	Save 70c	
THE ETUDE Music Magazine WEE WISDOM	$2.00 1.00	Both	**$2.50**
Regular price	$3.00	Save 50c	
THE ETUDE Music Magazine BOYS' LIFE	$2.00 1.00	Both	**$2.50**
Regular price	$3.00	Save 50c	
THE ETUDE Music Magazine AMERICAN GIRL	$2.00 1.50	Both	**$2.75**
Regular price	$3.50	Save 75c	
THE ETUDE Music Magazine CHILDREN'S PLAYMATE	$2.00 1.50	Both	**$2.65**
Regular price	$3.50	Save 85c	
THE ETUDE Music Magazine AMERICAN BOY	$2.00 1.50	Both	**$3.10**
Regular price	$3.50	Save 40c	
THE ETUDE Music Magazine POPULAR SCIENCE MONTHLY	$2.00 1.50	Both	**$2.95**
Regular price	$3.50	Save 55c	
THE ETUDE Music Magazine CHILD LIFE	$2.00 2.50	Both	**$3.75**
Regular price	$4.50	Save 75c	
THE ETUDE Music Magazine THE INSTRUCTOR	$2.00 2.50	Both	**$4.00**
Regular price	$4.50	Save 50c	
THE ETUDE Music Magazine THE GRADE TEACHER	$2.00 2.50	Both	**$4.00**
Regular price	$4.50	Save 50c	
THE ETUDE Music Magazine THE ORGANIST	$2.00 2.50	Both	**$4.25**
Regular price	$4.50	Save 25c	
THE ETUDE Music Magazine PHYSICAL CULTURE	$2.00 2.50	Both	**$3.75**
Regular price	$4.50	Save 75c	
THE ETUDE Music Magazine POPULAR MECHANICS	$2.00 2.50	Both	**$3.75**
Regular price	$4.50	Save 75c	
THE ETUDE Music Magazine McCALL'S WOMAN'S WORLD	$2.00 1.00 .50	All	**$2.65**
Regular price	$3.50	Save 85c	
THE ETUDE Music Magazine McCALL'S BETTER HOMES AND GARDENS	$2.00 1.00 1.00	All	**$3.00**
Regular price	$4.00	Save $1.00	
THE ETUDE Music Magazine AMERICAN MAGAZINE WOMAN'S HOME COMPANION	$2.00 2.50 1.00	All	**$4.60**
Regular price	$5.50	Save 90c	

(This Club to One Address Only)

Add to Any Combination

LADIES' HOME JOURNAL. $1 for 1 Yr.; $1.50 for 2 Yrs.*; $2 for 3 Yrs.*; $3 for 5 Yrs.*

SATURDAY EVENING POST. $2 for 1 Yr.; $3.00 for 2 Yrs.*; $4 for 3 Yrs.*; $5 for 4 Yrs.*

COUNTRY GENTLEMAN. 5 Yrs. for $1.

*United States Only

Canadian and Foreign Postage Extra

The Etude Music Magazine

THEODORE PRESSER CO., Publishers

1712 Chestnut Street, Philadelphia, Pa.

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

Franz Schubert, Guitarist

THE LIFE OF FRANZ SCHUBERT has been the subject of many historians and it is not the object of this article to restate what is already known to most music lovers throughout the world, about the struggles and triumphs of this veritable genius, creator of the immortal "Symphony in B minor," and peer amongst the writers of song. Only in rare instances, however, do we find references to his intense interest in the guitar, the instrument he loved, and played with great skill.

Schubert was born January 31, 1797 in Vienna, and died in that city November 19, 1828, the period which is often referred to as the golden era of the guitar. Sor and Aguado, the great Spanish guitarists were concertizing in European cities and the Italian virtuoso Mauro Giuliani was creating a furore in Vienna with his astonishing guitar performances. Together with J. N. Hummel and later Ignaz Moscheles, Giuliani performed original concertos for guitar and piano. Hummel wrote a number of serenades for piano, guitar, violin and violoncello and these were performed by Hummel, Giuliani, the violinist Mayseder and the violoncellist Merk. Frequently this quartet appeared at the musical soirees given at the royal castle Schoenbrun. No home in Vienna was considered complete without a guitar and most musicians of that period devoted some of their time to the study of this instrument. These were the years when the "family orchestra" flourished and in the evenings after the day's work was done and friends gathered together, the "making of music" was the all absorbing interest; and in these groups the guitar played quite a prominent part. Numerous compositions published during this period were written for small combinations of instruments, trios, quartettes, quintettes and most of them included a part for guitar.

In this guitaristic atmosphere Franz Schubert was born and received a thorough musical foundation from his father and older brother on piano, violin and guitar. Even as a boy he began setting poems to music and singing them to the accompaniment of his guitar. When sixteen years of age he composed in honor of his father's birthday a cantata for three male voices with guitar accompaniment. It was Theodore Koerner, the poet and liedersinger, who induced Schubert to devote more time to the serious study of the guitar and from all accounts he must have acquired a technic bordering on virtuosity in a comparatively short time.

In straitened circumstances during most of his life, frequently changing his lodgings, often deprived of the use of a piano, Schubert found solace in his guitar and it became his constant companion. Most of the accompaniments for his songs were conceived on the guitar and only later were they transcribed for piano. Quite a number of his early songs and many appearing during the years 1822-23-24 were originally published with guitar accompaniments. Amongst these are the well known *Ungeduld, Das Wandern, Heiden Roeslein, Lied der Mignon, Morgengruss, Wiegenlied, Geist der Liebe,* for four male voices and guitar, Op. 11, No. 3 and many others.

The greatest contribution Franz Schubert made to the literature of the guitar is undoubtedly his "Quartet for Flute, Guitar, Viola and Violoncello." The original manuscript of this composition was accidentally discovered in the attic of a country home belonging to Karl and Marianne Feyerer in "Zell am See," in 1918 and published in 1926 by the "Drei Masken Verlag" in Munich. According to George Kinsky, the music historian, a great uncle of Feyerer, Ignaz Rosner, was a friend of Schubert. He was an excellent flutist and violoncellist and a fairly talented composer of songs. There were also Friedrich Stenzl, a government official, who played viola in the orchestra of the "Friends of Music," and a sister of Stenzl, who was a clever guitarist. It is supposed that the quartet was dedicated to this lady, who later became the wife of Rosner and this no doubt accounts for the manuscript coming into possession of the Feyerer family. The published version includes a facsimile of the first page of the manuscript, with a notation that it was first intended as a trio for flute, guitar and viola, and it appears that a violoncello part was added, before it was completely finished. Similar to most of Schubert's manuscripts it is dated, showing that it was begun February, 1814, and the handwriting from first to last is unmistakably that of the master. The quartet is in five movements: first, *Moderato,* second, *Menuetto,* third, *Lento e patetico,* fourth, *Zingara* and the fifth, *Tema con variazoni.*

From the appearance of the manuscript it was evident that several more pages belonged to it, but these have not been found. They possibly contained more variations and a final *coda* to bring the quartet to a proper close, as was his custom in compositions of this type. Next to the flute, the guitar has the most important part, containing many solo and obbligato passages and other characteristic effects generally associated with the guitar. It calls on all the resources of the instrument and also proves that Schubert was a consummate master of guitar technic. From beginning to end the five movements are gems of musical invention and contain melodies that are typically Schubert at his best. The initial public performance of the quartet was given on June 6, 1925, at the Fourth German Chamber Music festival held in the music room of the beautiful castle, "Zu Bruehl," near Cologne, with the guitar virtuoso Heinrich Albert playing the guitar part. On May 4, 1926, it was again heard in Vienna at a concert sponsored by the Schubert Society of that city.

Schubert frequently found his way to the workshop of Stauffer the celebrated guitar maker, whose instruments were quite popular at that time. Stauffer had also constructed a so-called guitar-cello, an instrument about the size of a small violoncello, with fingerboard raised above the sounding board, and to be played with a bow. It had six strings, the fingerboard was fretted and its tone is said to have resembled that of the Viol d'amour. Schubert was quite taken with it and composed for it a "Sonata in A minor" with piano accompaniment.

Of the guitars that had been in Schubert's possession, three are still in existence. One is owned by the Schubert Society and may be seen in the Schubert Museum of Vienna, another is in possession of Richard Schmid and the third is in the hands of Major Hans Umlauf, of Vienna.

* * * * *

"I do not in the least concern myself as to what the people wish or praise or pay for; but solely as to what I myself consider good."— Mendelssohn.

MUSIC STUDY EXALTS LIFE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

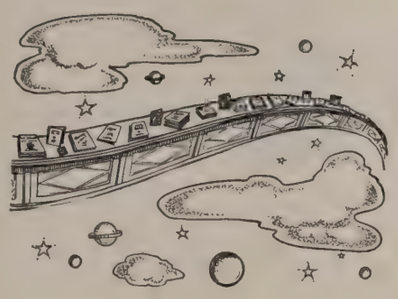
Advance of Publication Offers

— October 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Fragments from Famous Symphonies—Piano—Baines	$0.30
Manual of Fugue—Orem	.40
One-String Solos—for Violin Beginners—Harper ..... Violin Part Piano Part	.15 .20
Organist's Resource—Flagler	.60
Penitence, Pardon and Peace—Cantata for Women's Voices — Maunder — Warhurst	.30
Play and Sing—Piano—Richter	.25
Reward Cards for Music Pupils—Second Series	.35
Sixteen Modern Etudes—Trumpet—Huber	.40
Ten Studies in Black and White—Piano—Mana-Zucca	.20
Twenty-Eight Miniature Etudes—Piano—Ketterer	.30
Youthful Baritone, The—Song Album	.35
Youthful Tenor, The—Song Album	.35

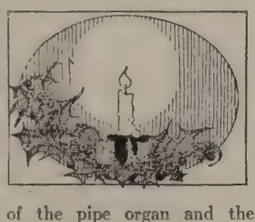
The Longest Music Counter in the World



● In every issue of The Etude, many compositions and books of a vast range of composers and publishers are mentioned. For over half a century, the Theodore Presser Co. has welcomed the challenge to secure any of these for its patrons. Only rarely (usually in the case of works long out of print) do we fail to get the patron just what he wants, in the quickest possible time, and at the lowest possible rates. Our success has been built upon this service. If the work is not in our own stock, the largest musical reservoir in the world, we have unsurpassed international facilities for securing it. Try us. It is sure to be a pleasant surprise. One of our mail order patrons in the heart of the Middle-West said last year, "I think that the Theodore Presser Co. must have the longest music counter in the world as I never seem to fail to get just what I want."

Christmas

The Festive Day That Has Inspired So Many Fine Musical Compositions



Christmas without music is unthinkable. From the first tinkle of Santa's sleigh bells and the nocturnal carols of the waits wafted on the early morning air, to the glorious tones of the pipe organ and the choir's glad anthem, every moment of the day seems filled with music. It is in the background when the children shout and dance in glee over their gifts, the tunes of the old, familiar carols virtually ring in the ears of grown-ups as they celebrate more quietly this most beautiful of Christian feasts.

Every church choir, from the small group of volunteers to the trained organization of professional singers, strives to present the most attractive program possible. Maybe there will be a special church celebration with the performance of a cantata; possibly a few well chosen anthems will supplement the regular service; surely some of the beautiful traditional carols will be heard.

For those who plan the performance of a cantata or special anthems, it is none too early to choose material so that rehearsals may be begun promptly. The Theodore Presser Co. will be glad to supply FREE special literature on Christmas Music. Ask for Circular P-2. School music educators and piano teachers planning programs of Christmas Music can obtain much valuable information about children's songs and piano solos from Circular P-10, also obtainable FREE for the asking.

In another note on these pages will be found a brief description of a new Christmas cantata *The Manger Prince* by Louise E. Stairs, the composer who last year produced the successful cantata *The Child of Bethlehem* (60c). This new cantata will be ready for delivery this month. Copies of it and its predecessor may be had for examination, as may also the following:

The Christ Child (Hawley) 75c
The Light of the World (Forman) 60c
The World's True Light (Stults) 60c
Hosanna in the Highest (Wooler) 60c
The New-Born King (Loveland) 75c
The Birthday of the King (Dale) 60c

Also the following for Women's Voices:

The Awakening (Baines) 60c
The King Cometh (Stults) 60c
The Christ Child (Hawley) 75c
The Festival of the Nativity (Baines) 60c

Of course, but a few of the many fine cantatas available can be mentioned here. A complete list of Presser publications, with descriptions, will be found in the above-mentioned Circular P-2. This circular also gives lists of anthems, carol collections, organ solos and Christmas services for Sunday school or church.

Important to Listeners of Grand Opera Broadcasts

When music lovers enter the lobbies of Opera Houses in any of the large cities where Opera performances are given they come upon attendants offering for sale copies of the Libretto for the Opera to be performed. Since the average Opera House accommodates between two and three thousand people, and only the large cities can support Grand Opera performances, there are many thousands who perhaps do not know just what is contained in the usual Opera Libretto, or just how reasonable such a Libretto may be purchased.

Now that broadcasts of many of the famous Grand Operas are being made, Opera Librettos can mean much to radio listeners. Suppose, for instance, there should be a broadcast of Verdi's "Aida" sung in Italian. Despite the explanation given by a commentator between scenes or between the acts the listener loses much in not being familiar with the import of what is being sung.

A Libretto of this Opera, which may be purchased for only 30 cents, would provide the listener with the full text of the Opera, both in the original language and in an English translation. The identification of the characters and the story of the Opera, which also usually are given in the Libretto, help prepare the listener for an intelligent enjoyment of the broadcast.

Librettos for practically all of the Grand Operas in standard operatic repertoires may be obtained at a cost of 30 cents for each Opera. There are a few exceptions, these being in the cases of some copyrighted Operas —such as "La Boheme," "Madame Butterfly," and a few others where the Librettos may cost 50 cents or more.

Librettos for any desired Operas may be obtained at local music dealers by those living in large cities; those not having a music dealer in their communities may obtain Librettos by ordering from the Theodore Presser Co., Philadelphia, Pa. Opera Librettos are not sent for examination. They are supplied only on outright order.

Since major broadcasting companies usually announce opera performances well in advance of the broadcast date, listeners generally have ample time to obtain desired Librettos. Make sure that your order for any desired Libretto or Librettos will be handled with the utmost dispatch by directing it "Att: Special Service Department."

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

By **Ella Ketterer**

It is indeed fortunate for the members of the teaching profession and for students of the piano when in one individual are combined a talent for composing and a successful experience in teaching. The extensive use of Miss Ketterer's piano compositions and educational works proves that teachers and students appreciate this.

Her Adventures in Music Land (1.00) and *Adventures in Piano Technic* (75c) have been stepping-stones to the technical advancement of many an ambitious student; they will be used by progressive teachers for years to come.

This new work presents study material for third grade students. Each study is just one page in length and each covers something of importance that must be learned at this period—triplets, suspensions, syncopation, broken thirds, the trill, repeated notes, arpeggios, wrist study, etc. Each study is in the form of a piece, attractively titled.

Single copies of *28 Miniature Etudes* may be ordered now at the special advance of publication cash price, 30 cents postpaid.

The Cover for This Month



There is a fortunate tie-up this month between the cover on this issue of The Etude and one of the feature articles within the issue. Jean Sibelius, the subject of the cover and the mentioned article, was born at Tavastehus, Finland, December 8, 1865. Levander, who was the band master of his home town, began teaching Sibelius the violin when the boy was fourteen. The lad's natural love for music started him on his first composing efforts before he had any instruction in the theory of music.

Music held such a sway over his life that after being sent to the University at Helsingfors in 1885 to study law he soon forsook law study to take up violin study under Vasiliev and Csillag, and composition study with Wegelius at the Helsingfors Conservatory. There he studied from 1886 to 1889. The next season he went to Berlin and became a pupil of W. Bargiel and A. Becker. The following season, 1890-91, he went to Vienna for the study of composition under R. Fuchs and the study of instrumentation under K. Goldmark. In 1893 he was back at the Helsingfors Conservatory, but this time not as a pupil but to fulfill his appointment as teacher of composition. He also taught at the Philharmonic Society Orchestra School.

Sibelius has the honor of having composed the first Finnish opera, "Tornissa Olija Impi" (The Maid in the Tower); but the reason for his world-wide fame is so well known, even to young school children, that it seems hardly necessary to mention here his famous symphonic poem, "Finlandia." The greatness of Sibelius as a composer does not rest upon this one composition as indicated by the fact that in 1897 the Finnish Senate stipulated that he should receive annually from the government for a period of ten years 3000 marks, this being approximately $600.00 in United States money.

Sibelius, already in his career as a composer, was in demand everywhere as a conductor of his own works, his first extensive tour for this purpose being through Scandinavia, Germany, France, and Belgium with the Helsingfors Philharmonic Orchestra. He conducted in the United States in 1914 as a result of his having written the symphonic poem "Daughters of the Ocean" especially for the 28th annual Norfolk (Conn.) Festival. During that visit to America Yale University conferred upon him an honorary degree of Doctor of Music.

Compositions by Sibelius embrace a violin concerto, seven symphonies, many chamber music numbers, numerous songs, orchestral suites, male choruses, piano pieces, and symphonic poems. While Sibelius glorifies folk music of his native land in most of his composing, his music is full of original themes which have all the feeling and characteristics of genuine folk melodies. Sibelius handles his themes with a gloriousness of eloquent musical expression, and with great resourcefulness handles the development of his themes. The inherent power of Sibelius' compositions is apparent to everyone who hears his numbers, even including the musically uneducated, and it was a glorious treat to the nation-wide audience of radio listeners of the National Broadcasting Company when, in the autumn of 1937, they conducted a series of broadcasts presenting the seven symphonies by Sibelius.

The rendition given the Sibelius portrait on this month's issue of The Etude Music Magazine is the work of Mr. Fred Chance, noted artist of Haddonfield, New Jersey.

(*Continued on Page 696*)

Advertisement

Ten Studies in Black and White

For the Piano

***By* Mana-Zucca**



Only a teacher of large experience and unusual composing ability would be qualified to prepare technical material sufficiently interesting, practical, and melodious to compete with the masterworks of such writers as Clementi, Loeschhorn, Heller, von Bülow, Cramer, etc. Mana-Zucca, distinguished teacher, composer, and concert pianist, has proved herself equal to this task in this above book.

Here we have ten original studies that are gems of melody and technical worth, about fourth grade and higher. Notice the following titles and characteristics:

A Sky-Line (to develop the stretch of the hand); *A Misty Scene* (melody and accompaniment in legato style); *Autumn Leaves* (octave study in crisp staccato); *The Dancing Spray* (wrist attack); *A Seascape* (left hand arpeggio study with right hand melody); *A Spanish Scene* (study in contrasting rhythm); *Clouds Over the Ocean* (double notes); *Still Life* (study in legato); *Flowers in Bloom* (study in quick attacks); and *The Fountain* (study in velocity).

It is needless to say that this new work will add greatly to the already enviable reputation of the composer.

This book will be published in the Music Mastery Series. Single copies may be ordered now at the special advance of publication cash price of 20 cents a copy, postpaid. Copies will be delivered upon publication.

Fragments from Famous Symphonies

Compiled and Arranged for the Piano

***By* William Baines**

The impression we get on hearing the word "fragment" is usually that it is something of little consequence, being (as the dictionary defines it) "a part broken off"; "a small detached portion." But if the detached portion should happen to be the most interesting part, it immediately grows in value. It is this fact that regulates the worth of certain antiques.

This principle is especially applicable to music. The greatest musical compositions, our great symphonies, are replete with interesting and melodious themes. Most of these are comparatively simple in form, so simple that they are within the comprehension of children, and are now being taught as an early step in musical appreciation. The average symphonic theme is short enough to be remembered easily, and one reason for its being liked is because it *can* be memorized.

We now have in preparation an unusually interesting collection of these fragments from famous symphonies, to supply the increasing demand of those whose interest has been aroused by widespread radio broadcasting of these master compositions. Material has been drawn from the favorite works of such composers as Beethoven, Mozart, Haydn, Schumann, Schubert, Brahms, Tschaikowsky, and Dvorák. Twelve selections in all give a pleasing variety. The arranger of this fine collection is William Baines, a well-known teacher and composer of long standing.

Single copies of this book may be ordered now at the low advance of publication cash price of 30 cents a copy, postpaid. Sale of the book will be restricted to the U. S. A. and Its Possessions.

The Youthful Tenor

An Album of Songs for Studio and Recital

Guidance in the proper use of the voice in singing now is part of the education of practically every youth in the United States. The radio and the sound films perhaps have much to do with the fact that the average youth of to-day seems more inspired toward voice study than the average youth in previous generations.

In making use of his development in the first stages of voice study the young singer needs something of a repertoire that is acceptable for musical programs in the home, or in connection with church, school, or community social programs. It is more desirable to sing a song or ballad of the better type in a perfectly fitting manner than to present poorly, and with obvious weakness in various portions, songs which belong in the repertoire of matured and accomplished singers able to do full justice to the range, technic demands, and interpretative requirements.

This album, *The Youthful Tenor*, now in preparation will provide the young singer, who is but a few years away from the light treble voice of his childhood, a dozen such songs as will be very useful to him if his voice is now of a tenor quality but not as yet mature enough to be taxed in the range of the top notes and lower notes possible to the more mature tenor. Songs in this collection are well worth the attention of mature singers, but they have been selected for this album because in such points as singability, voice range, and text types they have an especial appeal and high degree of usefulness to young men with tenor voices.

Immediate ordering will secure single copies when published at the special advance of publication cash price, 35 cents, postpaid.

The Youthful Baritone

An Album of Songs for Studio and Recital

The Youthful Baritone like *The Youthful Tenor* album is also to be found among the Advance of Publication Offers this month. *The Youthful Baritone* album is being brought forth to meet a definite need that is apparent everywhere to-day.

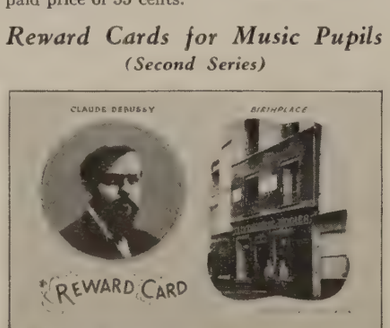
Many fine young baritone voices now in need of songs for successful solo efforts will win more acclaim to-day, and will be more certain of well developed voices, and the attainment of greater vocal accomplishments in maturity, if repertoire selections now are restrained judiciously to songs which make no extreme demands upon the voice, which have a melodic appeal, which have desirable texts, and which show unmistakable evidences of musicianly craftsmanship behind their creation.

About a dozen such songs as will give the youthful baritone a repertoire of such judicious character will make up the contents of this volume, *The Youthful Baritone*. While it is natural that the youthful singer himself will look about for songs that he might use and he himself might find much pleasure in the songs in this collection, the publishers can not refrain from making mention of the fact that its best use will be when the youthful singer finds how to make the most of each of these songs through studying them under the guidance of a teacher of singing. Every teacher of singing having young men as private or class pupils will find this *The Youthful Baritone* album a real teaching aid.

In advance of publication we are booking orders for this work at the special cash postpaid price of 35 cents.

Reward Cards for Music Pupils

(Second Series)



Bizet	Gluck	Rimsky-Korsakow
Chaminade	Grieg	Rossini
Debussy	MacDowell	Rubinstein
Dvorák	Massenet	Saint-Saëns
Elgar	Moszkowski	Sibelius
	Moussorgsky	

The original series of *Reward Cards*, 16 in number, has been used by teachers for many years to stimulate interest in music study and induce faithful practice. It includes the following: Bach, Beethoven, Brahms, Chopin, Gounod, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Tschaikowsky, Verdi, Wagner and Weber. With each set a handsome *Prize Card* is included. This *Prize Card* is reproduced from steel engravings and contains the portraits of 8 great composers linked together by an artistic design and background. The *Reward Cards* usually are given for lessons well learned and the *Prize Card* after the pupil has earned all 16 *Reward Cards*. There is space on the *Prize Card* for the pupil's name and other data and for the teacher's signature.

As in the original series these *Reward Cards* (Second Series) will be about the size of a U. S. Post Card; in fact, they also will be published as *Music Post Cards*, all ready for mailing. The latter have on one side the picture of the composer and his birthplace, or other scene of interest, and on the reverse the usual post card mailing form; the *Reward Cards* are, as illustrated above, lithographed in the style of a water color painting, and on the reverse there is a condensed biography of the composer, a facsimile of his manuscript, and a reproduction of his signature. A *Prize Card* will accompany each set of *Reward Cards* (Second Series).

The Original Series, with *Prize Card*, sells for 50 cents. In advance of publication orders may be placed for sets of *Reward Cards* (Second Series) at the special cash postpaid price, 35 cents. A *Prize Card* also will be supplied with this new set.

Manual of Fugue

***By* Preston Ware Orem, Mus. Doc.**



Although faced with an exceptionally heavy publication schedule, as evidenced in part by the number of new works announced in these pages, our Mechanical Department is making progress in the preparation of this work completed by Dr. Orem before his sudden passing several months ago. Those who have studied Dr. Orem's previous works, *Harmony Book for Beginners* (1.25) *Theory and Composition of Music* (1.25) and *The Art of Interweaving Melodies* (1.25), and teachers and schools of music using these as textbooks, will be glad to know that copies of this final work soon will be ready.

As in the above-mentioned texts Dr. Orem treats the art of fugue as a delightful means of making beautiful music. Interestingly, yet thoroughly, he covers canon, imitation, double counterpoint and the various phases of fugue writing giving, from his rich experience in the fields of teacher, composer and music editor, many fine examples.

Pupils who have mastered Dr. Orem's earlier works will be well prepared for study of this book, but any student of music theory who has advanced to this stage may take it up with profit. In fact, many who have had some difficulty in maintaining interest as their studies become more intricate, may find this fascinating presentation just the tonic to spur their ambitions. Surely, no student can hope to become a successful composer without a thorough knowledge of this important subject.

There is still time this month to order copies of *Manual of Fugue* at the special advance of publication cash price, 40 cents postpaid.

Penitence, Pardon and Peace

***A Lenten Cantata by* J. H. Maunder**

Arranged for Women's Voices

***By* James C. Warhurst**

It's a little early to be thinking about the Lenten season, with rehearsals for the Christmas program just getting under way. But the publisher must prepare new Lenten publications now if they are to be ready when church musicians start to build their Lenten and Easter programs after the Christmas holidays.

That is why we are devoting space in these notes to a forthcoming publication that we believe will be welcomed by many choirmasters; not only those who have under them choirs of women's voices, but also directors of volunteer choirs where the male section is weak, or not dependable as to attendance.

Practically all church-goers are acquainted with Maunder's beautiful cantata. It has been given with greater frequency, probably, than any other cantata appropriate for presentation during the penitential season. Each of the three parts into which it is divided may be given separately as an anthem; the entire work may be given without a break at or after a service, or it may be given as a separate service with collects, lessons and addresses, some of which may be interpolated between the parts. The time of performance for the work itself is about 35 minutes.

Mr. Warhurst has made an admirable arrangement of *Penitence, Pardon and Peace* for singing by women's voices. There are solos for soprano and alto, and the fine organ accompaniment. Those who wish to become acquainted with this new arrangement have an opportunity to do so by ordering a copy now in advance of publication at the special cash price, 30 cents postpaid. Copies will be sold only in the U. S. A.

Organist's Resource

***A New Collection of Organ Music Selected from the Compositions and Arrangements of* I. V. Flagler**



Organists, especially those holding church positions, appreciate the value of convenience of access to their music library. As a time-saver nothing has proved more satisfactory than well-selected albums of music. When the extent of the repertoire demanded of the average organist is considered the album form of music is a real economy, too.

Most organists, especially those of the older generation, remember the comprehensive series of books published under the title *Flagler's Collection of Organ Music* in 5 volumes and containing many masterpieces of organ literature as well as original compositions and arrangements. It is the purpose of our editors to select from these volumes the very best numbers by composers such as Dubois, Lemaigre, Bizet, Guilmant, Beethoven, Widor, Meyer-Helmund, Massenet, Rubinstein, etc. and publish them in the convenient 12 x 9 inches oblong-size book.

When completed this will give the organist a volume that should be of much value, both for church and recital use. Teachers seeking repertoire material for their advancing students should not overlook this collection. Single copies of it may be ordered now at the special advance of publication cash price, 60 cents postpaid. Copies will be sold only in the U. S. A.

One String Solos

For Violin Beginners

***By* Kate LaRue Harper**

Novelty seldom fails to interest and attract. If the novelty has value, the interest holds. Upon this principle this violin study book has been prepared, but in reverse order; the value of the idea came first, and then the novelty of presentment followed.

It is surprising what can be done on one violin string, limited by its open tone and its varying depressions by the first, second, and third fingers. Melodious effects obtained by simple means eventually arouse the desire to explore the possibilities of all four strings, the additional use of the fourth finger, and the limitless potentialities of what may be found in the higher and more difficult positions.

Having gained the interest of the pupil at the outset, it is essential to hold it to the end; therefore in this work interest is stimulated, as the student advances, by fascinating story texts and attractive illustrations.

One String Solos will be issued in two separate volumes, one for the violin (for juvenile students), the other for piano (for teacher or accompanying pianist). The work has been prepared so that it can be used either in private or class teaching. For greater convenience, the books will be oblong in shape.

Single copies may be ordered now by those who wish to avail themselves of our special advance of publication cash price: 15 cents for the violin part, 20 cents for the piano part, postpaid. Copies will be delivered when the work is published.

16 Modern Etudes

For the Advanced Trumpet Player

***By* John Huber**

The trumpet player of today is required to do many things with his instrument that the performer of a quarter century since would have considered practically impossible. The improvements in the instrument itself and the demands made by modern compositions and arrangements are largely responsible for the increased proficiency among trumpet players.

Realizing the task that confronts the teacher of advanced students of this instrument in selecting suitable study material, the author of this work has produced a set of etudes that are designed, if properly used, to develop interpretative ability, proper breathing and correct tone production, besides flexibility in triple tonguing. Practice is given in playing triplets, chromatics, trills, mordents and in various rhythms. Velocity, of course, is ultimately achieved in each etude.

While the work is in preparation for publication a single copy may be ordered at the special advance of publication cash price, 40 cents postpaid.

Play and Sing

Favorite Songs in Easy Arrangements for Piano

By Ada Richter

Slightly more advanced in difficulty are these arrangements than those in the author's most successful *My First Song Book* (75c), the collection that brought to so many young piano beginners their first opportunity to play the songs almost everybody knows and loves.

In *Play and Sing* the easy piano arrangements of favorite songs also are grouped into various classifications, such as: School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas and Songs My Grandparents Sang Long Ago. All will be within the playing capabilities of students in their second year at the piano.

There will be over forty songs in the volume and those wishing to obtain first-off-the-press copies when the book is completed should order now at the special advance of publication cash price, 25 cents postpaid. This book will be sold only in the U. S. A.

Advance of Publication Offers Withdrawn

Timely, indeed, are the publications released from the press of Theodore Presser Co. this month. Two books of Christmas music and two for youngsters just beginning the study of music will be mailed to those who ordered copies in advance of publication. As is the custom, the special prices at which these works have been offered are now withdrawn and they will be obtainable at any music store at a fair market price. Copies may be had for examination from the Publishers.

Traditional Christmas Carols for Junior Choir is a collection of lesser-known carols arranged for unison singing. These have been drawn from various sources—Welsh, Bohemian, English, Kentish, French and Austrian. All are within the limited voice range of the average junior choir member, but they will make excellent material for carolers, or waits, to sing on Christmas Eve. Price, 15 cents.

The Manger Prince, Christmas Cantata for Mixed Voices by Louise E. Stairs is a work especially written for the average volunteer choir, easy to learn, easy to sing. Solos, duets, trios, recitatives and choruses follow each other in pleasing variety. The text has been selected from the Scriptures' accounts of the Christmas story, interspersed by appropriate hymns. Price, 60 cents.

Cinderella, by Ada Richter is a "story with music" written as a development of the author's teaching experience with tiny tots in music study classes. It may be read and played for youngsters by the teacher or by the mother in the home. For piano classes it may be used as supplementary material for "extra work" and the illustrations colored for "busy work." Best of all, it may be used as the basis of a most fascinating recital program. The pieces are about second grade. Price, 60 cents.

Child's Own Book of Great Musicians—(Brahms-Tschaikowsky-MacDowell) by Thomas Tapper, brings three new books to this series of composers' biographies for young students. These are gotten up in the same manner as the previous thirteen books in the series, each accompanied by a sheet of cut-out pictures to be pasted in and materials for binding the book after the pupil has written his version of the story. Price, 20 cents each.

Changes of Address

When changing your address, advise us at least four weeks in advance, giving both old and new addresses. This will insure against copies going astray. If magazines have been following you to your summer home, and you now wish them delivered to your winter address, please let us know at once, giving both addresses and we will immediately take care of the change to prevent inconvenience to you.

Here is Good News for Magazine Buyers

From September 1st, and up until November 10th, readers of various magazines may purchase their favorites in combination with THE ETUDE at a very substantial reduction. Place your order during September and October and make this desirable saving.

If you wish to make Christmas gifts of magazine combinations, you can place the order now in order to make the saving and the subscriptions will start with any issue you indicate. By following this suggestion you may avoid disappointment later when the holiday rush is in full swing. We will be glad to make quotations on any specially selected combinations of magazines with THE ETUDE if requested.

First Floor Importance

America is a nation of homes and, therefore, despite the thousands who in recent years have turned to apartments and bungalows, ranging from very modest up to the most sumptuous establishments, the great majority of folk in the United States still "go upstairs to bed."

As a result more concern usually is given to the furnishing of the first floor, since here it is that visiting friends and relatives are entertained. The furnishings of the first floor, therefore, are so important that they are the best that can be afforded.

With music teachers and other active music workers the results they must obtain with pupils, or the reception they desire for programs presented, necessitates their keeping in mind a "first floor importance" in selecting materials. Those publications which win favor from such music buyers are the ones which become the best sellers and it is the best sellers which come up for reprintings. The following list contains some of the more important representations on the Publisher's Printing Order of the last thirty days.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
26341	Here We Come! March—*Forrest*	1	$0.25
26115	Heads Up! Forward March!—*Copeland*	1½	.35
23607	Little Processional March—*Gilis*	1½	.25
5003	Jolly Darkies—*Bechter*	2	.35
8232	Arrival of the Brownies, Op. 21, No. 3—*Anthony*	2	.35
18744	Longing—*Frimi*	4	.30
15909	Impromptu—*Strickland*	5	.35

SHEET MUSIC—SIX HANDS

26580	Down a Spanish Square—*Vandevere*	1	$0.50

SHEET MUSIC—TWO PIANOS, FOUR HANDS

30289	Gondolieri, Op. 25, No. 2. From A Day in Venice—*Nevin-Sutro*	4	$1.50

PIANO INSTRUCTORS

Happy Days in Music Play	Book 1	$0.40
	Book 2	.40
First Year at the Piano—*Williams*	Part 1	.35

PIANO STUDIES

8848	Interpretation and Mechanism, Op. 175—*Eggeling*	6	$0.60
Thirty	Selected Studies—*Heller*		1.50

PIANO COLLECTIONS

Album of Favorite Compositions—*Engelmann*	$1.00
Musical Visits with the Masters	.75

ORGAN COLLECTIONS

The Chapel Organist—*Peery*	$1.50
The Organ Player—*Orem*	2.00

VIOLIN INSTRUCTOR

Violin Method for Beginners—*Hathaway*	$1.25

SHEET MUSIC—VOCAL SOLOS

30175	Behold the Master Passeth By (*High*)—*Hammond*	$0.50
30500	The Lark Now Leaves His Watery Nest (*High*)—*Parker*	.50
30719	Pancake Heaven (*Medium*)—*Richter*	.60

OCTAVO—MIXED VOICES, SACRED

10953	Come Thou Almighty King—*Blount*	$0.12
20982	Still, Still with Thee—*Reed*	.12
20914	There Is an Eye That Never Sleeps—*Geibel-Wallace*	.12
95	Fairest Lord Jesus—*Batiste-Brackett*	.06
10462	The Coming of the King—*Stults*	.15
10062	The Earth Is the Lord's—*Lerman*	.15

OCTAVO—MIXED VOICES, SECULAR

21072	Love's Demand. Give Me Your Heart—*Penn-Garland*	$0.12

OCTAVO—WOMEN'S VOICES, SECULAR

35029	The Naughty Little Clock (*S.S.A.*)—*DeKoven-Spross*	$0.20
35064	The Owl—A Little Rock (*S.S.A.*)—*Wells-Harris*	.15
35273	The Top o' the Mornin' (*S.S.A.*)—*Mana-Zucca*	.15

OCTAVO—MEN'S VOICES, SACRED

21251	Accept Our Thanks—*Sibelius-Carleton*	$0.12
10452	Praise the Lord—*Maker-Warhurst*	.12

CHORUS COLLECTION

G Clef. Treble Voices, Two Part	$0.50

OPERETTA

An Old-Fashioned Charm—*Kohlmann*	$1.00

INSTRUMENTAL COLLECTION

Ten Famous Solos	Parts	$0.50
	Piano	.60

ORCHESTRA

Senior Orchestra Book	Parts	$0.35
	Piano	.65

MUSICAL LITERATURE

Musical Essentials—*Maryott*	$1.00
Standard History of Music. Revised Edition—*Cooke*	1.50
Child's Own Book of Great Musicians—*Tapper* Handel	.20
Mozart	.20
Schubert	.20

ADVERTISEMENT

The Etude Historical Musical Portrait Series



Followers of this unique serial feature of THE ETUDE will find this month's instalment, on page 630, especially interesting because it includes pictures and brief biographies of so many noted figures in music. For example, there is Sigismond Stojowski, renowned composer and pianist; Leopold Stokowski, celebrated orchestra conductor; R. S. Stoughton, talented composer; Antonio Stradivarius, master violin maker; the Strauss family, of Waltz fame; Igor Stravinsky, eminent Russian composer; Lily Strickland, composer and authority on music of the Far East; and many others well-known in musical circles.

These 44 pictures with brief biographies are an important addition to the collection and will prove highly valuable for reference and scrap book purposes.

If you would like to have a separate copy of this instalment, or any of the 80 previous instalments in the series, we will be glad to supply you with reprints at the rate of 5 cents for each instalment.

Valuable Premiums for Securing Subscriptions to the Etude

Many of our musical friends secure fine rewards simply by taking subscriptions to THE ETUDE MUSIC MAGAZINE. The season for holiday gift-giving will be on us before we know it. Let THE ETUDE help you in filling out your Christmas gift list without any cash outlay on your part. As a reward for securing subscriptions, THE ETUDE offers fine merchandise guaranteed by the manufacturers; every article is sure to please. Ask your relatives, friends and neighbors interested in music to subscribe, collect $2.00, the regular price of THE ETUDE, from each and send to us with the name and address of the subscriber, the amount collected indicating the premium desired. Each subscription secured counts as one point toward any premium. Send post card for complete Premium Catalog.

Beware of Magazine Swindlers

We again caution our musical friends when placing subscriptions for THE ETUDE MUSIC MAGAZINE to take every precaution if money is paid to strangers. Read any contract offered you before paying any money. Do not permit an agent or canvasser to change the conditions. Pay no more money than the contract calls for, and do not pay any money unless you are convinced of the responsibility of the canvasser. If you are in the least doubtful as to the responsibility of the agent, take his name and address, and the name and address of the company for which he works, send the money directly to this office and we will see that he receives credit for the subscription. Help us to protect you from unprincipled swindlers.

Extensively Used Text-Books of

PRESTON WARE OREM

Mus. Doc.

HARMONY BOOK FOR BEGINNERS

Supplies a superb foundation for future musicianship. Its exposition of the fundamentals of harmony is given in a clear, concise, colloquial manner.

Flush Cloth Binding—Price, $1.25

THEORY AND COMPOSITION OF MUSIC

Those who have studied the author's "Harmony Book for Beginners," or any other course in the elements of harmony, can be given no better guide than this book for going on to actual composition of music.

Flush Cloth Binding—Price, $1.25

THE ART OF INTERWEAVING MELODIES

When a thorough knowledge of harmony has been attained the student may begin with this book the study writing music "horizontally," an art so essential in modern musical composition.

Flush Cloth Binding—Price, $1.25

THEODORE PRESSER CO.

1712 Chestnut St., Philadelphia, Pa.

World of Music

(*Continued from Page 632*)

THE CONTEMPORARY MUSIC FESTIVAL, which opened on June 17th, in London, introduced two works by American composers: a "Sonata for Violin and Piano," by Werner Josten, won an ovation; and the *El Salon Mexico* of Aaron Copland is reported to have been "an outstanding success of the whole festival" when conducted by Sir Adrian Boult.

WILLIAM BENBOW, F. A. G. O., celebrated on May 25th his sixtieth anniversary as an organist; on which occasion the Buffalo Chapter of the American Guild of Organists presented Mr. Benbow in a recital at Westminster Church. This eminent American organist has been long a valued contributor to The Etude.

THE "LES TROYENS (The Trojans)" of Berlioz has had its first really competent production as a continuous musical drama of nearly five hours on a single evening, when recently given at the Strassburg Opera House, with Mme. Suzanne Véron as *Cassandra*, Victor Forti as *Aeneas*, and with Paul Bastide conducting. The work was given a garbled performance in Paris in 1863; Berlioz died the next year, and it was not satisfactorily heard till Felix Mottl in 1890 produced it at Karlsruhe, without cuts but divided as "The Capture of Troy" and "The Trojans in Carthage," with these performed on successive evenings.

ISTANBUL, TURKEY, has had a particularly brilliant musical season, with visits of such famous artists as Mischa Elman, Jacques Thibaud, Lazare-Lévy, Borovsky, all of which drew large and enthusiastic audiences.

ACCORDION BANDS are features of the musical activities of the DeKalb Township High School at DeKalb, Illinois. On a recent program were their Rural Grade School Accordion Band, with seventy-two members; the Girls Accordion Band, of thirteen members; the Boys Marching Band, with twelve members; and Anderson's Senior Accordion Band, with twenty-seven accordions, three saxophones, three guitars, and one each of the electric guitar, xylophone, horn and piano. The leader in this enthusiasm is Eskil H. Anderson.

TO WELCOME HITLER TO ROME a grand concert was presented in the Piazza di Sienna of the Villa Borghese, with the participation of one hundred and eleven choral societies, forty-five bands, and nine hundred orchestral players—a total of ten thousand performers. Gino Marinuzzi conducted the program including a *"Hymn to the Empire,"* by Blanc; *Overture to "Die Meistersinger,"* by Wagner; and the *Guerra, guerra* (*War, war*) chorus from Bellini's "Norma."

* * * * *

COMPETITIONS

AMERICAN COMPOSERS are asked to submit works to Howard Barlow, Columbia Broadcasting Company, 485 Madison Avenue, New York City, to be considered for performance on the Everybody's Music orchestral series over CBS. Having begun with July 24th, each program now includes one American composition—a fine recognition and opportunity for our creative musicians.

THE PADEREWSKI PRIZE of one thousand dollars, for an orchestral composition, is again available to American composers. Manuscripts must be received not later than March 1, 1939; and complete information may be had from Mrs. Elizabeth C. Allen, Secretary of the Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

THE H. W. GRAY COMPANY PRIZE of one hundred dollars is offered under the auspices of the American Guild of Organists, for an anthem of any difficulty or length (with about eight printed pages given the preference). Submissions close January 1, 1939; and further information may be had from The American Guild of Organists, 1270 Sixth Avenue, New York City.



THE JUNIOR ETUDE

Edited by

ELIZABETH A. GEST



A Marionette Recital

By E. A. G.

Have you ever been to a marionette, or puppet show?

Puppet shows flourished in the fifteenth and sixteenth centuries, specially in Italy; and they have become extremely popular in their present day revival. People are talking about them, going to see them and even making them.

So why not get one up for your club or recital? You can help your teacher to make and operate one.

There are various ways to make the tiny theater, but one easy way is to get a large wooden grocery box, remove one end and saw a large square hole in the front side. Also remove or saw out the upper half of the back. Stand it on end on a table and cover the table with something reaching to the floor. The box may be painted, covered with paper or left "as is."

Another easy way to make the marionette stage is to take an old wooden screen and cut a hole in it, and adjust the box behind the screen.

In either case, make a dark curtain to go across the little stage, put it on rings and let it open and close on a string or rod. Make or procure several small dolls, and to the arms, legs, and body of each fasten dark threads. Attach these threads to short sticks (two for each doll), leaving the threads long enough to reach from the dolls when on the stage nearly to the top of the box. The dolls are operated from above by holding the little sticks, one in each hand, so the characters may be made to move about the stage, as lifelike as possible. (If the operators are so tall that their heads might be seen by the audience, a screen or curtain should be arranged to conceal them. Facing the theater in doorway makes the upper curtain easier to handle.)

On the miniature stage place a toy piano and some toy chairs (cushions would do if chairs are not easily obtained).

Several dolls should be seated. One doll may be operated to come to the front of the stage, bow, announce name of solo, composer, and performer, then seat itself at toy piano, while real performer plays a selection on a piano behind a screen or curtain. After the selection the doll is made to bow, while one of the other dolls applaud (by manipulating the threads attached to her arms).

The next selection is given in the same way by another doll. Duets may also be included.

The "voice" announcing the selections, composers and real performers may be the voice of the teacher, or of one of the pupils. One of the boys might have a good voice for this.

The real performers must play unusually well, as the audience will not see them, and mistakes will show up very clearly.

At the end of the recital the real performers may come forward and take their bows together.

A marionette recital is lots of fun and may be done very simply or on a more elaborate scale, as desired.

Try one of these Marionette Programs for your next recital.

Miss Wilson Settles the Dispute

By DAISY LEE

WENDELL, a young violin student was spending the week-end with his cousin Gerald.

"Don't you ever use your fifth finger in playing the violin?" Gerald asked as he looked over some of Wendell's music.

"There isn't any fifth finger used in music!" declared Wendell. "There are just the first, second, third, and fourth fingers!"

"You're wrong!" retorted Gerald as he pointed to several figure fives in his piano music.

And so the dispute raged until they decided to call on Gerald's piano teacher, and find out who was right.

"If she's teaching, and cannot talk to us," said Gerald on the way over, "we can look up the word 'Fingering' in the set of Grove's 'Dictionary of Music and Musicians' which she keeps in the reception room of her studio."



Miss Wilson was not busy, and she listened thoughtfully to what the boys had to say. Then she said: "You are both right."

"How could that be possible?" asked Gerald.

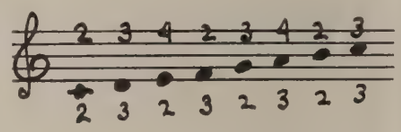
"There are just four fingers marked in Wendell's violin music," she explained, "because he has to use his thumb in holding the neck of the violin, and that leaves him only four fingers to play with."

"Oh, I see," remarked Gerald.

"Before you boys go home," she added, "I'd like to show you some other fingering systems which have been used in playing instruments of the piano family. In the oldest system," she went on, "they did not use the thumb at all, and the other four fingers were numbered the same as in Wendell's violin music:"

"I don't see how they could have played scales without using their thumbs," Gerald remarked.

"Well, they did," replied the teacher. "But to do so they often had to cross their fingers over the top of one another like this:



"Later on when they began using the thumb it was indicated by the letter 'o.' This fingering was employed in Germany as early as 1571.

o 1 2 3 4

"The English musicians marked their thumb with an 'x' instead of an 'o'."

x 1 2 3 4

"And who invented the system which we use?" Gerald wanted to know.

"Johann Sebastian Bach taught his pupils the modern system of numbering the fingers 1, 2, 3, 4, and 5," answered Miss Wilson, "but he did not publish it. This was done in later years by Karl Philipp Emanuel Bach, his third son."

"I certainly am glad to learn about these queer fingering systems," said Gerald, "because I have noticed little o's and x's in some old piano music that I found up in grandmother's attic, and I never understood before what they meant."

"Well, that means the music you saw was an old edition, printed many years ago with the old fingering," explained Miss Wilson.

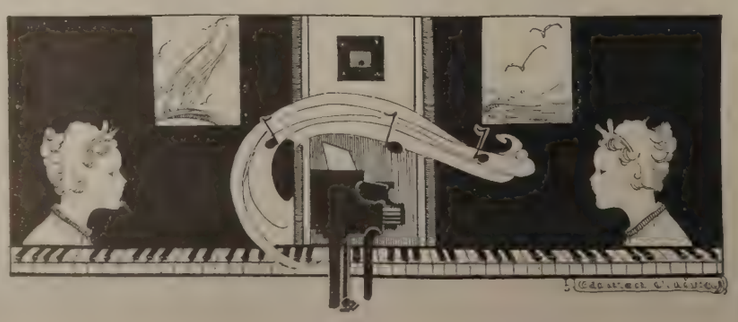
"I'm glad we do not have that kind of fingering now, and I'll be more careful about my own thumbs, too," promised Gerald.

On the Piano

By CARMON VIRGINIA LIVSEY

The waves sing a song on the beaches,
The wind sings a song in the trees;
And soon I will learn to play songs, too,
Upon the piano's smooth keys.

Perhaps I will play about wavelets,
That sing as they roll on the shore;
Or some of the things that the wind says;
Perhaps—if I just practice more!



On the Music Train

By Monica Tyler Brown

I have been in many lands
In one short afternoon;
Over burning desert sands,
I saw a tropic moon.

On the MUSICAL EXPRESS
Each piece, a change of scene,
(Sharps and flats and notes and clefs;
And bars, of course between.)

Venice, with a Barcarolle,
And old Cathedral bells,
Gems and gold the pirates stole,
And wares the peasant sells.

Down in Spain, a tango dance,
Then, Norway's midnight sun;
Chinese temples, weird low chants,
And tall, lean coolies run.

Persian markets, rugs for prayer,
And palms with giant fans,
Dark skinned natives kneeling there,
And camel caravans.

Then, a rousing jolly song,
Brought me to earth again!
Then I heard the dinner gong,
And I got off the train!

Studio Etiquette

By Gertrude Greenhalgh Walker

BARBARA felt real grown up. She was going to take her first lesson at Miss Brown's studio. "Of course, Barbara, you must be very careful and observe studio etiquette," said her mother. "Why, what do you mean," answered Barbara. "Don't I always say good morning, Miss Brown, and good bye, and also thank her for helping me?" "Oh, yes, indeed, and more," replied mother. "The first thing to remember is always to be on time. Punctuality is a necessity for both teacher and pupil. When you arrive at the studio, ring the bell once, or gently knock, and then enter the studio quietly. If Miss Brown is teaching, just nod to her; do not disturb her by greeting her aloud. Then softly as a little mouse remove your coat and hat. Get your music ready so as not to keep Miss Brown waiting when your turn comes. Sit still. Some people fidget and walk around the room or go over to the piano and look over the music the other pupil is playing. Miss Brown prefers to have all pupils read THE ETUDE or the Bulletin Board while they are awaiting their turn. Be sure to turn the pages noiselessly! Another thing you must remember—Never hum or sing, unless you are playing. When your lesson is over, put on your wraps quickly and quietly and leave the studio immediately, unless Miss Brown asks you to remain to hear the next pupil's lesson. Of course, I do not need to remind you to close the studio door softly and securely. Remember studio etiquette is being as polite to your teacher and fellow students as you would wish them to be to you." "Oh thanks! I'll remember, Mummy. That seems like a lot to remember but I will not forget it."

Little Ludwig Van Beethoven

By GLADYS HUTCHINSON

ONCE UPON A TIME, a little over one hundred and fifty years ago, there was a boy by the name of Ludwig Van Beethoven. He lived in the beautiful town of Bonn, Germany, which is on the banks of the Rhine River.

Ludwig was very, very poor, but there was music in his heart and beautiful flowers in his tiny garden; and so he was not as unhappy as you might imagine.

Ludwig's father, a member of the Court Band, determined that his son should be a great musician and he was very severe with him about his practicing. He kept the boy at his exercises for hours at a time.

When Ludwig was nine years old a musician by the name of Tobias Pfeiffer took lodging in the Beethoven home, and that was when the fun began for Ludwig. Tobias Pfeiffer and Ludwig played together for hours at a time every day, and they even took time out for improvising.

Little Ludwig dreamed of Vienna and loved its beautiful music. He wondered if he would ever be able to go to Vienna.

One day Ludwig's mother became ill. The Beethoven family was so poor that there was not money enough to pay for proper care, and Ludwig, who was only ten, conceived the idea of going on a concert tour to earn money for the doctor's bills and to give his mother the necessities required to help her recovery. All the hours of practice did not seem in vain now. Ludwig worked harder than ever and played in many cities in Holland, and finally when there was money enough for all the extra expenses, he came home and a year later received a position as second court organist. He was chosen also to lead the Court orchestra and to play the piano.

For five years Ludwig held this position and then his dream came true. A friend arranged for him to play for the great Mozart in Vienna.

Vienna! Vienna! All the drudgery was forgotten and Ludwig was very, very happy.

If everybody will only remember this pretty little story, work hard and do the very best that is possible, the effort will surely reap its reward and make life more beautiful in some way, even though all can not become as great as Beethoven.



JUNIOR BAND
Willow Hill, Illinois

Fred's Coöperative Practice Plan

By Gladys M. Stein

"SAY, what are we going to do about our piano practice hours?" Fred inquired one afternoon when he was walking home from school with Harry and Richard, his two chums.

"What do you mean?" demanded Harry. "I don't want to give up my music lessons!"

"I'm not asking you to," Fred answered, "but you practice in the morning before school, I practice at noon, and Richard here does his after school. This means that we three seldom get together for any fun."

"I don't see as there is anything that we can do about it," replied Harry. "We enjoy our music, and if we don't practice our parents won't let us go on studying it."

"But, if we three could only arrange to do our keyboard work at the same hours," Fred answered, "then we'd be free to have our fun together when the practicing was finished."

"A very good idea!" Harry declared. "I know it would please my Mother. She gets so provoked when you fellows stand outside of our house and call for me during my practice hour."

"My Mother scolds about that too," Richard confessed.

"Very well then," said Fred, "let's decide on our practice periods, and then get started on them to-morrow. How about practicing a half hour at noon?"

"Suits me fine!" Harry agreed. "And just think," he added, "we'll have all that time after school left for play!"

Making Music

By J. Lilian Vandevere

I touch a key, and something strikes
A wire inside that rings.
The keys up here
Sound high and clear,
Quite like a bird that sings.

The rows of keys in black and white
Are spread out, side by side.
These keys below
Are caves, I know,
Where deep-voiced giants hide.

I've learned the names of all the keys,
And now I'm sure that soon,
When I can choose
Just which to use,
I'll find I've played a tune!

DEAR JUNIOR ETUDE:

I am an old reader of THE ETUDE, but this is my first letter.

I am a music lover, and am historian of our music club. The name of our club is "The Better Music Club."

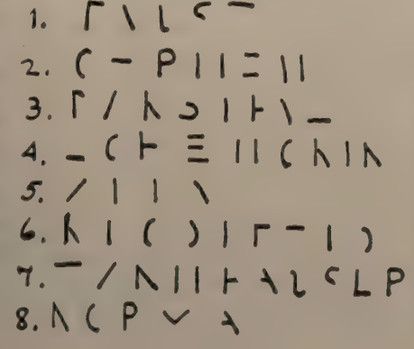
I am writing this small letter merely, to thank you, THE ETUDE, for publishing *Andante Con Moto* from "Fifth Symphony," by L. Van Beethoven.

THE ETUDE, now, is rugged but the composition is as beautiful as ever.

From your friend,
VIRGINIA TRUE, Tennessee.

Broken Letter Puzzle

Fill the letters with pencil strokes and find the names of eight operas.



Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen: Class C, under eleven years.

Subject for story or essay this month "Inside of my piano." Must contain not more than one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Penna. by October eighteenth. Names of prize winners and their contributions will appear in the January issue.

RULES

Put your name, age and class in which you enter on upper left corner of paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of paper only.

Do not use typewriter and do not have anyone copy your work for you.

When schools or clubs compete, have a preliminary contest first and send in no more than two contributions from each class, A, B and C.

Competitors who do not comply with all of the above rules will not be considered.

Answer to May Puzzle

Lei—P—zig
Rh—I ne
Cl—A—ra
So—N—gs
Bo—O—ks
Ger—M—any
Fa—U—st
Dre—S—den
Mus—I—cal
Zwi—C—kau

Prize Winners for May Puzzle:

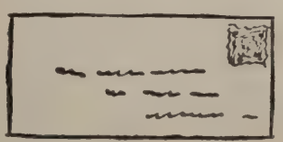
Class A, Helen S. Hartley (Age 14), Washington.

Class B, Margaret Hoffman (Age 11), Saskatchewan.

Class C, Joan Ubbink (Age 8), Wisconsin.

Honorable Mention for May Puzzles:

Betty Sue Judy; Frances King; Ruth Raasch; Donald Pippin; Lillian King; Mary Katherine Bayless; Mary Ann Franklin; Jean Katz; Kathryn Kane; Thomas Petrick; Murrel Brite; Jacqueline Noreyko; Anne Friedly; Sara Cable; Rita Scogna; Theodore Wolfe; Betty Madigan; Leonie Dangroise; Adeline Walker; Mildred Morris; Anna May Bounter; Leslie Keef; Sydney Mallon; Eleanor Ribson; Laura Downs; Patsy Deering; Anna Marie Painter; George Yost; Wills Brook; Charles Brackman.



DEAR JUNIOR ETUDE:

I started taking piano lessons when I was eight years old. I look forward each month to receiving your magazine. I enjoy THE ETUDE very much, and I learn a piece each month from it. One of my girl friends and I try very hard to learn to play duets. I am enclosing a picture of myself, but it is not very good.

From your friend.
MARY E. FITZHERBERT (Age 12),
1 Marcell Ave., Corner Brook, Newfoundland

Game of Opposites

By Gertrude Greenhalgh Walker

PLAYERS are divided into two sides, each side having a captain. The captains alternate in calling a musical term to which a player on the opposite side must give the opposite term. If *presto* is called, the player answers *largo*, and so on. Failure to answer promptly puts the player "out" and the side having the most players standing at the end wins.

Some opposites are: *legato-staccato;* major-minor; soprano-bass; *accelerando-ritardando;* prelude-postlude; but see how many more you can think of.

Radio Concerts

(Prize Winner)

I HAVE JUST FINISHED listening to a great orchestra giving an all Wagner concert. There are millions of people to-day who would never hear this and other great orchestras of the world were it not for radio.

I am just an ordinary music loving boy and to me it is more fun to jump from one part of the country to another and hear the best music the country has to offer, just by turning the dial, than anything else I can think of.

One may even direct these orchestras. Try it some time and see for yourself how much fun it is. Another advantage of radio is that rich and poor alike may enjoy the music of the masters superbly given.

How vulgar and void do some of the other programs seem when compared to the music of the masters heard on the finest of the broadcast programs.

MURREL BRITE (Age 15), Class A, Kentucky.

Radio Concerts

(Prize Winner)

RADIO CONCERTS are some of the very fortunate things that have occurred since the invention of radio. These programs bring happiness, pleasure and a very essential education towards appreciation of music. There is one program frequently heard where the conductor gives an explanation of the next composition to be played, and this gives a better understanding of the music itself.

The kingdom of music is brought into the lives of many people who have never before been enriched by the beauty of music. How simple to turn on the radio and receive some of the finest music in the world; yet many people do not take advantage of this opportunity, but turn their dials to the trash.

In my opinion one way to enlarge the population of the music world is to continue giving the people of this earth the enjoyment of high class radio concerts.

BETTY WORTHY (Age 13), Class B,
New York.

Honorable Mention for May Puzzles:

Phyllis Jeanne Adams; Clara Hymanowska; Margaret Anderson; Jane Creswell; Frances Eileen Little; Lucy Fortman; George Imbraglia; Billy Browning; Patricia Hansen; Aurora Sirois; Jeanette Gaylord; Anna Marston; Yvonne Keen; Murcia Matson; Mildred Wriston; Charlotte Tufts; Helen Wilkinson; Gertrude McCluny; Paul Demming; Julia Andrews; Adele Bronson; Jane Silliman; Clara Bennett; John Hemans; Adrian Douglas; Hilda Benners; Paul Tucker; Bruce Campbell.



JOLLY TRIO
San Francisco, California

LETTERS FROM THE ETUDE FRIENDS

A "Recital" Lesson

My little girl of twelve is beginning Grade III of "Mathews' Graded Course" and, as we live on an isolated ranch, we resort to various devices to keep the lessons from becoming monotonous. Last month instead of the usual procedure of assigning ten minutes' scale work, ten minutes on arpeggios, and so much on finger exercises, along with review and a new piece I gave a "vacation" assignment which she found a lot of fun.

I picked out thirty first grade pieces from old issues of THE ETUDE, figured out the speed for each, using the minute hand of a watch, and told her to learn as many pieces as she could daily, first playing from sight and then picking out any measures she could not play readily, for particular practice. She used the entire music period for this and by the end of the week she gave us a recital, choosing six of the pieces she had mastered.

—MRS. PAULINE K. MITCHELL, Wyoming.

Musicians of October Birth

(*Continued from Page* 636)

(1835), Florence Easton MacLennan (1887)

26th—Arthur Friedheim (1859), Polibio Fumagalli (1830), Joseph Mayseder (1789), Nathan Clifford Page (1866), (Peter Martin) Cornelius Rubner (1855), Domenico Scarlatti (1685), Henry Smart (1813)

27th—Antoine de Kontski (1817), Niccolò Paganini (1782)

28th—Henri-Jérôme Bertini (1798), Howard Hanson (1896), Louis Leslie Loth (1888), Vassily Yulievitch Villoing (1850)

29th—Gustav Eduard Engel (1823)

30th—Oliver Ditson (1811), Allen Spencer (1870), John Smith Van Cleve (1851)

31st—Georges Barrère (1876), Max Pauer (1866), Julie Rivé-King (1857), Oscar Seagle (1877)

The Care of the Piano

By Esther Dixon

EVEN THE BEST piano can be ruined by poor care. A certain well meaning old lady put a can of water inside her piano because it was too dry. The strings rusted and some of them broke. The water should have been put over the register or on top of the radiator; for what the piano needed was moisture in the air.

Another lady put a kerosene lamp in her piano to dry it out during a damp season. She went to the neighbors and forgot the lamp. The piano became too dry and the sounding board cracked.

Lemon oil polish will clean the piano but it will not leave it checked, as some inferior furniture polishes will.

Keep the piano in a room of as even temperature as possible, since the sudden change from hot to cold is very detrimental to the instrument.

* * * * *

Great Art Makes Its Rules

"There are no definite rules for creating great work, nor, on the other hand, is the abandonment of all rules or criteria an infallible source of inspiration. As the great French art critic and philosopher, Taine, remarked to his class in Art History, the only rule to be observed is 'that the artist be born a genius, a matter that concerns his parents and not his instructors.'"

—Edgar Stillman Kelley.

Behold! The Rare Parent!

By DORIS B. SHARP

"THE FIRST TIME I have to tell that girl of mine to practice, her lessons stop right then and there!" Just about every so often, some such ultimatum comes from some discouraged parent.

Now I happen also to be the parent of two lively youngsters; and in the swiftly passing years I am learning that parents are never through with making their children do as they should.

This begins in the morning, with "Children, it's time to get up!" And, half an hour later we urge, "Mary, are you not dressed yet? Do hurry."

If Mary is seven or under, said parent will be lucky if she does not find some of the small garments on inside out, or wrong side front, which will have to be righted, clothes buttoned, and so on. Then there is the process of brushing hair; tying ribbons and sashes; brushing teeth, clothes; and even shoes. At the last minute the little rascals will sometimes have to be fairly pushed out of the door for school.

But, tell them to practice?

Never!

We cajole and badger them into washing dishes, making beds, hanging up clothing, putting away toys, sweeping the walks, or carrying out the ashes. We intrigue them into eating what they should, even to the detested daily dose of Cod Liver Oil.

But do we do anything to entice them to their practice, or reward them when it is done? Mostly, we do not!

A mother will gladly and proudly spend half an hour curling a head of lustrous red hair; but will she ever sit down for half an hour by its owner, and help her faltering fingers over those tantalizing notes?

Parents will buy expensive sets of books for their children, paying monthly installments for a year or more, to cover the bill. Just let the music teacher suggest that the teen years pupil would be much more interested in good music if he had an up to date way of keeping in touch with what is going on in the musical world, by some such means as, for instance, THE ETUDE? They will have to take time "to think about it," or "May be we can get that for him next year." Why do they not do it now, when it costs less than a half dozen visits to the movies, and when it may help Jimmie to get more than twice what he is acquiring from lessons.

We buy the children expensive clothes, that will have to be changed every time they go out to play; we pay heavy taxes for their public school education; we buy their school books; we even pay a truant officer to keep them in school when the parent cannot do so; we tell when they may play, and when they may not; we expect them to obey in other things; but, to the end of things, we apply none of these methods to their music study.

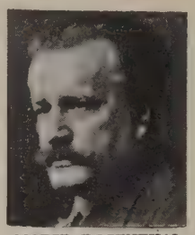
We simply will not make them practice their music lessons; we won't even tell them to do so. In the name of all that is sane and sensible, will someone tell me why these things are true? For the sake of what is refining, uplifting, character building, and beautiful—in other words, for the sake of holding their interest to the study of music—why is it not worth just as much enticing, urging, and sacrificing, to get the young folks to do their music practice, as it is to lead them to do these other incidentals of their every day lives? Let us give every child its privilege of knowing good music.

Next Month

THE ETUDE for November, 1938, will be an issue of great human interest, as well as of practical value and pedagogical importance.

THE APPRENTICE YEARS OF A MASTER

Ho! for the splendid era when pianists were made by long study and concentrated effort, not by manufacturing blue prints. Moriz Rosenthal who, at the age of seventy-five has been astounding American audiences, tells of his invaluable apprenticeship under Mikuli, Joseffy, and Liszt.



MORIZ ROSENTHAL

STEPHEN FOSTER OF TIN PAN ALLEY

Dr. Sigmund Spaeth contends that in his day Foster was looked upon as a kind of musical high brow and that he made his vocal wares with a very keen eye upon the popular market represented by the Tin Pan Alley of that day. The article is of very pronounced interest.

WHAT MUSIC MEANS TO SING SING PRISON

Stephen West, a gifted writer, delved into the musical life of the great New York penal institution and found why the heads look upon the art as of great importance in improving prison conditions. This unusual article will fascinate our readers.

MADRIGALS OF THE TIME OF GOOD QUEEN BESS

Marian Bergman writes of those halcyon days when music was as much a part of the gentleman's life as his sword and his peruke. The great revival in recent years of interest in madrigal singing makes this article especially valuable.

ANOTHER MARK HAMBOURG MASTER LESSON

The distinguished Anglo-Russian pianist, with his rich pedagogical mind, takes Brahms' *Ballade, Op. 10, No. 1* for his master lesson in November. The average student, capable of playing Brahms, needs just such help as this, as Mr. Hambourg has the gift of making things "So clear!"

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of delightful new music to play and sing.

MUSICAL BOOKS REVIEWED

(Any of the works reviewed in this column may be secured through the publishers of THE ETUDE.)

A Century of Music

By EDWIN N. C. BARNES

When one endeavors to compress the accomplishments of one hundred years into a paper covered volume of fifty-two pages, it is very much like compressing ten tons of hay into a little capsule. Yet Dr. Edwin N. C. Barnes has accomplished a musical literary feat by doing just this thing in his "Should Lowell Mason Come to Town." As head of the Department of Music of the Public Schools of Washington, D. C., and in other important positions, Dr. Barnes has had remarkable opportunities for insight into many phases of music education in America. To anyone interested in Public School music, the book makes a valuable catalogue of the high lights in our major musical achievements in these years.

Pages: 52.
Price: 50 cents.
Publisher: Music Education Publications.

What Plato Said About Music

(*Continued from Page* 638)

rhythmical, and so more fitted for speech and action.[40]" "Every man and boy, slave and free, both sexes, and the whole city, should never cease charming themselves" with the fairest strains of music beautiful and good.[41] Moreover, there *is* music for all, for women as well as men, even for married women. All need music not, however, because they are male or female, married or single, but because they are human.[42] We must distinguish and determine upon some general principle, what music is suitable to women, and what to men, and then assign to them their proper melodies and rhythms. It is shocking for a whole harmony to be inharmonical, or for a rhythm to be unrhythmical, and this will happen when the melody is inappropriate to them. "Now both sexes have melodies and rhythms which of necessity belong to them; and those of women are clearly enough indicated by their natural difference. The grand, and that which tends to courage, may be fairly called manly; but that which inclines to moderation and temperance may be declared to be more womanly in quality.[43]" The age of thirteen is the proper time for a boy to begin to handle a lyre, and he may continue at this for three years, neither more nor less, and whether his father or (he) himself like or dislike the study.[44]" Not only should musical training, and education in the art of music, begin in the early years, but "it should be careful and should continue through life.[45]" Then when we get too old to any longer make music, we can tell stories "illustrating the virtues, as with the voice of an oracle.[46]" "Musical training is a more powerful instrument than any other because rhythm and harmony find their way into the inward places of the soul on which they mightily fasten, imparting grace." "And the man (or woman) who has the spirit of harmony will be most in love with the loveliest.[47]"

REFERENCES

1. Durant, *The Story of Philosophy*, p. 21. 2. Laws 657D. 3. Laws 653-4. 4. Republic 399E, Cratylus 405. 5. Laws 653-4. 6. Laws 672. 7. Laws 653-4. 8. I Alcibiades 108D. 9. Cratylus 406A. 10. Symposium 197. 11. Phaedrus 245. 12. Ion 533E. 13. Ion 536. 14. Republic 403. 15. Phaedrus 259. 16. Phaedo 60 D, E. 61A, B. Apology 22B. 17. Timaeus 47E. 18. Symposium 187. 19. Timaeus 47[illegible] 20. Laws 802. 21. Laws 658-9. 22. Laws 655 23. Laws 658-9. 24. Laws 668A. 25. Philebus 67. 26. Laws 669B. 27. Republic 410. 28. Laws 669. 29. Republic 701 B, C. 30. Laws 659. Republic 424. 32. Republic 399. 33. Laws 7[illegible] 34. Laws 700, 701. 35. Republic 399, 400. Republic 410-411. 37. Republic 411-412. Laches 188. 39. Philebus 17. 40. Protago[illegible] 326 B. 41. Laws 665. 42. Republic 456 B. 43. Laws 802. 44. Laws 810. 45. Republic 4[illegible] 46. Laws 664. 47. Republic 402.

THE CUNEO PRESS, INC., U.S.A.

★★★★★ FINAL OFFERS OF LEADING MAGAZINES

Combined with THE ETUDE

PRICES GO UP NOV. 10TH!

For a very limited time you can still subscribe or resubscribe to practically all of the leading magazines, combined with THE ETUDE, at substantially reduced prices. Cooperating publishers make these bargain offers possible—enable you to save up to $2.00 on your favorite reading. Don't delay. This is your "last chance."

ORDER NOW!

THE ETUDE Music Magazine	$2.00	Both	$2.30
McCALL'S	1.00		
Regular price	$3.00	Save 70c	
THE ETUDE Music Magazine	$2.00	Both	$2.30
PATHFINDER	1.00		
Regular price	$3.00	Save 70c	
THE ETUDE Music Magazine	$2.00	Both	$2.60
WOMAN'S HOME COMPANION	1.00		
Regular price	$3.00	Save 40c	
THE ETUDE Music Magazine	$2.00	Both	$2.60
AMERICAN HOME	1.00		
Regular price	$3.00	Save 40c	
THE ETUDE Music Magazine	$2.00	Both	$2.75
CHRISTIAN HERALD	2.00		
Regular price	$4.00	Save $1.25	
THE ETUDE Music Magazine	$2.00	Both	$2.75
PARENTS' MAGAZINE	2.00		
Regular price	$4.00	Save $1.25	
THE ETUDE Music Magazine	$2.00	Both	$3.00
LIBERTY (Weekly)	2.00		
Regular price	$4.00	Save $1.00	
THE ETUDE Music Magazine	$2.00	Both	$3.40
RED BOOK	2.50		
Regular price	$4.50	Save $1.10	
THE ETUDE Music Magazine	$2.00	Both	$3.60
COLLIER'S (Weekly)	2.00		
Regular price	$4.00	Save 40c	
THE ETUDE Music Magazine	$2.00	Both	$4.35
NATURE MAGAZINE	3.00		
Regular price	$5.00	Save 65c	
THE ETUDE Music Magazine	$2.00	Both	$3.75
CHILDREN'S ACTIVITIES	3.00		
Regular price	$5.00	Save $1.25	
THE ETUDE Music Magazine	$2.00	Both	$4.10
AMERICAN MAGAZINE	2.50		
Regular price	$4.50	Save 40c	
THE ETUDE Music Magazine	$2.00	Both	$4.50
ST. NICHOLAS	3.00		
Regular price	$5.00	Save 50c	
THE ETUDE Music Magazine	$2.00	Both	$4.60
READERS DIGEST	3.00		
Regular price	$5.00	Save 40c	
THE ETUDE Music Magazine	$2.00	All	$3.00
McCALL'S	1.00		
PATHFINDER	1.00		
Regular price	$4.00	Save $1.00	
THE ETUDE Music Magazine	$2.00	All	$3.75
WOMAN'S WORLD	.50		
RED BOOK	2.50		
Regular price	$5.00	Save $1.25	
THE ETUDE Music Magazine	$2.00	All	$4.15
McCALL'S	1.00		
RED BOOK	2.50		
Regular price	$5.50	Save $1.35	
THE ETUDE Music Magazine	$2.00	All	$5.00
CHILDREN'S ACTIVITIES	3.00		
PARENTS' MAGAZINE	2.00		
Regular price	$7.00	Save $2.00	

THE ETUDE Music Magazine	$2.00	Both	$2.15
WOMAN'S WORLD	.50		
Regular price	$2.50	Save 35c	
THE ETUDE Music Magazine	$2.00	Both	$2.30
BETTER HOMES AND GARDENS	1.00		
Regular price	$3.00	Save 70c	
THE ETUDE Music Magazine	$2.00	Both	$2.30
OPEN ROAD FOR BOYS (2 yrs.)	1.00		
Regular price	$3.00	Save 70c	
THE ETUDE Music Magazine	$2.00	Both	$2.50
WEE WISDOM	1.00		
Regular price	$3.00	Save 50c	
THE ETUDE Music Magazine	$2.00	Both	$2.50
BOYS' LIFE	1.00		
Regular price	$3.00	Save 50c	
THE ETUDE Music Magazine	$2.00	Both	$2.75
AMERICAN GIRL	1.50		
Regular price	$3.50	Save 75c	
THE ETUDE Music Magazine	$2.00	Both	$2.65
CHILDREN'S PLAYMATE	1.50		
Regular price	$3.50	Save 85c	
THE ETUDE Music Magazine	$2.00	Both	$3.10
AMERICAN BOY	1.50		
Regular price	$3.50	Save 40c	
THE ETUDE Music Magazine	$2.00	Both	$2.95
POPULAR SCIENCE MONTHLY	1.50		
Regular price	$3.50	Save 55c	
THE ETUDE Music Magazine	$2.00	Both	$3.75
CHILD LIFE	2.50		
Regular price	$4.50	Save 75c	
THE ETUDE Music Magazine	$2.00	Both	$4.00
THE INSTRUCTOR	2.50		
Regular price	$4.50	Save 50c	
THE ETUDE Music Magazine	$2.00	Both	$4.00
THE GRADE TEACHER	2.50		
Regular price	$4.50	Save 50c	
THE ETUDE Music Magazine	$2.00	Both	$4.25
THE ORGANIST	2.50		
Regular price	$4.50	Save 25c	
THE ETUDE Music Magazine	$2.00	Both	$3.75
PHYSICAL CULTURE	2.50		
Regular price	$4.50	Save 75c	
THE ETUDE Music Magazine	$2.00	Both	$3.75
POPULAR MECHANICS	2.50		
Regular price	$4.50	Save 75c	
THE ETUDE Music Magazine	$2.00	All	$2.65
McCALL'S	1.00		
WOMAN'S WORLD	.50		
Regular price	$3.50	Save 85c	
THE ETUDE Music Magazine	$2.00	All	$3.00
McCALL'S	1.00		
BETTER HOMES AND GARDENS	1.00		
Regular price	$4.00	Save $1.00	
THE ETUDE Music Magazine	$2.00	All	$4.60
AMERICAN MAGAZINE	2.50		
WOMAN'S HOME COMPANION	1.00		
Regular price	$5.50	Save 90c	

(This Club to One Address Only)

Add to Any Combination

LADIES' HOME JOURNAL. $1 for 1 Yr.; $1.50 for 2 Yrs.*; $2 for 3 Yrs.*; $3 for 5 Yrs.*
SATURDAY EVENING POST. $2 for 1 Yr.; $3.00 for 2 Yrs.*; $4 for 3 Yrs.*; $5 for 4 Yrs.*
COUNTRY GENTLEMAN. 5 Yrs. for $1.

**United States Only*

Canadian and Foreign Postage Extra

The Etude Music Magazine

THEODORE PRESSER CO., Publishers
1712 Chestnut Street, Philadelphia, Pa.

Christmas Music

SUGGESTIONS TO AID IN CHOOSING APPROPRIATE ANTHEMS FOR THE CHOIR

Ask for Any of These or for Christmas Solos and Cantatas "On Approval"

We Carry a Large Stock of Christmas Music from the Catalogs of All Publishers

ANTHEMS FOR MIXED VOICES

The Letters Following the Titles Indicate Solo Parts as Follows: (s)—soprano, (ms)—mezzo-soprano, (a)—alto, (t)—tenor, (b)—baritone, and (bb)—bass.

20923	All My Heart This Night Rejoices (8-Pt.) ... Maxson	$0.12
20737	The Angels' Christmas Message (s, t) ... Greely	.12
15624	Arise, Shine! (t,b) ... Maker	.12
10672	Arise, Shine! (b) ... Roberts	.12
21035	Awake! Salute the Happy Morn (t) . Stults	.12
15783	Behold, The Days Come (t) .. Woodward	.08
20618	Bethlehem's Star (a or b) .... Ambrose	.12
10581	Break Forth into Joy (s) ... Harris	.12
20600	Break Forth, O Beauteous Heavenly Light ... Bach	.06
6206	Brightest and Best (s, a, t) ... Rubinstein-Dressler	.10
6268	Brightest and Best of the Sons of the Morning (s) ... Buck	.08
35352	A Christmas Hymn ... E. Nevin	.06
20472	Christians, Awake! (s) ... Dale	.12
35264	Christians, Awake! Salute the Happy Morn (s, a, t, b) ... Spross	.20
21226	Christmas Bells ... Baines	.10
20246	Christmas Carol ... Halter	.08
21359	Christmas Lullaby (a cappella) McCollin	.12
20369	Christmas Song. O Holy Night (s or t) ... Adam	.08
5981	Come and Worship (s) (Violin Obbl.) ... Dressler	.15
10462	The Coming of the King (s, t, bb) Stults	.15
20251	Constant Christmas (s, a, t) ... Beach	.15
10677	The Dawn of Hope (b) ... Shelley	.15
21065	Dost Thou in a Manger Lie? (b) .... Tily	.12
5985	The First Christmas Morn ... Newton	.08
35368	The First Noel (a cappella) ... Banks	.12
21269	Gently Rests the Saviour. Polish Carol ... Hopkins	.08
10756	Glory to God in the Highest (s or t, bb) ... Stults	.12
20682	Hark! a Burst of Heavenly Music .. Stults	.12
20112	Hark! the Herald Angels ... Stults	.12
35113	Hark! What Mean Those Holy Voices? (a, bb) ... Havens	.20
10627	Hark! What Mean Those Holy Voices? ... Neidlinger	.15
10470	The Holy Night (s, b) ... Mueller	.10
35111	Holy Night! Peaceful Night! (s) . Hawley	.12
35367	Homage to the Christ Child (a cappella) ... Bampton	.12
20989	Hosanna! ... Pitcher	.18
35241	How Still the Night 'neath Eastern Skies (s, bb) ... Spence	.15
21050	In a Manger So Lowly (On Polish Carols) ... Arr. Smith	.12
20595	In the Beginning Was the Word ... Morrison	.15
76	It Came Upon the Midnight Clear (s) ... Sullivan	.10
21115	It Came Upon the Midnight Clear (a cappella) ... Tily	.15
20821	'Twas Long Ago (t) ... Hopkins	.12
21116	Joy Fills Our Inmost Hearts Today (a) ... Nevin	.12
21229	A King Was Born (s) ... Matthews	$0.12
20424	Legend. Child Jesus Made a Garden ... Tschaikovsky-Bliss	.10
21190	The Light of Christmas Morn (a cappella) ... Fry	.12
35242	Listen to the Wondrous Story (s, t) ... Hawley	.15
20419	Lo, How a Rose ... Praetorius	.06
21108	Lo, the New-Born Jesus (s, b or bb) ... Hopkins	.12
20387	The Lord Said (a) ... Orem	.12
20991	Love Came Down at Christmas .. Harris	.12
20772	Make Room for Him (s) ... Barnes	.12
10747	The New-Born King (t) ... Morrison	.15
20830	No Cradle for Jesus ... Dicks	.10
15670	O Come, All Ye Faithful. Adeste Fideles (s) ... Reading-Novello	.10
10884	O Come to My Heart, Lord Jesus (ms, t, bb) ... Wolcott	.12
20104	O Zion, That Bringest Good Tidings ... Morrison	.12
21231	Once in Royal David's City (s) .... Tily	.15
21260	Once on a Night in Bethlehem ... Strickland	.12
21176	On This Christmas Morn (s, b) .. Maskell	.15
20815	Rest, Holy Babe (s, b) ... Harris	.12
20925	Seeking a King ... Nevin	.12
21300	The Shepherds (s, a, b) ... Stoughton	.15
20736	Shepherds in the Fields Abiding (s or t) ... Barnes	.12
21112	Silent Night (with Faux Bourdon) ... Gruber-Fry	.08
5951	Sing, O Heavens ... Simper	.08
6	Sing, O Heavens (s) ... Tours	.12
21261	Sing, O Sing (s, t, bb) ... Strickland	.12
20541	Sing, O Sing This Blessed Morn .. Marks	.05
20857	Sing, This Blessed Morn (s) .. Timmings	.12
21361	Sing Ye! Sing! The Saviour's Birth ... Curry	.08
20422	The Sleep of the Child Jesus .... Gevaert	.05
35350	Song of Peace (Festival Anthem) . Orem	.15
15571	Song of the Angels (s or t) .... Morrison	.12
21173	There is Room in My Heart for Thee ... Forman	.10
35280	There Were Shepherds (s or t, a or b) ... Macfarlane	.25
10604	There Were Shepherds (s, a, b) .. Marks	.15
20590	There Were Shepherds (s) ... Vincent	.12
21227	Three Polish Christmas Carols. Hopkins	.15
21107	Thy Salvation Cometh (s) ... Dressler	.12
21230	Tidings of Great Joy ... Forman	.12
21133	The Virgin's Cradle Hymn (a cappella) ... Beck	.06
21114	The Vision of the Shepherds (s, a, t) ... Salter	.15
20687	Wake and Sing ... Dale	.12
10207	We Have Seen His Star ... Clare	.10
20495	We Worship Him ... Halter	.12
21136	When Christ Was Born ... Tily	.10
35243	While Shepherds Watched Their Flocks (s, t, a or bb) (acc. for Violin, Harp and Organ) ... Havens	.18
35244	While Shepherds Watched Their Flocks ... Spross	.15
35180	The Wondrous Story (s or t) .... Adams	.12
21204	Ye Shepherds, Rise! (a cappella) ... Arr. Nagle	.12

ANTHEMS FOR TREBLE VOICES

10964	As with Gladness Men of Old (ms) (3-Pt.) ... Berwald	.12
35181	A Christmas Carol (2-Pt.) ... Gounod	.12
20685	Christmas Chimes (s) (3-Pt.) ... Calver	.12
20364	Christmas Song (O Holy Night) (2-Pt.) ... Adam-Bliss	.06
21186	The Christmas Star (3-Pt.) (Violin Obbl. and Chimes ad lib.) .... Kinder	.12
20988	Hark! What Mean Those Holy Voices? (2-Pt.) ... Hosmer	.12
21051	In a Manger So Lowly (On Polish Carols) (a) (2-Pt.) ... Arr. Smith	.12
20932	Infant Jesus, Lord of All (s) (3-Pt.) ... Montani	.12
10374	Nazareth (4-Pt.) .... Gounod-Warhurst	.12
10468	O Holy Night (4-Pt.) .. Adam-Warhurst	.08
21360	On This Christmas Day (2-Pt.) ... Richter	.08
20756	The Sleep of the Child Jesus (3-Pt.) ... Gevaert-Felton	.06
21174	Three Christmas Carols (2-Pt.) .. Forman	.12
21268	Two Christmas Carols (2-Pt.) .. Forman	.10
20751	The Virgin by the Manger (2-Pt.) . Franck	.12
21175	The Virgin's Cradle Hymn (3-Pt.) ... Beck-Peery	.08
35251	The Voice of the Chimes (3-Pt.) .. Hahn	.15
20903	While Shepherds Watched (s) (3-Pt.) ... Ruger	.10

ANTHEMS FOR MEN'S VOICES

20829	Angels' Christmas Message (b) . Greely	.12
20885	Glory to That New-Born King (t) (Spiritual) ... Work	.12
21111	Good Christian Men, Rejoice ... Praetorious-Nevin	.06
21110	Holy Night! Peaceful Night! ... Barnby-Nevin	.08
21126	Low, Like a Little Cradle (a) .... Braun	.12
21132	Nazareth (b) ... Gounod-Matthews	.15
20321	Old French Christmas Carol (t) ... Gevaert-Smith	.10
10720	Silent Night (t) ... Gruber-Camp	.05
21109	There's a Song in the Air ... Nevin	.08
20358	We Have Seen His Star in the East ... Simper-Bliss	.06

CAROL COLLECTIONS

Christmas Carols We Love to Sing
29 Carols for Chorus Choir
(Mixed Voices)
Catalog No. 21130 Price, 15c
Words Only Ed., 5c—In 100 lots, 2c

Christmas Carols for Treble Voices
Arrangements of 15 Favorites
Catalog No. 21225 (2-Part) Price, 15c

Traditional Christmas Carols
For Junior Choirs
(Unison)
Arr. by Wm. Baines
Catalog No. 21362 Price, 15c

Yuletide Carols for Men's Voices
15 Arrangements in Modern Style
Catalog No. 21180 (TTBB) Price, 15c

THEODORE PRESSER CO.

Music Publishers, Dealers and Importers

1712 CHESTNUT STREET, PHILADELPHIA, PA.

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3608 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



Gustav Strube—B. Ballenstedt, Harz, Mar. 3, 1867. Comp., cond., vlnst., tchr. Studied at Leipzig. From 1901-1913 in Boston, then tchr. at Peabody Cons., Balt. First cond., Balt. Symph. O



George Edward Stubbs—B New Brunswick, N. J., 1857; d. New York, Dec. 26, 1937. Organist, dir., author. Over 40 yrs. organst., St. Agnes Chapel, N. Y. Author, voice text books on boys' voices



Carmen Studer—Cond., comp., writer. Wife of Felix Weingartner. Has been guest cond. of orchs. in various music centers of Europe, incl. Vienna and Budapest. Has written songs.



Grete Stueckgold—B. London. Soprano. Operatic début in Nuremberg, Germany. Has appeared in most of the leading opera houses of Europe. Member, Metro. Opera Co. Also con. and radio appear.



Robert Morrison Stults—B. Hightstown, N. J., June 1, 1861; d. Ridley Park, Pa., March 24, 1933. Comp., organst., cond. Many anthems, songs, cantatas, operettas. Wr. *Smallest Story Ever Told.*



Theodora Sturkow-Ryder—B Phila. Comp., pianist. Has toured U. S., Canada, Mexico, England and Hawaiian Is. Soloist with N. Y. Symph., Chicago Symph. and others. Has wrtn. pia. pcs. and songs



Bruno Stürmer—B. Freiburg, Ger., Sept. 9, 1892. Comp., chl. dir. Was a pupil of Wolfrums and Sandberkers. Active in Kassel and in Erfurt. Chamber mus., vio. wks., pia. pcs. and songs.



Joachim Stutschewsky—B Rowny, Russia, Feb. 7, 1891. Comp., vlnclst. Pupil of J. Klengel. From 1914-24 active in Zurich; since 1924 in Vienna. Has wrtn. violoncello pieces and studies.



Reinhold Succo—B. Görlitz, Ger., May 29, 1837; d. Breslau, Dec. 3, 1897. Comp., orgnst., wrtr., teacher. Was orgnst. of Thomaskirche and tchr. at Hochschule, Berlin. Church music and vocal wks.



Rosa Sucher—B. Velburg, Upper Palatinate, Feb. 23, 1849; d. Aachen, Apr. 16, 1927. Famous dram. sopr. From 1886-99 sang at every Bayreuth fest. In 1895 with Damrosch Op. Co. in N. Y.



William F. Sudds—B. London, Mar. 5, 1843; d. N. Y., Sept. 26, 1920. Comp., tchr., mus. publr. Bandmaster during Civil War. Many yrs. active in Gouverneur, N. Y. Wr. pia. pcs., songs, meths.



Josef Suk—B. Křečovic, Bohemia, Jan. 4, 1874; d. Prague, May 29, 1935. Comp., vlnst., cond. Stud. at Prague Cons.; later was prof. there. Was mem. of fam. Bohemian Quar. Orchl. and ensem. wks.



Sidney Sukoenig—B. N. Y., Aug. 26, 1907. Pnst. Stud. at Inst. of Mus. Art, N. Y. and with Philipp, Boulanger and D'Albert. Soloist with Berlin Symph. Soc. Concert appearances U. S. and Eur



Arthur Seymour Sullivan—B. London, May 13, 1842; d. there Nov. 22, 1900. Comp., cond., orgnst. Wr. "Mikado" and other comic ops. Other wks. incl. *Onward Christian Soldiers* and *Lost Chord*



Johann Georg Sulzer—B. Winterthur, Oct. 16, 1720; d. Ber., Feb. 25, 1779. Author of musical literary wks. Was prof. at Joachimsthal Gym. and the Ritterakademie. His writings are valuable.



Salomon Sulzer—B. Hohenems, Vorarlberg, Mar. 30, 1804; d. Vienna, Jan. 18, 1890. Aust.-Jewish Cantor. From 1825 leader at Vienna Synagogue. He effected many impnt. chgs. in Jew. serv. mus.



Clayton F. Summy—B. Landisville, Pa., Dec. 9, 1852; d. Hinsdale, Ill., Feb. 10, 1932. Mus. publr. Was a tchr. in Hershey Mus. Sch., Chicago. In 1888 estbld. music business in Chicago.



Marie Sundelius—B. Karlstad, Sweden. Sop. In 1915 became mem., Metro. Opera Co. Has sung also with Royal Opera, Stockholm. Oratorio and concert appearances. Res. N. Y.



Ebba Sundstrom—B. Lindsborg, Kan. Cond., violinist. Stud. Minn. Sch. of Mus. and Bush Cons. From 1929-1938, cond., Women's Sym. Orch., Chicago. Guest cond., Phila. Civic Symph. Orch.



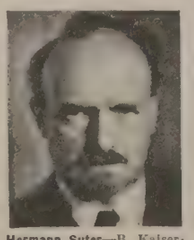
Conchita Supervia—B. Spain, d. London, Mar. 30, 1936. Coloratura mezzosprno., esp. noted for her singing of Rossini arias. Created rôle of *Octavian* in "Rosenkavalier," by Strauss.



Franz von Suppé—B. Spalato, Dalmatia, Apr. 18, 1819; d. Vienna, May 21, 1895. Comp., cond. Stud. at Vienna Cons. Wrote over 200 stage wks.; also overtures *Poet and Peasant* and *Light Cavalry.*



Thomas Whitney Surette—B Concord, Mass., Sept. 7, 1862. Comp., wrtr., tchr. Active in univ. exten. wk. in mus., under Amer. Soc. and also under Oxford Univ. Miscel. mus. and literary works.



Hermann Suter—B. Kaiserstuhl, Apr. 28, 1870; d. Basel, June 22, 1926. Comp., cond., orgnst. Act. in Basel as cond. of choral soc. also dir. of Basel Cons. Symphonies, ensemble works and songs.



Adele Sutor—Comp., piano tchr. A pioneer in teaching children she has dev. orig. method in this field. Past pres. Music Tchrs. Forum, Phila. Author of "Note Speller" and other works.



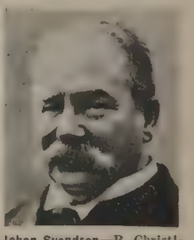
Ottilie Sutro—B. Baltimore, Md. Pianist. Studied at Berlin Hochschule. With her sister, Rose, she specialized in piano duos. Considered pioneer duo pianists of America.



Rose Laura Sutro—B. Balt., Md. Pnst. Début with sister in Bkln., 1894; then toured U. S. in pia. duo recitals. Many composers, incl. Max Bruch, have written works especially for them.



Louis Svečenski—B. Osšek, Croatia, Nov. 6, 1862; d. N. Y., June 18, 1926. Vlnst., violist. From 1885-1903 vlnst. in Boston Symph. O.; from 1885-1917 violist of the Kneisel Quartet.



Johan Svendsen—B. Christiania, Sept. 30, 1840; d. Copenhagen, June 14, 1911. Comp., vlnst. Toured Europe. Was court cond. at Copenhagen, also cond. of Royal Th. Many orchl. works.



Edwin Orlando Swain—B. Anthony, Fla., Mar. 15, 1883. Bass-baritone. Pupil of Oscar Saenger and Victor Harris. Solo. with leading Amer. orchs. and at important fest. tivals. Maintains N. Y. studio.



Donald Malcolm Swarthout—B. Pawpaw, Ill., Aug. 9, 1884. Cond., educator. Since 1925 dean, Sch. of Fine Arts, Univ. of Kan. Sec., M. T. N. A. and Dir., Lawrence Choral Union



Gladys Swarthout—B. Deepwater, Mo. Mezzosprno. Mem. of Chicago Civic Opera and Metro. Opera Co. Has made many suc. con. and radio appearances. Also appearances in musical films



Jeska Swartz—B. Albany, N. Y. Contralto. Studied at N. E. Cons. Soloist with Bos. Festival Orch. Sang with Boston Opera Co. Début 1911 at Covent Garden with great success.



Jan Pieters Sweelinck—B. Amsterdam, 1562; d. there Oct. 16, 1621. Comp., orgnst., tchr. A most important figure of his time. Originated organ fugue, later perfected by Bach.



Reginald Sweet—B. Yonkers, N. Y., Oct. 14, 1885. Comp., tchr. Had charge of theory dept., 1912-13, at Chautauqua, N. Y. Active in N. Y. C. and Mt. Kisco, N. Y. Orchl. works and songs.



John R. Sweney—B. West Chester, Pa., Dec. 31, 1837; d. Apr. 10, 1899. Comp., chl. dir., tchr. For over 25 yrs. prof. of mus. at Penna. Mil. Academy. Wrote many hymns, incl. *Beulah Land.*



Gottfried van Swieten—B. Vienna 1734; d. there Mar. 29, 1803. Musical amateur, patron and diplomat. Head of Imperial Library, Vienna. Gave commissions to various composers.



Newton Swift—B. Spring Lake, N. Y., July 23, 1871. Comp., pianist, tchr. Has taught in Indianapolis, Bos. and N. Y. Mem. fac., David Mannes Sch., N. Y. Has wrtn. many children's pieces.



Firmin Swinnen—Composer, organ virtuoso. Formerly cathedral orgnst. in Belgium. Private orgnst., P. S. Dupont's Estate, Dela. Co., Pa. Organ works, incl. "Longwood Sketches, Suite."



Harry Sykes—B. Norristown, Pa., 1887. Orgnst., cond., comp., tchr. Pupil of Ralph Kinder. Has held important organ positions. Cond. Matinee Musical Club Chorus, Phila



Lauren B. Sykes—B. Newberg, Oregon, 1905. Comp., organist, teacher. Active in Portland, Oregon, as choral director and org. recitalist. Has written organ pieces and sacred songs.

Bogumil Sykora—B. Olinsk, Jan. 15, 1890. Comp., violoncellist. Pupil of J. Klengel. Has toured many countries. New York début 1916. Has written pieces for violoncello and piano.

Marguerita Sylva—B. Brussels. Soprano. Stud. at Brussels Cons. Mem. of Manhattan Opera Co., Chicago Op., Opéra Comique, Paris. Sang with Phila. Civ Op. Concert appearances. Res., N. Y.

Charlotte Symons—B. Chicago, Ill. Soprano. Stud. at Curtis Ins. of Mus., Phila. Pupil of Estelle Liebling. Former mem. of San Carlo and Phila. Op. Co. Mem. of Metro. Opera Co.

Leopold Syre—B. Bendorf, Ger., Mar. 9, 1887. Comp., cond., orgnst. Stud. in Ger. Since 1907 in Phila. Dir. Junger Maennerchor, Harmonie Singing Soc., Phila., and Arion Singing Soc., Bkln.

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy $2.00 a year

VOLUME LVI, No. 11 NOVEMBER, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Pietro Deiro
Dr. Nicholas Douty
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth Gest
George C. Krick
Guy Maier
Guy McCoy
Peter Hugh Reed
William D. Revelli
Henry S. Sawyer

Dr. Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

Etude Historical Portrait Series 702
World of Music 704
Editorials 705
Apprentice Years of a Master ..... *M. Rosenthal* 707
The Threshold of Music ..... *L. Abbott* 708
The Awakening of Ebenezer Scrooge ..... *Myers and Hoover* 709
Worth While Music in the Movies ..... *V. Arvey* 710
Stephen Foster of "Tin Pan Alley" of Other Days ..... *S. Spaeth* 711
What Music Means in Sing Sing Prison ..... *S. West* 713
Three Notographs ..... *H. Peake* 714
Radio Flashes ..... *P. Girard* 714
Madrigals of Days of Good Queen Bess ..... *M. Bergman* 715
Musicians of November Birth ..... *W. E. Gates* 716
A Real Piano in the Play Room 716
Portals of Piano Playing ..... *R. Morin* 717
Recent Record Releases ..... *P. H. Reed* 718
Bands and Orchestras ..... *W. D. Revelli* 719
Bowing Technics 719
Music Extension Study Course ..... *J. Thompson* 720
Teachers' Round Table ..... *G. Maier* 721
Brahms' Ballade, Op. 10, No. 1 ..... *M. Hambourg* 722
Margaret Speaks, a Career in Radio ..... *A. Comfort* 735
Shopping for Charm ..... *T. Van Doorn* 736
When Schumann Played at Twilight 738
Singer's Etude 752
Tone and Vowel Development ..... *L. Huey* 752
The Romance of Beethoven's "Adelaide" ..... *P. Van Gundy* 753
The Way to Good Breathing ..... *D. S. Craig* 753
Organist's Etude 754
Legato Playing of Difficult Manual Passages ..... *P. Titus* 754
The Choirmaster and the Clergyman ..... *F. C. Grant* 754
A Duo-Artist on the Organ Bench ..... *W. Reed* 755
How to Make the Hymn Breathe Life ..... *M. M. Hine* 755
Fifty Years Ago This Month 756
Organ Questions and Answers ..... *H. S. Fry* 756
Accordion Department ..... *P. Deiro* 757
How to Form an Accordion Band 757
Violinist's Etude ..... *R. Braine* 758
A Violinistic Problem Solved ..... *K. Masson* 758
Interesting Points in Violin Construction ..... *B. E. Ellsworth* 758
Tone Tonics ..... *R. M. George* 759
Emergency Repair of a Bow ..... *A. G. Kovach* 759
Violin Questions and Answers ..... *R. Braine* 760
Fretted Instruments Department ..... *G. C. Krick* 762
Miguel Llobet 762
Questions and Answers ..... *K. W. Gehrkens* 763
Window Advertising ..... *A. Lingelbach* 764
Famous Writers and Music ..... *A. O'Halloran* 764
Voice Questions and Answers ..... *N. Douty* 765
Junior Etude ..... *E. Gest* 770
Letters from Etude Friends 772
Musical Books Reviewed 772

Music

Fascinating Pieces for the Musical Home

At Evening ..... *A. W. Kramer* 723
Sunrise ..... *Th. Licurance* 724
Dance of the Wood Nymphs ..... *F. M. Schumaker* 724
Old Log Church, The ..... *M. Bilbro* 726
Idyl of the Flowers ..... *C. Kohlmann* 726
Love Theme from "Romeo and Juliet" ..... *P. I. Tschaikowsky* 727
Aquarelle ..... *H. E. Ward* 728
Dagger Dance ..... *B. Wagness* 728
Shepherd Girl's Sunday ..... *O. Bull* 729

Master Works

Ballade, Op. 10, No. 1 ..... *J. Brahms* 730
Gigue ..... *A. G. Muffat* 732

Outstanding Vocal and Instrumental Novelties

Lo, How a Rose e'er Blooming (Organ) ..... *R. E. Marryott* 733
Trifles (Vocal) ..... *D. F. Flood* 734
Peace I Leave with you (Vocal) ..... *F. Riker* 739
By the Waters of Minnetonka (Piano Accordion) ..... *Th. Licurance* 740
Sylphette (Four Hands) ..... *C. A. W. Howland* 742
Song (Four Hands) ..... *H. Sanders* 744

Progressive Music for Brass Choir

March of the Noble ..... *F. Keats* 746

Delightful Pieces for Junior Etude Readers

In a Good Humor ..... *G. V. Gilbert* 748
Rather Like the Cuckoo's Song ..... *G. V. Gilbert* 748
Morning Song ..... *G. V. Gilbert* 748
Round and Round ..... *L. Wright* 749
Ruby Waltz ..... *B. R. Anthony* 749
Little Caprice ..... *N. I. Hyatt* 750
Bunny Hops Along ..... *G. A. Grant-Schaefer* 750

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co. for U. S. A. and Great Britain.

LEARN COMPOSING AND ARRANGING

RIGHT IN YOUR OWN HOME

DOUBLE YOUR INCOME NOW!!

Your earnings today are the result of the training you have given your natural ability. Are you still making rapid progress—each year seeing you occupying a more important position and making more money, or are you standing still? If you have exhausted the possibilities of your present musical training, then you owe it to yourself to give the future careful consideration. There are endless higher positions in music—easily within your reach—to which you can aspire.

Double up on another instrument, it will enable you to command more money. A knowledge of HARMONY and ADVANCED COMPOSITION will open important, highly-paid opportunities to you—leadership, the ability to arrange music, to make orchestrations, to transpose, and the many other HIGHLY PAID functions of the trained musician. Such training will take you out of the ranks—it will qualify you for leadership—for recognition in your community, and perhaps fame as a composer. Why not? We will help you to do it. Send for our catalogue and sample lessons today. Use the coupon below.

UNIVERSITY EXTENSION CONSERVATORY

Dept. A-128 1525 East 53rd Street, Chicago, Illinois

UNIVERSITY EXTENSION CONSERVATORY
1525 E. 53rd Street Dept. A-128 Chicago

Please send me free and without any obligation full details of your remarkable Home Study Method, and also sample lessons from the course I have checked.

☐ Piano
Course for Students
☐ Normal
Course for Teachers
☐ Violin
☐ Cornet
☐ Trumpet
☐ Harmony
☐ Advanced Composition
☐ History of Music
☐ Choral Conducting
☐ Pub. School Music
☐ Voice
☐ Guitar
☐ Mandolin
☐ Clarinet
☐ Saxophone
☐ Piano Accordion

Name .....

Street .....

City ..... State .....

THE ETUDE MUSIC MAGAZINE

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

$2.00 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada and Newfoundland, $2.25 per year. All other countries, $3.00 per year.

Single copy, Price 25 cents.

Remittances

Remittances should be made by money order, bank check, registered letter, or United States postage stamps. Money sent in letters is a risk the sender assumes.

Renewals

No receipt is sent for renewals since the mailing wrapper shows the date to which paid.

Advertisements

Advertisements must reach this office not later than the 15th of the second month preceding month desired. Rates on application.

Advertising Representatives

Western
L. F. McClure
919 N. Michigan Ave.
Chicago, Ill.

Eastern
C. R. Beers,
Room 1212, 30 Rockefeller Plaza
New York City

New England
Mr. Roger Fison
30 Rockefeller Plaza
New York, N. Y.

SPECIAL!

MAGAZINE OFFER

The Etude Music Magazine
(ONE YEAR)

AND *your choice of any*

3 OF THESE PUBLICATIONS All For Only **$3.25**

(Above price does not include Canadian or Foreign Postage)

Place (X) before 3 magazines desired

☐ Better Homes & Gardens ..... 1 yr.
☐ Household Magazine. 2 yrs.
☐ Fact Digest..... 1 yr.
☐ Pathfinder, (52 issues). 1 yr.
☐ Boys' Life (For all Boys) 1 yr.
☐ Woman's World .... 2 yrs.
☐ Outdoors ..... 1 yr.
☐ Silver Screen..... 1 yr.
☐ American Cookery... 6 mos.
☐ Hunting & Fishing... 1 yr.
☐ Popular Science Monthly ..... 6 mos.
☐ National Sportsman.. 1 yr.
☐ Parents' Magazine... 6 mos.
☐ Young America for Boys and Girls.... 42 copies

Check, Clip and Mail This Block with Payment to:

THE ETUDE MUSIC MAGAZINE
1712 Chestnut St., PHILA., PA.

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LVI. No. 11 • NOVEMBER, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



Sir Ivor Atkins

THE THREE CHOIRS FESTIVAL, oldest of such European events, held its 218th annual meeting at Worcester from September 4th to 9th, at Worcester Cathedral. The chorus of three hundred voices is made up of singers of Worcester, Hereford and Gloucester; the orchestra was the Philharmonic Society from London; and Sir Ivor Atkins conducted.

G. FRANCESCO MALIPIERO has been appointed to the chair of advanced composition in the Liceo Benedetto Marcello of Venezia (Academy of Benedetto Marcello of Venice).

NINETY PIANISTS, from twenty-four countries, are reported to have taken part in the Ysaÿe International Competition for Pianists held at Brussels in May. Emil Guilels, of Russia, took the first prize; and Maude Lympany (really Mary Johnstone), a young English pianist twenty-one and of Matthay training, won second place. Miss Lympany (as known to audiences) was the only candidate to play the required piece, a new "Concerto" by Jean Absil, from memory.

EUGENE GOOSSENS, popular conductor of the Cincinnati Symphony Orchestra, and one of the most able of Musicians that Britain has loaned to America, made his distinctly successful Chicago début in the latter half of the summer season of the Chicago Symphony Orchestra at Ravinia Park.

PIANOS IN AMERICAN FAMILIES are reported to have reached the number of 5,865,000; but forty per cent of them are said to be from fifteen to sixty years old.

THE WINDSOR FESTIVAL OF MUSIC, at the lovely St. George's Chapel of the Castle, was an innovation of the past summer. The choir is noted for its magnificent tone; and, under the leading of Dr. Harris, organist, it did some "especially good singing of Thomas Weelke's *O Lord Arise* and Adrian Batten's *Deliver us O Lord*. The choir and organist had, for this three days event, the assistance of the Carelle Trio in compositions of Purcell, Mozart and Beethoven.



Charles Munch

CHARLES MUNCH, a young Alsatian, was the recent winner in a competition for the much prized post of *Chef d'Orchestre* (pronounced *shay dor-kes'-tr*, the first violinist concertmaster) in the oldest symphony orchestra of Paris, the famous "Société des Concerts" composed entirely of Professors and *Premier Prix* (*prĕm'-ee-aye pree*) artists of the Conservatoire. Educated in the Leipzig Conservatory; concertmeister of the historic Gewandhaus Orchestra; later trained in Paris, and leader of the revived Orchestre Philharmonique; these are a tabloid of this comparatively young musician's achievements.

A PRICELESS LIBRARY OF MUSIC, including the only complete collection of Bach music in America, and said to be one of the only three extant, has been willed by the late Emma L. Roedter, one of the founders of the Cincinnati Symphony Orchestra, to the Cincinnati Public Library for the use of the Cincinnati Bach Society and other musicians.

JOHN McCORMACK is reported to have disposed of his real estate holdings in southern California and to have returned to make his future home in Ireland.

A THIRTY-ONE-BELL CARILLON, in a tower two hundred and ten feet high, has been recently completed at "Nemours," Wilmington, Delaware, as a leading feature of a mausoleum for Alfred Irenee duPont, former head of the Dupont dynasty of industrialists and civic benefactors, whose fortune was founded in the making of gunpowder. Pierre, of the present generation is a noted patron of music, art and civic beautification.

THE FONTAINEBLEAU SCHOOL OF MUSIC is reported to have enrolled one hundred and three American students for its eighteenth summer session. The faculty included, among artists well known to America, Nadia Boulanger, Robert Casadesus, Marcel Dupré and Lucien Muratore.

LILY PONS won a tumultuous ovation when she recently made her reëntry at the Colon Opera House of Buenos Aires in "Lucia di Lammermoor." It was the occasion of the traditional annual *gala* night commemorating Argentine Independence, with the President and all his ministers in the official box and the great theater packed with the elite of the national capital, all joining in acclaim of the petite prima donna at the close of the brilliantly warbled *Mad Scene*.

THE AMERICAN GUILD OF ORGANISTS will hold its 1939 convention from June 20th to 23rd, at San Francisco.

THE FAMOUS GRIFFIN STRAD, owned by Mrs. Olga Loesser, had been loaned for a period of four years to Jeno Lener, first violin of the Lener Quartet, at the end of which time Mr. Lener forgot (?) to return it. The violin, by a sequestration order of the Civil Tribunal of Florence (Italy), was claimed at the close of a concert of last March and deposited with a person named by the Tribunal, which in June ordered the restitution of the instrument to Mrs. Loesser and the payment of all costs by Mr. Lener.

GEORGE DUNBAR SHEWELL, widely known Philadelphia musician and composer, died on September 17th, at his home in Germantown, at the age of sixty-three. Born in Mt. Holly, New Jersey, most of his professional life had been spent in Philadelphia; and many of his best known compositions are in the catalog of the publishers of THE ETUDE. None of his works surpassed in popularity his *Majestic March* written when he was but fourteen.

JEAN SIBELIUS is reported to have accepted the honorary presidency of the Henry Hadley Foundation being organized in New York.

THE METROPOLITAN OPERA COMPANY announces an extended tour for the spring of 1939, on which Atlanta and New Orleans will be added to the Boston, Baltimore, Cleveland and Rochester visits of recent years.

CAMILLE SAINT-SAENS has been honored with a monument placed in the foyer of the Opéra of Paris. It is the work of the celebrated sculptor, Bouchard, and was recently unveiled after a gala performance of "Samson and Delilah," with the President of the French Republic in attendance. During the intermissions a program of Saint-Saëns' compositions was played by the famous Republican Guards Band.

"THE BROWNINGS GO TO ITALY," a quartet opera in two scenes, by Eleanor Everest Freer, was presented in a performance complimentary to the Board of Directors of the National Federation of Music Clubs, when it met during the second week of September, at the Stevens Hotel of Chicago.

SIR HENRY WOOD celebrated on October 5th his fiftieth anniversary as a conductor, in honor of which event a large committee of musical celebrities, with Lady George Cholmondley (*chumly*) as chairman, organized a monster concert at Royal Albert Hall, with Rachmaninoff among the many soloists, the proceeds of which event went to Sir Henry's fund for the endowment of hospital beds for musicians.

NEW YORK MANAGERS are said to have decided upon a plan for this season, whereby they will escape the usual ten per cent federal tax on concert tickets customarily given to students in order to fill the halls, by printing a price of but fifteen to twenty-five cents on these tickets—a movement in which they are asking the coöperation of artists.

THE OPÉRA, OPÉRA-COMIQUE, AND ODÉON, three musical and dramatic theaters sponsored by the French Government, have been voted a subsidy of twenty-six million francs (about five million dollars) to insure the running expenses of the three institutions till January 1, 1939.

THOMAS LEE RICKABY, familiar to readers of THE ETUDE as T. L. Rickaby, author of numerous articles which have appeared in our columns, passed away suddenly on August 31st, at Taylorville, Illinois, when on the way to his downtown studio. Born October 4, 1862, in England, he came to America at seventeen. All his adult life was given to the teaching of music; and for thirty years he was organist of the Presbyterian Church of Taylorville, till his retirement in October, 1937, when he was made organist emeritus with his full salary continued.



Clarence Dickinson

THE SIXTH ANNUAL CHURCH AND CHORAL MUSIC INSTITUTE met from August 2nd to 9th at Northwestern University, its sponsor, of Evanston, (Chicago), Illinois, when organists and choir directors from various states had the advantage of study under a staff headed by Clarence Dickinson, Mus. Doc., Litt. D., of Union Theological Seminary of New York. Other instructors included Robert G. McCutchan, dean emeritus of the School of Music of De Pauw University; Helen A. Dickinson (Mrs. Clarence); Horace Whitehouse, A. A. G. O., Mus. Doc., professor of organ at Northwestern University; and LeRoy E. Wetzel.

ARTURO TOSCANINI was accorded a historic ovation at the closing concert of the London Musical Festival of the past summer, when "The audience rose to its feet and cheered him to the echo."

A STOLEN OUVRARD VIOLIN, valued at eight hundred fifty dollars and owned by Prof. Claude Sammis of Texas Christian College, Fort Worth, was recovered within two hours by detectives, through a signature on a seven and a half dollar ticket of a downtown pawnshop.

THE NATIONAL ASSOCIATION OF NEGRO MUSICIANS held its Nineteenth Annual Convention at Kansas City from August twenty-first to twenty-sixth. Among the outstanding personalities in attendance as delegates or participants in the activities were Dr. R. Nathaniel Dett, Marian Anderson, Roland Hayes, Dr. Clarence Cameron White, Madame Cole Talbert, J. Harold Brown, Camille Nickerson, Dr. Carl Diton, and many other leading colored musicians.

TWO NATIONAL ANTHEMS, officially decreed by the Cabinet, were heard for the first time together at the recent opening of the Parliament of the South African Union, a member of the British Empire. When *Die Stem Ven Suid Afrika* became the national anthem of this Union of South African States, criticism of the omission of *God Save the King* on a public occasion led to this action.



Gisa Bergmann

GISA BERGMANN, celebrated Viennese soprano with a distinct gift for the interpretation of the Mozart *aria* and the Schubert *lied*, is reported to have planned to spend a large part of this season in America. After several seasons in Berlin, in the star rôles of such popular operettas as "The Circus Princess," "Die Fledermaus" and "Der Orlow," with solo appearances with the Philharmonic Orchestra and the chorus of the Berlin Staatsoper, Mme. Bergmann was for some years the prima donna of the *Theater An Der Wein* of Vienna, where she was also a leader in society and musical philanthropies.

(*Continued on Page 769*)



© Renato Toppo — *Arturo Toscanini* — *Frederick Stock* — *Walter Damrosch* — *Eugene Ormandy* — *John Barbirolli* — © Renato Toppo

A Symphony a Day

OVER fifty-two per cent of the National Broadcasting Company radio programs are given over to music, exclusive of those spoken programs in which music is an indispensable background. The same ratio applies, we are assured, to the programs of the Columbia Broadcasting System. Music's radio appeal, as indicated by the time devoted to the tonal art in its various forms, is nearly five hundred per cent greater than that of any other subject. It is over six times that of news, for instance, and ten times that of religion. The figures are those of the Federal Communications Commission. Obviously, if music were taken from this important means of public service, information, education and entertainment, radio would be seriously crippled.

Perhaps you did not know that your radio in your home conveys to you through the National Broadcasting Company, the Columbia Broadcasting System, the Mutual Broadcasting System and other companies, an average of over one symphony a day throughout the year. As a matter of fact, the aggregate is nearer two concerts of symphonic character.

Fifty years ago, the young musician in Europe, or in America, felt himself fortunate if he could hear one fine symphony concert a year. Your editor was a protégé of both Anton Seidl and John Philip Sousa, and, as a youth, particularly in the summer at Brighton Beach, New York, where the Seidl Metropolitan Opera House Orchestra played, and at Manhattan Beach, New York, where the Sousa Band performed, he had extraordinary daily opportunities to hear the great orchestral and band music of the world. No musical educational advantage he ever has had quite equaled that experience. Any youth destined for a musical career simply must hear a great deal of music and hear it understandingly—not merely as a kind of musical bath in which he splashes around, only to have the notes evaporate like drops of water after a few seconds. The Seidl Orchestra was really a remarkable organization, representative of the highest musical achievement of its time. Seidl, who was born at Budapest, in 1850, had been an intimate associate of Wagner for whom he had worked in preparing the score and parts of "Der Ring des Nibelungen." Imagine the effect upon an impressionable youth, of association with such a musical hero who played the masters' works usually at four concerts a day at Brighton Beach. Here it was that we met Victor Herbert when he first came to America to play as solo violoncellist in the Seidl Orchestra. Herbert, who now ranks with Balfe and Stanford as one of the trio of the most famous Irish composers, was fresh from Germany and spoke English with a pronounced German accent. In fact he prefered to speak in German.

It is now, however, the privilege of every musical young person to have right in the home, merely by turning the radio dial, advantages impossible only a few years ago. By means of a study course planned by a teacher, or of a self-planned course, the ambitious student may, in this day, learn more in a year about musical literature than he previously could have learned in ten years.

When THE ETUDE was founded, fifty-five years ago, musical education through the press was very limited. The circulation of THE ETUDE is to-day perhaps fifty times greater than that of any other musical paper existing at the time when THE ETUDE was founded. At the present time, literally acres of space are given annually to music by the newspapers and magazines of the country, which in many instances employ critical and educational writers with great charm and notable ability. In the same period useful books for music students have increased amazingly in number. Where formerly there was only a little shelfful of drab looking volumes, often dry as the Sahara, there is now a large library of attractive practical educational works upon



Rembrandt — *Leopold Stokowski* — *Sir Thomas Beecham* — *Eugene Goossens* — *José Iturbi* — *Serge Koussevitzky*



Frank Black *Pierre Monteux* *Alexander Smallens* *Otto Klemperer* *Howard Hanson*

all manner of musical subjects. Therefore, even if the student cannot enjoy the advantage of a fine teacher, anyone who is not indifferent or indolent may make splendid progress via musical books, musical magazines, the radio and the phonograph. But despite the enormous and obvious advantages of radio, there are still a noisy carping few who rail against it. Their principle complaints are "commercialism" represented by advertising and trite programs composed principally of jazz. Let us see what all this amounts to. What is the cost of this great radio opportunity? Who pays for it? The answer is—the advertisers, who sponsor a comparatively limited number of the programs "on the air." Americans continually hear that in certain European countries there is no radio advertising, as radio is subsidized by the government. That is true, but when a comparison is made of the number of fine radio programs in our country with the relatively meager number in all Europe, the American quickly decides that our system of broadcasting gives us far more and far finer programs. The fact is that in many European countries, where a government tax is levied upon all radios, the taxpayers are always very anxious to secure powerful short wave sets so that they may tune in for the wonderful American programs.

In journalism the system of using advertising, as a means of supporting the dissemination of news, information and literature, is by no means confined to America. *The Sphere*, the *Illustrirte Zeitung*, *L'Illustration*, the *Daily Mail*, *Le Matin*, are no different in principle from *The Saturday Evening Post*, *Collier's*, *Time*, *Fortune*, the *Chicago Tribune*, or the *Boston Transcript*. Without advertising, the cost of the very expensive news gathering service maintained by the *New York Times* might make the production of each issue cost a reader a dollar instead of a few cents. In the long run, the advertising subsidy plan in both publications and the radio has been of far reaching benefit to America as a whole, as it has speeded up our business turnover, increased production, and has raised the income of all classes so that nowhere else in the world does such a large proportion of the population enjoy the privileges of such improved living conditions, finer homes, gardens, radios, automobiles, schools, musical instruments, books, and domestic conveniences. The advertising subsidy plan has some shortcomings; but, on the whole, we are "strong for it," because it is so much more resultful than anything else we know. In business it has geared industry and merchandising to a great dynamo of human interest, increasing demand, creating larger sales volume and thus cutting down production costs. It has become a vital part of our economic system. Moreover, the American people with their keen and active minds, take an alert interest in the world's progress along every conceivable line, and the introduction of new merchandise is looked upon as news—interesting news. We are schooled to want to know about new products. Thousands of people scan the advertising pages of a magazine before they look at the text, because they are interested in finding out what is going on in the world that will contribute to their health, convenience and happiness. Except in cases where merchandise is misrepresented, or "dragged in" so that it is all too obvious that a commercial purpose is being masked by art, the public enjoys legitimate advertising.

John Wanamaker, when he put one of the largest organs of history in his Philadelphia store, was not moved entirely by humanistic ideals. He knew, and knew mighty well, that by aligning fine music with his establishment he was dignifying his business in the minds of millions; and that kind of good will has had a very far-reaching value as one of the assets of his huge enterprise. He once said to the writer, "A masterpiece is a masterpiece, whether it is heard in an American department store or in a great European cathedral." Naturally, great advertisers have seen the advantage of engaging fine artists and world famous orchestras to use in their radio appeal to men and women with progressive ideals, and, indirectly, to turn these people into active, potential customers.

"But these fine radio symphonic programs you talk about," says the musical purist, "are literally lost in the welter of cheap jazz and swing music that pours out over the radio all over the country."

This, of course, is largely nonsense. True, our taste and hearing have been, at times, defiled (*Continued on Page* 751)



Bruno Walter *Erno Rapée* *Bernardino Molinari* *Willem van Hoogstraten* *Artur Rodzinski*

The Apprentice Years of a Master

Some Recollections of the Distinguished Piano Virtuoso, MORIZ ROSENTHAL

A Conference Secured Expressly for The Etude Music Magazine

By R. H. WOLLSTEIN



MORIZ ROSENTHAL

MY FIRST INTRODUCTION to music study took place sixty-eight years ago. In the intervening time I have tried and discarded many methods of playing, reaching the conclusion, at last, that there is no one method of pianistic expression. The technical aspect of piano playing is a highly individualized affair, depending upon the individual gifts and limitations of each one who plays. One pair of hands needs one kind of guidance; another, differently constructed, pair needs entirely different control.

The only possible method to be advocated has its roots in music rather than in piano playing. Never permit the music to be overshadowed by the technical exigencies necessary for its performance. That, I find, is the usual danger among students. It is a natural enough danger, too. One is so eager to perform the notes fluently that there is a tendency to regard them as a goal in their own right, rather than as a means to an end. That end is music. Fingered passages are important, but not so important as the musical thought of the composer.

That first lesson for me took place when I was seven years old. Many musicians begin their studies at an earlier age; but I could not because we had no instruments in our home. My parents discovered my love for music in a rather accidental way. One of my sisters was fully ten years older than I, and when my mother was busy, this sister was entrusted with taking care of me on our daily walks. Often enough she brought me home later than was expected, and then she would explain, "There was a band concert in the park (or a street organ, or the sound of piano playing) and I couldn't get this child past it. He insisted on stopping and listening, and all the way home he has been humming the music they played."

This was so often the case that my mother would ask about it in an amused way, "Well, did it happen again to-day?"

"Yes. That is why we are late," became my sister's usual answer.

In Which a Genius Is Discovered

THERE NEVER HAD BEEN A MUSICIAN in our family, but when my father heard of this musical absorption of mine, he believed it deserved attention. Consequently, he bought a piano that he had seen for sale. It bore the famous name of Conrad Graff, but was old. It had not the finest tone in the world and was only five and a half octaves in range. But there it was. At first, it did not mean very much to me. I had seen pianos, of course, but had only a child's realization of the relation between this wooden box and the musical tones I loved so well. But I sat down before it and presently was playing melodies. Two days later my father engaged a teacher.

This first teacher, named Galath, was not a pianist at all. He was one of the violinists in the Civic Theater of my native city of Lemberg. But he was familiar with the piano, and he taught me the elements of what I needed to know—how to hold my hands, how to read notes, how to discover and understand the relationship between keys and scales and chords. Also he was a jolly man and told many jokes, some of which, as I recall them now, must have been difficult for a seven-year-old to grasp. However, he had a nice sense of music and an especial veneration for Schubert, and he started me on the way I have traveled.

In those days the piano did not interest me especially for its own sake. It seemed valuable only as an approach to music. I remember very well making this distinction in my mind. As a result I practiced only what I needed to and spent the rest of my time at the piano amusing myself. I loved to improvise, to try out new harmonies, to revel in the possibilities of modulation. Our then *Austrian National Hymn,* by Haydn, was a great comfort to me. It was too familiar to need much practicing, and I used it as the basis of great experiments in harmony. I played at music as another little boy might play at soldiers, and enjoyed myself prodigiously. To-day I wonder what sort of progress I made.

I must have performed satisfactorily enough, however, for when I was ten my father arranged for me to have lessons with one of the greatest musicians of the day. This was Carl Mikuli, eminent pianist and pupil of Chopin. Mikuli's edition of Chopin's works is still remarkable. Mikuli, or Von Mikuli (he was a nobleman), came to Lemberg with airs and manners which reflected the atmosphere of the elegant Chopin. All the Polish aristocracy made much of him, and his charges were, for that time, enormous. It meant sacrifice for my father to allow me to study with him; but the effort carried with it one compensation at least; after my eleventh year I was never again required to pay for my music lessons.

In Which a Teacher Is Found

MY FORTHCOMING AUDITION with Mikuli was a great event in our household. I had progressed to the point where I could play several of the Beethoven sonatas, and my father listened to me as I practiced and perfected them for the great event. But the day before my audition I left the house, ran around to a music dealer's, and asked him to let me see some interesting new works. Among the music he showed me was Chopin's "Sonata in B minor." I looked it through and became enchanted. Luckily, I was always able to read notes very fluently—an ability which can be cultivated by assiduous practice. But Mikuli refused to hear this tremendous sonata from a child.

Under Mikuli I made sudden progress. Mikuli was much imbued with the pedagogical theories of Kalkbrenner. Chopin once said that, of all the pianists he had ever heard (Thalberg, Hiller, and Liszt among them), the one who impressed him most was Kalkbrenner. Chopin imparted this admiration to Mikuli, and he in turn handed it on to me. Mikuli realized, perhaps, that my precious studies had concerned themselves more with music than with the piano; and he now set about giving me a purely pianistic grasp. It was he who made me aware of technic.

Technic, to him however, did not mean a mere passion for show or speed. He opened my eyes to the beautiful balance of notes in a scale; to the perfection of clean, clear, orderly playing. I had never realized that such beauties existed (indeed, I never have heard any sheerly pianistic achievement to surpass Mikuli's arpeggios), and I began to make progress at once.

In Which I Make a Début

IT WAS DURING MY TIME with Mikuli that I made my first public appearance. I was eleven at the time, and played Chopin's *Rondo in C,* for two pianos, with my eminent master. But my very first public performance had already occurred some weeks before this concert. In all honesty, I must say that nobody realized that I was performing. Mikuli was taking part in a concert and played upon the harmonium. His score included a rather difficult passage in which he was very busy with both hands high up in the treble, at the same time that an important B was to be caught deep down in the contrabass. That was where I entered upon the scene.

"You shall come to the concert and turn the pages of my notes for me," said Mikuli. "Always remember to rise when you turn the leaves. And when you come to this page—keep on standing and sound the B for me."

When I was twelve, Lemberg had a musical treat. Rafael Joseffy came there to play. He was very young at the time—barely twenty-two—but I have never heard a more elegant, aristocratic performer. Whatever Joseffy did, pianistically, was in the height of good taste. I heard him and became at once inflamed. At home I stormed about, declaring that I would study no more unless I could have Joseffy as my teacher. My father, who was always ready to encourage me in my musical ambitions, promised that I could have lessons from my idol. There was only one difficulty. Joseffy was to be in Lemberg for a limited time only. After that, he would return to Vienna. The upshot of the matter was that our whole family moved to Vienna. What a sacrifice for my father!

In Which I Meet Two Geniuses

JOSEFFY WAS EXTREMELY YOUNG to serve in the capacity of musical mentor, yet I learned much from him, both musically and pianistically. I learned much merely from listening to him play. It is inevitable that every young musician selects himself a model, at some time of his career, and proceeds with his own work under the aura of this influence. This is not imitation. It is a wholesome apprenticeship and brings with it the elements of comparative values and heightened ambitions. Joseffy was my model. I had progressed to the point where mere playing was no longer enough. I was now deeply conscious of the formation of a musical ideal; a conception of art to which I could devote my life.

At twelve, I gave a recital in Vienna. The piano manufacturer, Boesendorfer (who upon my father's death was to become my guardian), heard me and offered to take me to the mighty Franz Liszt. Liszt had an exceedingly sharp wit; and, after I had played, he said something to Boesendorfer which is a good pun in German *"In diesem Knaben steckt ein Kuenstler der nicht stecken bleiben wird."* In Englisl this needs a bit of explanation. The pun is on the word *stecken* and may be roughly rendered, "In that little fellow there has been stuck an artist who will never get stuck."

At the end of the interview the great master invited me to come to study with him at Weimar, and the following summer, on Joseffy's advice, my father took me there. On our way to Liszt's home, the Hofgaertnerei, we encountered a young man who wore his hair exactly like Liszt's. He was stocky and strong-looking, but he seemed sad.

"What are you going to do with that child in there?" he asked my father.

"He is going to study with Liszt."

"Heavens, you must not attempt that," warned the stocky young man. "It would be the death of the lad. Look at me! Twelve times in succession I have played *Erlkönig,* and it doesn't go right yet. Look at my swollen thumbs! A frail little fellow like that couldn't expect to live through it. What is he going to play for the *Meister?"*

My father told him that I would play some of Liszt's own transcriptions of Mendelssohn's works.

"Oh, no," cried the young man, again in terror, "the *Meister* would not like that. He is tired of those transcriptions. Let the child play something of the master's own."

It had seemed highly amusing to both my father and myself that a musician should measure his work by the size of his thumbs, or that he should expect to master a difficult work by playing it twelve times through. (The truth is that technical diffi-

(*Continued on Page 772*)

The Threshold of Music

A Stormy Seventh—And Some Even More Complex Chords

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the ninth in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter.*

IN THE SIXTH CHAPTER of this series, when we were examining the four different varieties of triads, mention was made of a variation of the diminished triad, known as the diminished seventh. If the reader will recall, the diminished triad consists of two minor third intervals, one above the other. The diminished seventh chord, it was explained, has a fourth note above the other three, making a succession of three minor third intervals.

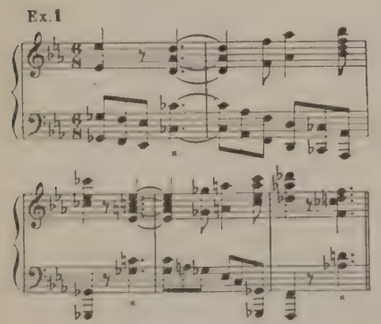
If we examine the seventh chord on Ti, in the minor key, as illustrated in Chapter Six, we will find that it fits this description exactly. It is a dovetailing of two diminished triads, we also will discover—which means that instead of being a blend of two flavors it is an intensification of a single flavor. So we are not surprised to find that this country house with an added wing edition of the diminished triad sounds much like the triad itself. It is stormy, restless, quicksandish; somewhat richer in tone, of course, but otherwise similar to the triad in its characteristics.

The diminished seventh has always enjoyed enormous popularity among composers, as a provider of tempestuous music for all occasions. Probably the peak of its popularity occurred during the latter half of the nineteenth century, when it was in the constant favor of such composers as Wagner, Liszt, Brahms, Tschaikowsky and Verdi. Yet it still is going strong.

Though its official home is the seventh floor of the minor scale, the diminished seventh is quite a gadabout. It is as likely to appear in some other key as in the one to which it belongs. It associates with major music as freely as with minor.

If you want to refresh yourself on its uses, turn back to Chapter Six where, of examples fourteen to nineteen, inclusive, all but one make use of the diminished seventh. Here is an additional one from the *First Movement* of the "Symphony in C Minor" of Johannes Brahms.

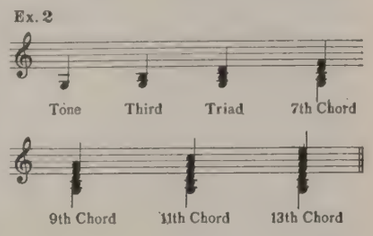
Ex. 1



The three x's mark the diminished sevenths. The first is a chord on the seventh degree of the scale in the key of E-flat minor. The first chord of the opening measure, a minor triad in skeleton form, has told us we are in E-flat minor; but the second and third diminished chords are on the rampage, and it would be fruitless to speculate as to the keys in which they belong.

There are chords still more complex than seventh chords. As we already know, chords are built of thirds piled one above the other. Two of these intervals linked together form a triad, and three of them form a seventh chord. The process can be continued still further, and chords of five, six and seven notes, each a third distant from the last, can be formed. Here are all the possibilities, starting with the note G as the root:

Ex. 2



Like the seventh chord, these additional chords are named according to the interval between the top and bottom notes—ninth, eleventh and thirteenth. It will be seen that a chord of the thirteenth is as far as one can go; for beyond that point we merely start repeating notes, since there are no more than seven different notes in any scale.

Chords of the ninth, eleventh and thirteenth have so many clashing tones that often some of the notes are left out, and the chords are simplified.

Ex. 3



This chord can be called a thirteenth chord on G, with the notes B and D omitted, though it can also be considered a seventh chord on F with a pedal-point or drone bass effect in the left hand.

Ninth, Eleventh and Thirteenth Chords

JUST AS TRIADS AND SEVENTH CHORDS can be built on any floor of the musical house, so can ninth, eleventh and thirteenth chords. And just as seventh chords are more clashing and dissonant than triads, these chords of still greater complexity are still more pungent and biting than seventh chords.

Ninths, elevenths and thirteenths have been added to the vocabulary of music only in more recent years. Debussy used them frequently in his "Pelléas et Mélisande" and other works. In one phrase of two measures of Ravel's *Pavane Pour Une Infante Défunte* the composer has introduced a supertonic ninth, a supertonic eleventh, and a dominant ninth.

Ex. 3a



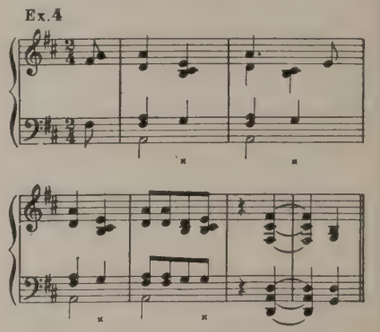
This quotation is published with the permission of Editions Max Eschig, owners of the copyright of Ravel's *Pavane Pour Une Infante Défunte.*

The Dominant Ninth Chord

THE DOMINANT NINTH CHORD—by far the most common of the ninth chords—is also the most respectable, being found in quite conservative musical circles. Like the dominant seventh, it is a natural grouping of overtones. The overtones found in this particular chord are the fourth, fifth, sixth, seventh and ninth in the harmonic series. It sounds like a richly ornamented version of the dominant seventh. It is sweeter than the seventh—sometimes so sweet that it is cloying, but not necessarily so.

In the following example, the dominant ninth chord has a lusciousness that tempts one (dangerously, perhaps) to compare it to the rich, sweet flavor of deliciously ripe fruit. It is from *Summer Evening* (Old Finnish Folk Song) by Selim Palmgren.

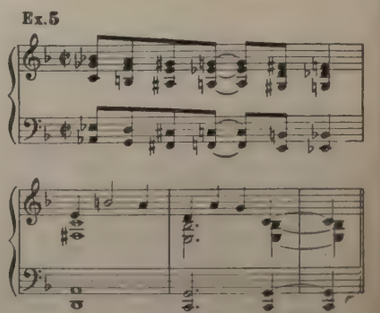
Ex. 4



The first three measures alternate between tonic triad and dominant ninth. Incidentally, see if you recognize the next to the last chord. It is a tonic seventh (1_7) leading to a subdominant (4).

The sensuous beauty of the dominant ninth has tempted both symphonic composers and popular song writers to harmonize whole stretches of music with this one chord. Do you remember the dance tune *Moonlight on the Ganges?* Its chorus opens with a downward sliding melody harmonized in dominant ninths. The same thing had been already done several years earlier, in another fox-trot, *The Japanese Sandman* by Richard Whiting. Perhaps the reader will recall these measures:

Ex. 5



This quotation, from *The Japanese Sandman* by Richard Whiting, is reproduced with the special permission of the owners of its copyright, Jerome H. Remick & Co.

Every chord a dominant ninth!
Even a symphonic composer can become

(*Continued on Page 764*)

A RARE ETUDE FEATURE

To Begin in December

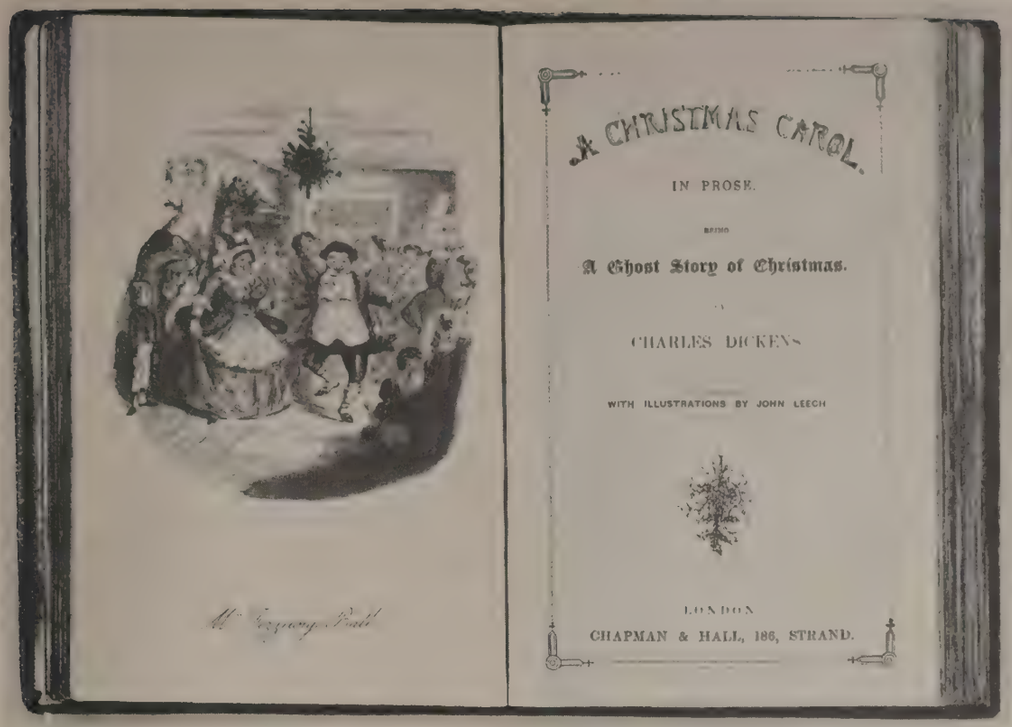
Lessons from Ossip Gabrilowitsch

By MME. CECILE DE HORVATH

Cecile de Horvath, American born pupil of Von Sternberg, Safanoff, Friedman, and Gabrilowitsch, after successful concert tours abroad settled in Chicago, where she has been for years one of the foremost teachers of piano playing. While studying with the late Ossip Gabrilowitsch, in Berlin, she made notes that carefully record his method of teaching, which has never before been given to the public. When she had finished her course of study under Gabrilowitsch, the great virtuoso, knowing the expense of launching a career, brought forth a little box containing every fee Mme. de Horvath had paid him and presented it to his pupil as a token of appreciation of both her native musical endowments and her fine spirit as a student.

Mme. de Horvath's articles are so full of meat that their publication in *The Etude* can be regarded only as a journalistic *coup*. The first of them will appear in our *Christmas Issue* for 1938.

We are hoping that our pianist readers will tell their friends about the appearance of these brilliant articles.



A reproduction of the Title Pages of a very rare Advance Copy of the First Edition of Dickens' "A Christmas Carol," from the private collection of Edward Ellsworth Hipsher

The Awakening of Ebenezer Scrooge

A Playlet in Three Acts

Adapted from Charles Dickens' "A Christmas Carol"

By MILDRED E. MYERS and MARGARETTA E. HOOVER

Presented in Time for Seasonable Preparation

CAST OF CHARACTERS

Ebenezer Scrooge
Fred
Fred's Wife
Bob Cratchit
Mrs. Cratchit
Tiny Tim
Two Street Urchins
Spirit of Christmas
Mary
Joseph
Angel
Wise Men
Three Kings
Shepherds
Mother
Little Boy
A Boy

Time—England in the nineteenth century.
Place—The living room in Scrooge's home.
Act I. Christmas Eve.
Act II. Early Christmas Morning.
Act III. Christmas Day.
Time of Performance: Forty-five Minutes.

SUGGESTIONS FOR STAGING

The operetta is arranged in such a way that it is very easy to stage. The same scene is used throughout. The furniture and costumes should be appropriate to that period of the nineteenth century.

No lights, except footlights and gleam from the fireplace, are necessary during Act I.

For the manger scene, have a strong white light come from the manger, and reflect upon the faces of the characters. A blue spot light is used for the Spirit of Christmas *and for the* Angel.

ACT I

(Before curtain rises chorus sings Adeste Fideles.)

Fred: A Merry Christmas, Uncle! God save you!

Scrooge: Bah! Humbug!

Fred: Christmas a humbug, Uncle! You don't mean that, I'm sure?

Scrooge: I do. *Merry* Christmas! What reason have *you* to be merry? You're poor enough!

Fred: Come, then. What reason have you to be gloomy? You're rich enough!

Scrooge: Bah! Humbug!

Fred: Don't be cross, Uncle—

Scrooge: What else can I be, when I live in such a world of fools as this? Merry Christmas! Out upon Merry Christmas! What's Christmas time to you but a time for paying bills without money, a time for finding yourself a year older, but not an hour richer? If I could work my will, every idiot who goes about with "Merry Christmas" on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart! He should!

Fred: Uncle!

Scrooge: Nephew, keep Christmas in your own way and let me keep it in mine.

Fred: Keep it! But you don't keep it!

Scrooge: Let me leave it alone, then! Much good may it do you! Much good it has ever done you!

Fred: There are many things from which I might have derived good, by which I have not profited, I dare say, Christmas among the rest. But I am sure I have always thought of Christmas time as a good time, a kind, forgiving, charitable, pleasant time—the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut up hearts freely. And therefore, Uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good, and, I say, *God bless it!* —Don't be angry, Uncle. Come! Dine with us tomorrow.

Scrooge *(gruffly, as he walks toward door):* Good-night.

Fred: I have made this trial in homage to Christmas, and I'll keep my Christmas spirit to the last. So, a Merry Christmas, Uncle!

Scrooge: Good night!

Fred: And a Happy New Year!

Scrooge: *Good night!*

(Exit Fred)

(Scrooge *walks slowly across the room and pokes the fire. Ragged children ring the doorbell.* Scrooge *reluctantly opens the door. Two street urchins slip in, eager to get warm.)*

Scrooge: *(blocking entrance):* What do you want?

Older child: Please, sir, a penny. Just one penny!

Scrooge: Nothing—I help to support the poorhouses. Children like you should go there. Now let me alone.

Both children: But, please, sir. . . .

Scrooge *(pushing them out the door):* Not one penny. Get out!

(Muttering to himself as he closes the door) I don't make merry myself at Christmas, and I can't afford to make street urchins merry.

(Scrooge *sits down and becomes engrossed in counting his money. Carolers approach singing* God Rest You Merry, Gentlemen. *When they arrive at* Scrooge's *windows he becomes conscious of their presence and, taking his cane, waves it as he chases them away.)*

Scrooge: Begone with you! Merry Gentlemen! Bah! Who could be merry? Who wants to be merry? Sing your carols to those who like them, but let *me* alone.

(Carolers hastily retreat, singing softly. A knock at the door. Scrooge *opens it and* Bob Cratchit *enters carrying* Tiny Tim *on his shoulder.)*

Bob Cratchit and Tim *(together):* Good-evening, Mr. Scrooge. Merry Christmas.

Scrooge: Humph. What brings *you* here?

Bob C.: If it is convenient, sir, I'd like a holiday tomorrow?

Scrooge: It's not convenient and it's not fair—paying a day's wages for no work.

Bob C.: It's only once a year, sir!

Scrooge: A poor excuse for picking a man's pocket every twenty-fifth of December. But I suppose you must have the whole day. Come all the earlier next morning!

Bob C.: I will, sir. Thank you. Good night.

Tiny Tim: Good night, Mr. Scrooge.

(Exeunt. Stage lights dim. Scrooge *walks over to chair, sits down, and resumes his counting of money. Drowsiness overtakes him as he slowly puts his coins one by one into the bag. As he drops the last coin into his money bag his head droops and sleep overtakes him.* Spirit of Christmas *enters from left and speaks.)*

Spirit of Christmas *(spot light):* Ebenezer Scrooge, it is not God's will that any human being should be heartless and cruel on Christmas Eve. *The doors of your heart shall be opened. You shall be filled with a spirit of brotherly kindness and goodwill toward all men.* We shall turn back the pages of time and once more you shall hear your mother's story of the first Christmas Eve. Let the beauty of the story of the Christ Child's Coming enter your heart and life tonight.

(Celestial Choir *softly sings* It Came Upon the Midnight Clear. *Curtain slowly closes during singing of the second verse.*

Between the first and second acts the furniture on the right of the stage is removed to make room for the Nativity scenes. When the curtain opens for Act II Scrooge *is asleep in a chair to the left of the fireplace and the* Mother *and* Little Boy *are seated to*

the right of the fireplace. A candle burns on a table beside them and the MOTHER *reads from the Bible.)*

ACT II

SCENE I

MOTHER *and* LITTLE BOY *seated on her lap.* MOTHER *reads the story of the first Christmas. As the story is being read, the actors review it in pantomime, at right of stage.)*

MOTHER: "And in the sixth month the angel of the Lord was sent unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary. And the angel came unto her and said: 'Hail, thou that art highly favored, the Lord is with thee, blessed art thou among women. Fear not, Mary, for thou hast found favor with God. And, behold, thou shalt bring forth a son, and shalt call his name Jesus. He shall be great, and shall be called the Son of the Highest; and the Lord God shall give unto Him the throne of His father David; and He shall reign over the house of Jacob forever; and of His Kingdom there shall be no end.' And the angel departed from her.

"And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David which is called Bethlehem, to be taxed with Mary, his espoused wife."

(Curtain closes. Chorus sings O Little Town of Bethlehem—*two verses.)*

SCENE II

(MARY *is sitting on a low bench looking into a manger filled with hay.* JOSEPH *is standing beside* MARY, *also looking into the manger. A light, concealed in the hay, represents the glow of light from the child.)*

MOTHER: "And she brought forth her first born son, and wrapped him in swaddling clothes, and laid him in a manger: because there was no room for them in the inn.

(Children's Choir sings Under the Stars, *by Hollis Dann.)*

"And the angel appeared unto the shepherds as they were keeping watch over their flocks by night, and said, 'Fear not, for behold I bring you good tidings of great joy. For unto you is born this day in the city of David a Savior, which is Christ the Lord.' And the shepherds said, one to another, 'Let us now go even unto Bethlehem and see this thing which has come to pass.'

(Shepherds come in to the manger.)

MOTHER: "And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.

(Song—The First Nowell. SHEPHERDS *enter and kneel at the manger. In rising and leaving, their eyes never leave the light in the manger.)*

MOTHER: "And the shepherds returned glorifying and praising God for all the things that they had heard and seen, as it was told unto them.

"Now when Jesus was born in Bethlehem of Judea in the days of Herod the King, behold, there came wise men from the east to Jerusalem, saying, Where is he that is born 'King of the Jews?' And Herod, being troubled, gathered all the chief priests together and demanded of them where Christ should be born. And they said unto him in Bethlehem of Judea; for thus it is written by the prophet. And he sent them to Bethlehem and said, Go and search diligently for the young child.

"When they had heard the king, they departed; and lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.

"And when they were come into the house, they saw the young child with Mary his mother; and fell down, and worshipped him. And when they had opened their treasures, they presented unto him gifts: gold, frankincense and myrrh.

(KINGS *enter. Chorus sings* We Three Kings.)

MOTHER: "And being warned of God in a dream that they should not return to Herod, they departed into their country another way."

(Chorus hums Silent Night *as children come on stage. Children gather round manger and sing* Silent Night.)

(Curtain)

ACT III

(MORNING. Bright lights)

SPIRIT OF CHRISTMAS *(speaking as chimes ring out the hour of eight):* Awake, Ebenezer Scrooge. It is Christmas morn. Let the world see how the Christmas spirit of goodwill has entered your heart. Find true happiness in making others happy.

(SPIRIT *vanishes and* SCROOGE *slowly awakes.)*

SCROOGE *(awakening):* A dream. It must have been a dream, but oh, how real! All these years I have been living blindly, selfishly; seeking for personal gain, forgetting all others, hating all mankind. And now this night, the *Spirit of Christmas* has shown me that true happiness lies in giving, not receiving; sharing, not withholding; in loving, not hating. *Ebenezer Scrooge,* from this very day you shall dedicate your life to making others happy. O bells of Christmas morn; ring out the old, ring in the new. (SCROOGE *goes to door and hails young boy.):* Hallo, my fine fellow!

BOY: Hallo.

SCROOGE: Do you know where Bob Cratchit and all the little Cratchits live?

BOY: Yes, sir, I think I do, sir!

SCROOGE: Tell them, that Scrooge, Ebenezer Scrooge, has a big surprise for them and he insists that they spend Christmas Day at his house. Be off with you. No, wait! Here's a shilling. Be back in less than five minutes and I'll give you half a crown.

BOY: I should hope I will.

SCROOGE: What a delightful boy! What a pleasure to talk to him! *(Frisking about the stage)* I am as light as a feather, I am as happy as an angel, I'm as merry as a schoolboy. What a grand party we shall have together.

(Bell at door tinkles. SCROOGE *opens door. Enter* FRED *and his wife.)*

SCROOGE: Welcome, my children—a Merry Christmas to you both.

FRED *(looking quizzically at wife, then at* SCROOGE): Why, Uncle what has happened—you're not ill?

SCROOGE: No, no, of course not. Never felt better in my whole life. Why shouldn't one feel happy on Christmas day?

FRED: But only yesterday—

SCROOGE *(interrupting):* Yesterday *was, today is,* and I'm a different Scrooge, a *better man,* and I hope, a more generous uncle.

FRED'S WIFE: Then perhaps, dear Uncle, you will come to our party!

SCROOGE: Come to *your* party! Ha! *(As their faces fall.)* You must come to mine. Bob Cratchit will be here, Tiny Tim, and all the other little Cratchits, and some more of my younger friends.

FRED: Why, Uncle, you are the Christmas spirit itself. Of course we shall stay!

(Boy, returning, rings bell.)

SCROOGE *(rushing to door):* My but you're a good lad! You certainly have earned your half crown. And now run quickly to the grocer at the corner and buy the biggest turkey hanging there. And, with it, tell the grocer to send all the fixin's necessary for a prime Christmas party. And all he has, too! And tell him Scrooge, Ebenezer Scrooge, will not haggle about the bill. Off with you now, and hurry back to join in the fun.

BOY: Yes, sir, Mr. Scrooge, yes sir, thank you, sir.

(Exit boy and enter CRATCHITS.)

SCROOGE: A Merry Christmas, Bob; and to you, Mrs. Cratchit. And you, too, Tiny Tim, God bless you! May this Christmas Day be the merriest and happiest you have ever had.

BOB: The same to you, Mr. Scrooge, and thanking you for your kind invitation.

(CAROLERS, *singing* Deck the Halls with Boughs of Holly, *as they pass by.)*

SCROOGE *(calling them from doorway):* Merry Christmas, my young friends. Come here, all of you, come in and join my party. Bring your songs with you, and forget the old grouch who died yesterday.

CAROLERS *(enter, carrying holly wreaths):* Merry Christmas to you, sir, and thank you!

(After the last caroler has entered, the BOY *enters, laden down with all the food.)*

SCROOGE: Ho, my friends, look what this lad brings for our party. I *think* there is a lad behind all those bundles.

(Some older ones help with the bundles, others talk; there being a spirit of merriment pervading the scene, while all sing Deck the Halls.)

SCROOGE *(claps hands and everyone gathers round):* And now my friends, I have a Christmas message for you, a message not for Christmas alone, but for all the year. You have all known me for a mean, miserly, grumpy and hateful old grouch.

(Everyone looks surprised.)

Now, now, I don't blame you; for that's exactly what I was. And now I hope to make amends for all that! *(Turning to* FRED) To you I have been a very ungrateful uncle, ungrateful for all the love and affection you had for me, despite my ill treatment of you. I hope from this time on to share all the comfort and happiness my little used wealth might bring. Last night I had a strange dream, in which the *Spirit of Christmas* showed me my boyhood, and the joy the Christmas story brought. It showed me my mother, the care, affection and love she had for me; and it showed me another—the Christ Child, who brought this happiness to all the world. I saw how the goodness and kindness which this should have brought me had been replaced by the idol of gold. Young people, never let it steal into your hearts—the fear of the world and the ambition to be beyond the chance of its sordid reproach. Keep love there. Do not, as I, let gain rule. And there—as my dream ended—I resolved to honor Christmas and to keep it all the year. *(Turning now to* BOB CRATCHIT.) And to you, Bob, I want this to be a merrier Christmas than I have given you for many a year. I'll raise your salary and endeavor to assist your struggling family, and we will discuss your affairs this very afternoon over a Christmas bowl of smoking bishop, Bob! And for Tiny Tim we will have the best doctor in all the land.

And now, away with seriousness on this merry day! Let us have some carols *(turning to the audience)* and all you folks join with us in this Christmas song.

(Audience, choruses and cast sing Joy to the World.)

SCROOGE *(stepping to front of stage, carrying* TINY TIM *on his shoulder):* And now, to all of you, a very Merry Christmas.

TINY TIM: And God bless us every one!

(Curtain)

Worth While Music in the Movies

By VERNA ARVEY

THE COMPARATIVELY RECENT showing in America of "The Charm of La Bohême" (an Intergloria film, based on the story Puccini used, including arias from his opera as well as modern Viennese tunes, and starring Jan Kiepura and Marta Eggerth) has raised again the old question of whether or not opera is advisable for films. People like Dave Dreyer, music head at R.K.O. Studios, feel that this particular film showed Hollywood the way to success in that medium, for in it operatic scenes motivated the story rather than retarded its progress. Surely, declares Mr. Dreyer, "The Charm of La Bohême" indicated that opera has come to films to stay—if it continues to be presented properly.

Since so many opinions have been advanced on this subject in the past, it may be well to consider briefly what filmdom's most powerful musical men have to say about it: the musical directors of each studio, for they are closest of all to film music in both its creative and commercial aspects.

Unlike many prominent singers, who see enormous possibilities for traditional opera on the screen, most of the Hollywood musicians are skeptical. They give different reasons for their skepticism. Charles Previn (Universal Studios) feels that the librettos are antiquated and faulty and that they would seem ridiculous to an American public which attends operas usually for one or two reasons, to hear a particular artist or a few favorite arias. Verdi's operas would not lend themselves well to the English language, though his music will always be popular. Puccini and Bizet, in Previn's opinion, would meet screen requirements without alteration. For the screen the test of a libretto would be if it could stand alone, without the accompanying music, as dramatic fare.

Leo Forbstein (Warner Brothers-First National) thinks that the main difficulty would be found in the fact that, with few exceptions, opera stars do not photograph well. In Boris Morros' (Paramount) opinion, the thing that retards opera on the screen is the fact that opera is not an American institution (the word itself is not American) whereas the films are. Analyzing the history of opera, Morros finds that it has become popular in countries which have produced their own vocal idols; among people who go to hear various singers, not to hear the music of certain composers. Thus the star system prevails, even in opera. America has not produced so many glamorous operatic stars, and those who are great are not able to sing well into a microphone. James O'Keefe, at Fox Studios, phrases his opinion bluntly: "Opera is old; films are new. Opera on the screen is a matter of determination, production, execution. Only people outside of the picture business feel that it is important. When it has a value, the films will do it."

(Continued on Page 772)

Stephen Foster of "Tin Pan Alley" in Other Days

The Magic Story of America's Most Loved Composer of Folk Songs

By SIGMUND SPAETH

Dr. Spaeth presents a new and unusual aspect of Foster's relation to the public of to-day. Foster is now properly recognized as one of the Great Masters of Folk Song Literature.



STEPHEN FOSTER
(From a Daguerreotype)

AMERICA'S MOST FAMOUS COMPOSER is usually thought of either as a hopeless drunkard, who might have done great things in music if he had had any real character, or as an angel of sweetness and light moving through a world that did not appreciate or understand him.

Both of these conceptions are, of course, absurdly exaggerated. Stripped of mystery, reverential awe, and downright bunkum, Stephen Collins Foster emerges as a typical tunesmith of his day, with a career startling by parallel to those of our contemporary Tin Pan Alley. Compositions now enshrined as immortal inspirations were in their day treated with the same patronizing hauteur that to-day's highbrow bestows on popular hits. When a concert artist sang one of his numbers as an encore, a New York critic wrote: "Anna Zerr (shame to say) stooped to sing *Old Folks at Home*. One would as soon think of picking up an apple-core on the street." *Dwight's Journal of Music* remarked: "We wish to say that such tunes are erroneously supposed to have a deep hold of the popular mind; that the charm is only skin deep; that they are hummed *without musical emotion*, whistled 'for lack of thought'; that they persecute and haunt the morbidly sensitive nerves of deeply musical persons; that such melodies become catching, idle habits, and are not popular in the sense of musically inspiring, but that such and such a melody *breaks out* every now and then, like a morbid irritation of the skin."



A STATUE OF STEPHEN FOSTER, IN PITTSBURGH

Your modern composer of popular hits is as a rule a "natural musician," and in that category Stephen Foster surely belongs. Irving Berlin still picks out his melodies on the black keys of a piano which, with the help of modern science, automatically transposes them into the right key at the touch of a lever. Few if any of our "hit" writers are able to make a practical orchestration, and most of them leave even the simplest of piano arrangements to workers in the cubby-holes of the publishers.

These composers all started playing "by ear," and many continue to do so by choice. They are generally infant prodigies, like the majority of serious musicians, delighted to find in time that their talents have commercial value.

A Born Wonder Child

FOSTER HAD A SIMILAR BACKGROUND, musically, and although he went further than the average song writer of to-day, he never arrived at anything approaching the technic of a Gershwin or a Victor Herbert. A "Yankee Doodle boy," he was born on the Fourth of July, 1826, the same day that Thomas Jefferson and John Adams died. At the tender age of two he picked out chords on a guitar on the floor, calling it his "ittly pizani." At seven he surprised a Pittsburgh music dealer by experimenting briefly with a flageolet and almost immediately playing *Hail, Columbia* without a mistake.

Later he became a more than adequate performer on the flute, piano and violin, with some skill on the banjo and guitar, for the most part self-taught. He could write out his melodies without the help of an instrument, and could harmonize them in the form of a simple piano accompaniment, but he never attempted a more elaborate instrumentation or a development of his impromptu themes into the larger forms of music.

The Foster family, respectable business people, living on the outskirts of Pittsburgh, must have been aware of Stephen's gifts, but seem to have done little to encourage them. At nine he was allowed to sing *Jim Crow* and other negro ditties in an informal stock company, with an actual cash return of a few cents a week. His first composition, written at the age of thirteen, was the faintly saccharine *Tioga Waltz*, for four flutes. At sixteen he wrote his first song, *Open Thy Lattice, Love*, musically far better.

There are accounts of his playing variations on the flute while others sang his songs, which would make Foster a rather dignified pioneer of modern swing. His brother Morrison, naturally inclined to sentimentalize the family genius, credits Stephen with studying the scores of Handel, Mozart and Weber, and adds that he would "improvise by the hour beautiful strains and harmonies which he did not preserve, but let them float away like fragrant flowers cast upon flowing water." From contemporaries come fleeting descriptions of the composer "swaying rhythmically" and sometimes weeping as he played the piano. His mature voice has been called a pleasant baritone, and he was evidently unrivaled in the singing of his own songs.

He was a sensitive, emotional boy, easily moved to tears. There is much emphasis on his physical courage, proved in rough and tumble fights with street rowdies. Contemporary portraits dwell upon his brilliant, deep brown eyes, his thick, black hair, and the appealing expression of his hook-nosed, rather lantern-jawed face. Some Italian blood on his mother's side may have accounted for these characteristics, as well as for the gift for music.

Like most musicians, past and present, young Steve had to try his hand at something "useful" before he was allowed to devote himself to the thing he did best. He acted as bookkeeper for his brother Dunning in Cincinnati, and it was there that he made his first attempts to break into the field of the professional showman.

The modern song writer has the greatest difficulty in emerging from the amateur class. He is constantly told to "get a reputation," or, more directly, "get someone to sing your songs." Stephen Foster had the same problem in 1840. But at least there were companies of "Ethiopian Singers" traveling about the country, and if one hung around the stage door, it might be possible to persuade some minor artist to accept a manuscript for trial.

An Unprincipled Musical Theft

IT WAS THUS that M. J. Tichenor, of the Sable Harmonists, acquired the first copy of *Oh! Susanna*, when the composer was only twenty-one. But Stevie also gave a copy to George N. Christy, "Professor of the Bone Castanets," who calmly turned it over to a New York publisher, with his own name on the cover and no mention of the real composer.

A Louisville publisher named Peters brought out both *Oh! Susanna* and *Old Uncle Ned* "as a favor." Foster never got a cent from these popular hits, but they made over ten thousand dollars for Peters and set him up permanently in the music business. Similarly Firth, Pond & Company, who became Foster's regular publishers in time, acquired *Nellie Was A Lady* and *My Brudder Gum* by merely giving the composer fifty copies of each song.

Foster had that inherent naiveté that marks most of our popular composers, evidently essential to the production of terrific hits, but equally likely to produce terrific absurdities. Like the leaders of to-day's hit parade, Foster contributed his full share of both. He drew upon his own experience for subject matter, sometimes even permitting himself that artificial nostalgia which has produced so many songs about places which their creators had never seen and probably never wanted to see.

Old Folks at Home is itself an example of the unnatural geography that has at various times glorified Dixie, New Hampshire, California, Michigan and other places innumerable. Foster's original manuscript shows the name of the Pedee River, which obviously invited ridicule. His brother suggested Yazoo, which was even worse. Finally they took out a map of Florida, and a roving finger eventually stopped at the name of Swanee, an insignificant and by no means glamorous stream. "That's it," cried Steve, "that's it exactly"; and so the Swanee River became immortal. But the difference between *Old Folks at Home* (one of the world's most popular songs of all time) and the nostalgic outbursts of Tin Pan Alley is that Foster actually loved his own home to the point of adoration, and could express that love sincerely and convincingly, regardless of names or places.

Some Interesting Origins

IT HAS BEEN PROVED that he did not write *My Old Kentucky Home* at Federal Hill, in Bardstown, although he definitely visited it during his youth and must have had it in mind when the title came to him; nor is it true that his relative, Judge Rowan, the master of Federal Hill, was the object of negro grief in *Massa's in de Cold, Cold Ground*. These stories are preserved for the edification of tourists, and there is no harm in them.

But the many feminine names that adorn the Foster songs all have a biographical significance, headed by *Jeannie with the Light Brown Hair*, who also appears several times as Jennie, and is unquestionably Jane McDowell, daughter of a Pittsburgh physician, and responsible for one of Stephen's tenderest and most personal songs. He married Jane in July 1850, but the marriage cannot be called a happy one. The following April they had a daughter named Marion, and then drifted more and more apart. They tried living in New York, unsuccessfully, then boarded with the Foster family back at home, borrowing money from various members. Unsuited they may have been to each other, but it was during one of their temporary estrangements, when Stephen was living in New York, that he wrote *Jeannie with the Light Brown Hair*, perhaps more nearly an art song than any of his others.

Old Black Joe was an actual Negro slave in the McDowell household, and other characters in the Foster songs can be similarly identified. Even *Old Dog Tray* had a living model in a rather worthless hound presented to Stephen by a friend.

A Comfortable Income

IT IS A MISTAKE to suppose that Stephen Foster was unable to make a living by his song writing, or that poverty drove him to drink. By 1849 Firth, Pond & Company agreed to pay him two cents a copy on all his songs, and for the next ten years or more his income averaged at least fifteen hundred dollars annually, a respectable sufficiency in those days. Unfortunately, however, financial security made him lazy and careless. Only when he did not know where he would earn his next dollar could he work effectively.

His publishers were good-natured, and Foster constantly drew royalties in advance. When he fell too far behind, he would sell out all future rights in a group of songs for a flat sum.

Once launched as a professional composer, Stephen continued to follow lines that run remarkably parallel to those of modern tunesmiths. But where modern song writers and publishers indulge in the frankest bribery of performers and band leaders to secure "plugs" for their works, Foster was lucky in usually having at least a singer in readiness to pay for a "first performance." For the miserable sum of fifteen dollars he permitted E. P. Christy to have his name published as the composer of his finest song, *Old Folks at Home*. The falsehood was corrected as soon as Foster found what an enormous hit he had produced, but as late as ten years after the real composer's death, the name of Christy still appeared unchallenged on some publications of *Old Folks at Home*. All too often to-day credit is given to a "plugger" instead of to the actual creator of a song

An Orginal Creator

FOSTER'S METHOD OF COMPOSING was modern. The question is often asked, "Which comes first, the words or the music?" With songs of the widest and most immediate appeal, the two seem as a rule to have come simultaneously. But where the composers and lyricists of Tin Pan Alley work best in collaboration, Foster himself supplied both words and music. He would start with a phrase or a title, fully clothed in tones, as Berlin arrived at such musical slogans as *What'll I Do?* or *All Alone*. He is described as writing down words and music together, phrase by phrase whistling as he worked, and thus arriving gradually at "one harmonious whole."

Attempts have been made to prove that Foster borrowed his best melodies. Will Hays, a rival, claimed that he had a whole book full of German tunes, which he used freely. This is a ridiculous charge, although as a boy Stephen frequently heard Negroes singing in church, and later used some of the strains that he remembered. The tune of *Camptown Races* is practically identical with a folk song called *Hoodah-day*, but it is not certain which came first. On the other hand, Foster always insisted that his own *Ellen Bayne* had been stolen for the tune of *John Brown's Body*. When a man writes in such universal patterns of melody, the question of originality is not important.

The Lights Grow Dim

THE AMAZINGLY CONSISTENT RECORD of Stephen Foster as a popular song writer is completed by the manner and the mystery of his death. Little is known of the details of his later life in New York. He seems to have buried himself in the big city in a desperate effort to regain a foothold in the world of music. Tradition has long decreed that popular song writers die in obscurity. The men who wrote *Sidewalks of New York, Ta-ra-ra-boom-dcay* and *A Hot Time in the Old Town Tonight*, Blake, Sayers and Metz, were unknown to the American public, even by name, when they passed from the picture not long ago.

Nobody seems to have paid much attention to the man, still in his middle thirties, who walked the streets of New York between 1860 and 1864, peddling his songs where he could, and spending most of his earnings on drink. Foster had gradually lost control of his best sellers through the habit of selling out for a lump sun when he needed ready cash. His publishers no longer were willing to advance him money, and his creative gift had sunk to a low ebb.

Old Black Joe, the last of Foster's really successful songs, was copyrighted two days after Lincoln's election in 1860. From then on he seemed unable to produce anything above the average, and most of his attempts were pitifully weak. Wracked by the fever and ague of malaria, he found his only bodily and mental comfort in drink, and he drank as heavily as his income would permit.

Like many a modern composer whose inspiration has left him, Foster tried to revive a waning interest by the musical treatment of current events. But even his war songs were mostly conventional. There is no evidence that he made any attempt to get into active service during the Civil War, but his sympathies were with the North, in spite of the definitely southern atmosphere of so many of his songs.

The painful record of those final years can be read only in his songs. His once fine and straightforward sentiment turned into mawkish sentimentality. He no longer trusted his old power to weld the words and the music together, but allowed others to write his texts for him. Perhaps the most tragic failures were his attempts at comedy, so far removed from the effervescent absurdity of his youthful *Oh! Susanna*.

In the last three years of his life Foster turned out nearly a hundred compositions, all created in the most wretched surroundings. The utter collapse of his inspiration seemed to make him all the more prolific. Most of these songs were sold outright for whatever he could get.

George Cooper, later well known as a writer of song texts, who collaborated with Foster in some of these declining efforts, tells of one of their quick sales. They had just finished *Willie Has Gone to the War*. Stephen "rolled it up and tucking it under his arm, said, 'Well, what shall we do with this one?'" It was a cold winter day, with snow falling and the streets covered with slush. Stephen's shoes had holes in them, but he did not seem to notice it. They walked up Broadway together, and as they passed Wood's Music Hall the proprietor hailed them from the lobby. "What have you got there, Steve?" The song was immediately sold for twenty-five dollars—ten dollars in cash and fifteen dollars more at the box office that night.

It was in a run down grocery store at the corner of Hester and Christie Streets that Foster passed most of his last days. The back room was fitted up as a saloon, and there he spent what money he had on liquor, generally a cheap French rum mixed with sugar. Several visitors to the store speak of meeting him in the same spot. He wore "an old glazed cap," and his face "might have been that of a man of fifty instead of one in his middle thirties." They mention his "anxious, startled expression" and the "soft brown eyes, somewhat dimmed by dissipation." But Cooper insists that Stephen was never really intoxicated, although he drank steadily as long as his money held out.

The Curtain Falls

FROM A BOWERY LODGING HOUSE, Cooper received a message on January 12, 1864, that "his friend" had "met with an accident." (Foster was ill and undernourished and fell over the washbasin in a sudden fit of dizziness.) "I found him lying on the floor in the hall," says Cooper, "blood oozing from a cut in his throat, and with a bad bruise on his forehead. Steve never wore any night clothes, and he lay there on the floor, naked, and suffering horribly. He had wonderful big brown eyes, and they looked up at me with an appeal that I can never forget. He whispered, 'I'm done for; and begged for a drink; but, before I could get it for him, the doctor who had been sent for arrived and forbade it. He started to sew up the gash in Steve's throat, and I was horrified to observe that he was using black thread. "Haven't you any white thread?" I asked, and he said no, he had picked up the first thing he could find. I decided the doctor was not much good, and I went downstairs and got Steve a big drink of rum, which seemed to help him a lot. We put his clothes on him and took him to the hospital. In addition to the cut on his throat and the bruise on his forehead, he was suffering from a bad burn on his thigh, caused by the overturning of the spirit lamp he used to boil water. This had happened several days before, and he had said nothing about it, nor done anything for it. All the time we were caring for him, he seemed terribly weak, and his eyelids kept fluttering.

"I went back again that day to the hospital to see him, and he said nothing had been done for him and he couldn't eat the food they brought him. When I went back again the next day they said 'Your friend is dead.' His body had been sent down into the morgue, among the nameless dead. . . . I went around peering into the coffins until I found Steve's body."

It was Cooper who notified Foster's family. The newspapers seem to have carried no notice of the composer's death. In his pocketbook they found thirty-eight cents and a slip of paper bearing the words "Dear Friends and Gentle Hearts." Was it perhaps the germ of a song that would have brought him the sympathy and support he so greatly needed?

Stephen Foster remains a typical popular songwriter, regardless of time or changing conditions. But, unlike most of Tin Pan Alley's output, his music is as alive to-day, and as universal in its appeal, as though his simple spirit had not been snuffed out at the age of thirty-seven. A popular composer becomes classic through the test of time, and by that test the songs of Stephen Foster are established as unquestioned classics of their kind.

The December issue of The Etude will present many "Christmasy" features, which our readers, the world around, will surely find especially welcome this year.

What Music in Sing Sing Prison Means in the Lives and Reclamation of Many Inmates

By STEPHEN WEST

THE MOST WIDELY KNOWN penal institution in the world devotes an important part of its rehabilitation program to music—the kind of music which the inmates make with themselves as active participants. This is not accidental. At Sing Sing Prison music is regarded as something more than mere fun or pastime. It is felt to play a vital rôle in modern, progressive penology.

Warden Lewis E. Lawes, distinguished for his humane methods of dealing with the offenders against society who come under his care, and for his pioneer work with the theory that it is more important to society to reclaim these men than to punish them, expressed his views, as here presented, on the salvaging value of music in institutional routine.

"Our inmates are encouraged to turn their attention to music," says Warden Lawes, "because music helps them to become men again. I believe that musical activity serves a threefold purpose in an institution of this kind. It improves the morale of the men by encouraging them to keep a hold on better things; it provides them with the sort of entertainment that points upward instead of downward; and it offers them the chance of learning something worthwhile—something they can take a hand in themselves and which will therefore remain with them as the most accessible portion, perhaps, of every man's rightful heritage of spiritual worth.

"It is a profound mistake to deprive social offenders of the very things that can be of greatest use to them in helping them to find their places again in the pattern of socialized living. For the average inmate the very fact of being locked up behind bars is punishment enough. Unless a man shows himself to be an unusually hard case, I prefer to inflict no further punishment upon him. Instead, I like to prepare, from the day of his entrance here, to refit him for useful living. It is our hope that ninety-five percent of the men will one day take their place in the world again, and the process of making them ready to do so cannot begin too soon.

"Our best chance of accomplishing this lies less in an external imposing of authority than in bringing the men to look inward upon themselves and realize why they are here at all. Introspection is much more valuable than chain gang methods. And in inducing this attitude of self-realization, we have found music to be of great value.

Music a Refiner

"IT IS DIFFICULT to explain why these things are true; but the nature of music is the best explanation. We have other educational and spiritual activities at Sing Sing. We have an excellent school, a well stocked library, religious teachings of all denominations, and a course of lectures on politics, adventure, active personal experiences, and the like. But music is different from any of these. The books our inmates read and the lectures they hear bring them only the message which the authors and the speakers mean to put there. Music brings something more than this deliberate meaning. Music brings to each man what he needs most, and it gives him something personal to build upon. One man may hold his head higher when he hears some spirited rhythm; another may find his way back to long forgotten associations when he hears a melody his mother used to sing; a third may be inspired by the fact that Beethoven worked under a great physical handicap; a fourth may be awakened to a new realization of values by the stirring harmonies of rich chords. All of them find new incentives and new courage in listening to music and taking part in it. That is why musical activity is one of the most important parts of our program. I believe that it should be made an important part of the rehabilitation program of every penal institution.

"It will interest you to know that we have never had an active and accomplished professional musician among our inmates. We have had plenty of men who played at music in a desultory fashion, just as we have had a good share of broken-down prize fighters. But, in both fields of activity, the men in active training keep out of Sing Sing. I believe there is a sound reason for this. Men who think enough of their bodies to keep fit for hard sports, and men who think enough of their souls to keep fit for music, seldom fall prey to the temptations which convert men into prisoners. For that very reason, we encourage both sports and music in order to convert the prisoners back into men."

In Sing Sing, music is under the charge of a civilian director, Mr. Paul E. Clifford, veteran bandmaster, who began his career at the age of eight in England, served as bandmaster in the British Army, became a member of Sousa's Band, and later acted as bandmaster for the New York Police Department, the Knights of Columbus, and the Federation of Jewish Charities. Mr. Clifford plays all the instruments himself, gives the inmates instructions in them, directs the rehearsals and performances of the various musical groups, and provides the more ambitious of the men with special lessons in theory, harmony, and composition. Mr. Clifford has been in charge of Sing Sing's music for nearly five years.

Before the advent of Mr. Clifford, the institution's music was in a haphazard state, depending upon the interest (and the length of sentence) of such inmates as knew enough and cared enough to take charge. Warden Lawes' very positive views on the value of music as a character stimulant, however, determined him to give the men the advantage of continued and uniform instruction of the same high type as can be found in our leading conservatories. The only "revolution" which Sing Sing may be said to have undergone, under Warden Lawes' direction, is Mr. Clifford's revolutionizing of the institution's music.

A Working Organization

TO-DAY SING SING HAS FOUR separate and well organized musical groups: a band of seventy-five, an orchestra of twenty, a bugle corps of twenty-two, and a Glee Club of sixty voices. Some of the musically minded inmates take part in more than one of these groups, and several have made their own instruments. All devote themselves to their task with an enthusiasm that makes their playing noteworthy beyond the point of sheer curiosity.

All of the inmates (except those under sentence of death) are eligible for the musical groups, regardless of their offense or of the length of their terms. Mr. Clifford depends on volunteer service entirely, and finds himself confronted with a waiting list that only a lack of instruments compels him to maintain. If Sing Sing had more "things to play on," the musical groups could easily be doubled.

Some of the men come with preliminary musical training, some are fairly expert, while not a few find their interest stimulated for the first time by hearing what the others can do. Then they come to Mr. Clifford and ask him to begin their instruction. Some of to-day's most proficient performers began work under Mr. Clifford, without the first notion of breath and finger control or the meaning of notes. It generally happens that the men of this class learn more than one instrument, and keep on with their playing after they leave Sing Sing. Warden Lawes tells of an experience he had while visiting Dublin three years ago. A man who was earning his living in a professional band saw the Warden, hailed him with joy, and recalled himself as a former prisoner who had known nothing whatever of music when he entered Sing Sing, had studied under Mr. Clifford, and was now able to support himself with music.



Pach Bros.

LEWIS E. LAWES
Sing Sing Prison's Internationally Famous Warden

The men assigned to band duty work at music exactly as the other inmates work in the prison shops. Music is their job, and they have constant practice. At the end of the great recreation room is a large enclosure called the Band Room, where Sing Sing's musicians come together every day, from eight to twelve and from one to three-thirty, for individual practice and group rehearsals. All work is done under Mr. Clifford's supervision; and practice instruments are not carried to the cells. Mr. Clifford has no assistants. He gives personal directions as to all practice, takes charge of all rehearsals and all lesson giving; so that the men thus have the advantages of unified, unmuddled instruction. While one group is being drilled, the others go off by themselves and practice their individual parts. There is study of scales and exercises, and in the full repertory of the music library, a collection of over two hundred pieces, all of which are called by catalog number and "on tap" with remarkable facility. The writer was afforded an opportunity of hearing the Sing Sing Band play the *First Movement* of Schubert's "Unfinished Symphony," on short notice and without any preliminary rehearsal. Men of all ages and races, bound together by the gray prison uniform and an urge to make music, took their places in a semi-circle in the Band Room and gave a performance which needs no charitable tempering of judgment to rank it with those of our first class professional bands.

Before the final chords, Mr. Clifford called, "Come on, now, boys—all together." And the "boys," some gray haired, came on all together, and the listeners wanted to cheer.

A Man's a Man for a' That

AS TO DISCIPLINING this group, both Warden Lawes and Mr. Clifford proceed on the theory that every man deserves to be treated as a gentleman until he proves himself in need of different management. Mr. Clifford has yet to assert any authority more forceful than gentlemanly suasion.

These musical units are an integral part of prison life. The orchestra gives institutional concerts. The band gives concerts and plays at the summer reviews and the athletic meets. The Bugle Corps plays for the marching in to meals. The Glee Club takes part in the religious services and gives choral concerts of its own. All the



THE BAND AT SING SING
Paul E. Clifford, civilian bandmaster, seated in front row

units are on call for special occasions, and great enthusiasm resulted when the National Broadcasting Company brought in microphones and sent the *Soldiers' Chorus* from "Faust" out over a nation wide hookup. These institutional performances are of great importance. Nearly two hundred of Sing Sing's inmates engage in making music; and over two thousand others listen to the music these make and derive solace and encouragement from it. Mr. Clifford intersperses his concert numbers with brief talks on music, musical "schools" and styles, and the lives of the composers; and all of Sing Sing becomes a most interested class in music appreciation. And the facts which the men learn remain with them.

The instruments are housed in Mr. Clifford's office, off the Band Room, and the music library is stored there, the pieces neatly mended, stacked and accessibly cataloged. New music would be most welcome, along with new instruments. As yet, the state provides neither.

From Sing Sing to Paying Positions

ANOTHER INTERESTING FEATURE of Sing Sing's musical life is the private instruction which Mr. Clifford provides in musical theory. The men are not compelled to study. They come as volunteers, and there are many of them. Mr. Clifford arranges the work in single progressive lessons, individually mimeographed, which the men take to their cells at night, to study until "Lights Out" sounds. They bring their lessons to Mr. Clifford in the Band Room the next day, for individual correction. Mr. Clifford encourages work of this kind; "it keeps the boys from thinking of things that might not be as good for them as intervals and chord progressions." While most of the musical interest centers in the active playing, very notable results have come out of these private lessons in harmony. And among the most zealously played marches are several which were composed after hours, in the cells of Sing Sing. The regular repertory consists of marches, waltzes, hymns, overtures, symphonic movements, and operatic selections. Opera seems to be the most popular. Several candidates for first instruction have presented themselves as a result of hearing "the other guys" play "grand opera." The personnel of these musical groups displays a wide variety of age and race. The band which the writer was privileged to hear had in it more young men than old, with the largest proportion of Italians, with Jews and colored men next in order.

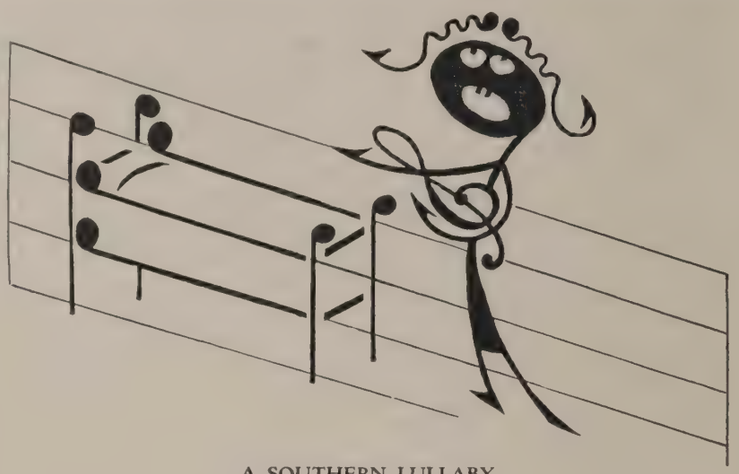
The men's course of musical training depends, of course, on the length of their sentences. There are two "lifers" in the band, with the sentences of the others ranging from two to twenty-five years. When band members come out of Sing Sing, Mr. Clifford makes every endeavor to gain them admission to the musical union, after which he tries to find employment for them as professional musicians. In the five years he has been in charge of Sing Sing's music twelve of his men have been placed in regular union jobs. In view of the time element, which is of first consideration, this average is a high one.

Under the encouragement of Warden Lawes and the supervision of Mr. Clifford, music in Sing Sing means pleasurable activity, either active or passive; educational uplift; and spiritual rehabilitation for more than two thousand men. It would be an excellent thing for other penal institutions to follow Sing Sing's example in this respect. And it is a still better thing to remember that "men who think enough of their souls to keep fit for music, seldom fall prey to the temptations which convert men into prisoners."

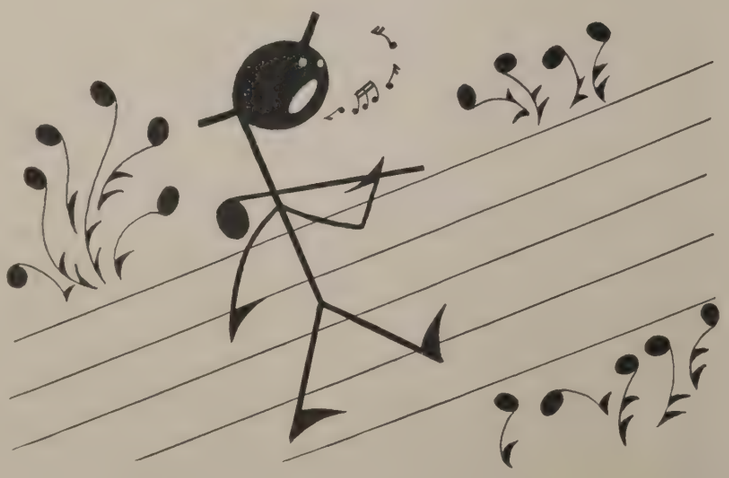
Music stands in a much closer connection with pure sensation than any of the other arts.—H. von Helmholtz.

Three Notographs

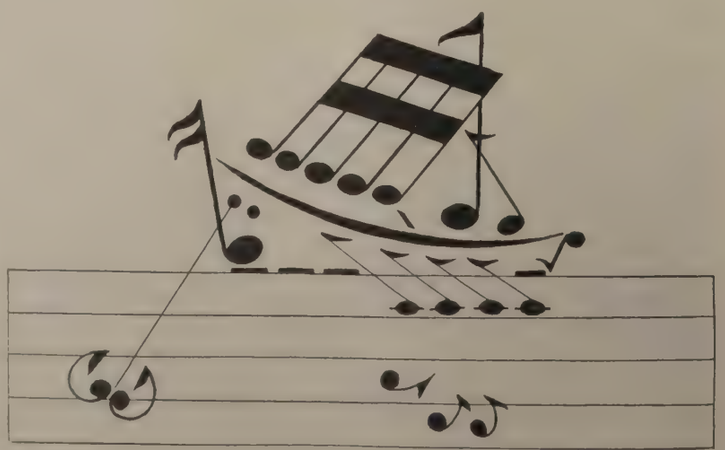
By HARVEY PEAKE



A SOUTHERN LULLABY



A SONG OF THE OPEN ROAD



A SONG OF THE SEA

Radio Flashes

By PAUL GIRARD

FOR ITS FIFTH YEAR on the air, the Ford Sunday Hour expects to present an impressive season, with American and continental opera stars, including many new to the American radio and concert world, and with popular conductors of famous American Symphony orchestras. The Ford Sunday Hour, which returned to the air on September 11, is heard at the same hour as last year, 9:00 to 10:00 P. M., EST., Columbia Broadcasting System.

The array of artists is most imposing. Besides a long list of singers, conductors John Barbirolli, José Iturbi, Eugene Ormandy, Fritz Reiner, Wilfred Pelletier, and Franco Ghione will officiate over the large orchestra. Mr. Ormandy conducts the first eight concerts emanating from Detroit's Masonic Auditorium. With him during October will appear the following artists: Beniamino Gigli, October 2; Bidu Sayao, October 9; Richard Crooks, October 16; and Lawrence Tibbett, October 23. Besides the soloists and the orchestra, a mixed chorus of twenty-six voices is heard on the program, and Mr. Cameron again talks on topics of current interest.

When Fred Waring and his Pennsylvanians return to the airways on October 8 (NBC-Red Network, 8:30 to 9:00 P.M., EST.), his organization will be reënforced by an *a capella* choir of twenty men. Waring, already known for his emphasis on glee club work, plans a youthful choir, composed of men with previous college glee club or similar experience. This new choir will be heard in a series of arias from operas as well as the best in the semiclassic and popular field.

The Negro choral group, Men of Harmony, heard over the NBC-Red Network, Thursdays at 5 P.M., EST., has an unusual way of arriving at harmony. Every man is recognized as an arranger in his own right, and when a new arrangement is planned, the procedure by which harmony is attained is anything but harmonious in the beginning. The seven members of the group gather round a long table where they inharmoniously "argue and fuss," as one member says, until the arrangement is harmoniously satisfactory to everyone. Sometimes these harmony meetings last until the small hours of the morning. Men of Harmony specialize in old Negro spirituals; they have been most popular with universities and colleges. They have traveled throughout the United States for the past seven years, and have given concerts in twenty-one European countries.

The Lux Radio Theater, heard Mondays from 9:00 to 10:00 P.M., EST., Columbia Broadcasting System, began its fourth year on the air on September 12th. This program presents famous stars of stage and screen in hour long radio dramatizations of motion picture successes. The adaptations are produced by Cecil B. DeMille and are among the better broadcasts of this type.

A musical laboratory for jazz has been created by Raymond Scott, noted for his unusual jazz compositions such as *Powerhouse*, *Twilight in Turkey*, at the Columbia Broadcasting Studios in New York. It is a well known fact that the mechanics of broadcasting impose limitations on a composer; but, "much more important," says Scott, "they offer a world of amazing possibilities for fresh musical sounds." He hopes to assist the serious musician as well as the popular musician through his experiments. According to Howard Barlow, Musical Director of CBS, the technic of jazz orchestrators has provided something of a model for the serious composer in writing to suit the strictly modern demands of broadcasting.

Madrigals of the Days of Good Queen Bess

Polyphonic Masterpieces of the Elizabethan Era Formerly Heard by Few But Now Heard by Millions Over the Radio

By MARION BERGMAN, A.M.

THE TERM "MADRIGAL" refers to a specific type of secular composition, written for two or more voices, which attained its highest development in Elizabethan England. It evolved during the fifteenth and sixteenth centuries, in that era of expansion and development in every line of activity and endeavor throughout the whole of Europe. The origin of the word may be traced to the Italian word, *matricale,* meaning "mother song (or folk song)." This, in turn, is a descendant of the Latin *cantus matricalis* having the same meaning.

Madrigal composition made its first appearance about 1340. Its direct ancestor is the ancient *conductus* of the late twelfth and thirteenth centuries. This was a form of polyphonic composition, in which the *canto fermo* was not derived from the plain song of the Church. It was an original secular theme, or popular melody, in triple time, one or more parts being added by way of descant. The texts were varied. Many were of an amorous nature, some had satirical and political implications. Others mirrored the ordinary activities of the daily life of the period. Italian composers, of the thirteenth and fourteenth centuries and onward, devoted much time to this type of composition. The term *madrigal,* however, was not used at the time.

Petrarch was a poet whose texts were very popular. However the conditions of social life in Petrarch's day were very different from those of the Renaissance, when the madrigal type of writing received its greatest impetus; and this led to great affectation of style. This was remedied by Bembo, the greatest literary authority of this period. He came to the rescue and established the style of text followed by the later madrigalists—that the madrigal is bound by no rule as to the number of its lines or the arrangement of its rhymes. It usually consisted of a short poem, rarely exceeding twelve lines. Its rhymes could be arranged as the poet pleased, provided that the last two lines, which generally formed some sort of pointed *coda,* should rhyme together. The lines were free as to length.

By the end of the sixteenth century the works of the Italian and Flemish composers represented the most daring advance of madrigal composition. Usually the counterpoint was quite elaborate. Josquin de Près was the modernist of his time; and it is due chiefly to his influence that from his time onward secular music maintained its own independent life as free composition and did not consist merely of the harmonization of traditional tunes.

This movement, coupled with the improved choice of texts, made the madrigal type of music known as the *frotolla* the musical expression of the highly cultivated life of the small Italian courts; and so a definitely aristocratic type of music was created. The Netherland composers brought to it the contrapuntal technic of the motet, in which they excelled at the time. This technic soon adjusted its paces to the swift and supple rhythms of the new Italian poetry. Innumerable madrigals were composed for social events of the time, such as weddings, festivities held in honor of noted guests, and so on. Among the composers prominent in madrigal writing were Orlando Lasso, Arcadelt, Willaert, Palestrina, and Gabrieli.

The typical secular composition of this period was for five voices, which not only enriched the harmony but also allowed of frequent division of the singers into opposing groups. Counterpoint became the willing servant of emotional expression. Phrases were broken up by rests which emphasized the rhetoric of the words; and both words and music acquired a skillful technic of manipulation.

Traveling direct from Italy to England, this type of composition beame very popular with British composers. As early as 1500 a group of English composers had been writing three and four part secular vocal compositions, in a manner closely related to the later madrigal, though not yet known by that name. The folk song strain is very evident in the music of this early period. The style and harmonies, however, have an antique flavor that contrasts in a marked way with the Elizabethan madrigals. Even gay subjects are treated to the same sort of composition as those for the Church.

This is not surprising. The primary and adolescent stages of our musical civilization were entirely in the hands of the Church and were limited to the vocal variety. The art of combining melodies was discovered in the monastery; and rules and regulations for their use were developed within its walls, for the liturgy and ritual of the Church.

Music is a natural expression of the emotions of mankind, and human beings always have sung. To be sure, with the primitive peoples, the singing may be only a grunt; but it constitutes the germ of the highly complex music of to-day. Music has been throughout the ages predominant in the ceremonies and recreational activities of the various races of the earth. It was danced to as well as sung. Some authorities claim that the game of ball formed part of the performances, and derive the etymology of the words "ballet" and "ballad" from the root of "ball." With the passage of time, song and dance went their own respective ways, each developing an independent and separate existence. The words, "ballet" and "ballad" became differentiated, the former being applied to the dance, the latter to song.

In the ballad, words were the prime consideration. The ballad was the equipment of the bard, the minstrel and the troubadour. Indeed, in the early centuries the bard would recite the achievements of the chieftain and his ancestors on the battlefield, to arouse the warriors to greater deeds of valor. Very often, the bard was escorted to the battlefield by a group of harpers, who accompanied his narrative with the same inspiring effect as a modern brass band contributes to a football squad.

Minstrels and troubadours recounted their adventurous wanderings to eager ears. They were welcome everywhere. In the castle, the humble hut, yes, even in the monastery their visits were most cordially received. While there is no historical record available to prove that the lilt and vigor of minstrelsy injected new life into the austere style of the Gregorian chant of the early Church, or that the troubadour enriched his simple lute accompaniment with the polyphonic idiom of the clergy, it is a fact that, sometime after the late twelfth century, the music of the Church acquired more variety, and the simple songs of the troubadour and of the people were beginning to be interwoven with other melodies, after the contrapuntal manner of the ecclesiastical modes.

As various schools of music composition developed, the ecclesiastical style of composition was modified in accordance with the ideas of the composers. As previously indicated, we find Josquin de Près, the first composer whose music appeals to the modern sense, using counterpoint as a means of emotional expression.

When the madrigal type of composition became "naturalized" in England, the English language imposed its own rhythms, and English surroundings affected the style. The old Italian *frotolla* bore the stamp of the palace. Its expatriated English cousin, the madrigal was developed amid the atmosphere of the English manor and achieved its highest perfection during the time of Queen Elizabeth.

It is interesting to note that it was a layman who did much to popularize the Italian type of secular composition in England. Nicholas Yonge was a lay clerk of St. Paul's Cathedral in the early sixteenth century, and made a practice of hav-

THE DISGRACE OF MUSICAL IGNORANCE

In the time of Queen Elizabeth it was considered a disgrace for a gentleman not to be able to play an instrument or to sing creditably at sight. The singing of madrigals became a regular part of the social life of the day. Various groups of expert singers have revived this delightful art; and now millions, who never before heard a madrigal, hear them frequently over the air.



MADRIGAL SINGERS IN THE SIXTEENTH CENTURY
From a painting, known as "A Musical Entertainment," made about 1540, by Florigerio



MADRIGAL SINGERS OF TO-DAY
"The English Singers," a highly lauded group, which last toured America as singers of madrigals.

ing music books sent to him, at regular intervals, from Italy. He established the custom of gathering "a great number of Gentlemen and Merchants (as well of this realme as of forreine nations) . . . for the exercise of Musicke daily." This was perhaps the first "Madrigal Society in England. He is credited with publishing a set of "part books" ("Musica Transalpina") which contained a varied and representative collection of contrapuntal Italian secular songs adapted to English words.

Music was received in great favor at the court of Elizabeth. She set aside fifteen hundred pounds yearly for this purpose. Her father, Henry VIII, was also a great lover of music, and did much to encourage it. He not only was a spectator in the musical activities of his court, but on many occasions was an active participant. The royal sanction naturally was most encouraging to the composers of the time, and developed a notable group including Byrd, Weelkes, Morley, Gibbons, and others, all noted for their madrigal writing. The common people also had their music, but this consisted principally of songs to texts of their own composition, and the country dances with which most of us are familiar.

There was, during the latter part of the sixteenth century a great growth of wealth and consequent luxury of living in England. This led to a display of vulgar ostentation: and there was considerable rivalry among the nobility and newly rich to keep up with Queen Elizabeth. Since music was a favorite of their Queen, all wished to follow suit.

Perhaps an effective way to obtain an idea of the way in which music functioned in the time is to describe a fairly typical well-to-do household. Breakfast usually came at six-thirty. The work of the day commenced rather early. The House of Commons assembled at eight o'clock. After breakfast the men would spend the morning in sports of the field, hunting, hawking, and practicing arms. The women would busy themselves with embroidery and other domestic occupations. Afternoons were spent in games or country walks. Many of the larger houses had tennis courts and bowling alleys.

The popular hour of the evening meal was five-thirty. It was after this meal that the mistress of the house would pass out the song books, or "part books" as they were known, being written in music in several parts for different voices. She would then call upon her guests to join the family in singing. In his delightful "Plaine and Easie Introduction to Practicall Musicke," Thomas Morley gives a true picture of the music situation in his day. According to him, it was regarded as an essential part of a gentleman's education that he should be able to take part in a madrigal at sight. Morley gives an account of the predicament of a guest whose education must have been neglected in this respect, for he refused to take part in the singing. "The whole company," the poor victim explains, "condemn me of discurtesie, being fully persuaded that I had beene as skilfull in that art, as they tooke me to be learned in others. But supper being ended, the Musicke bookes (according to custome) being brought to the tables, the mistresse of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfainedly that I could not, every one began to wonder. Yes, some whispered to others, demaunding how I was brought up." To those acquainted with the intricacies of the English madrigal of this period, it is apparent that the knowledge of music must have been of a high order to be able to sing the various parts at sight.

Thomas Morley was perhaps, the most popular of the Elizabethan madrigalists. His style was very attractive and characteristically English. He delighted in using cheerful subjects, and his madrigals present many vivid and fascinating pictures of English country life in those fine days.

Thomas Weelkes and John Wilbye were young men in their early twenties when they produced their first sets of madrigals. Both of them were influenced in their musical style by the extremely chromatic modes of composition of some of the Italians. Their madrigals showed remarkable originality and daring, together with unusual emotional expression. Weelkes was also a very picturesque and dramatic writer of descriptive music. In his "Ayres or Phantasticke Spirites" of 1608, he showed considerable talent as a satirist.

William Byrd published in 1588 a collection of "Psalmes, Sonets and Songs of Sadness and Pietie," which are of great interest in depicting the trend of music during this period. In the "Epistle to the Reader" he writes: "If thou delight in Musicke of great compasse, heere are divers songs, which being originally made for Instruments to expresse the harmonie, and one voyce to pronounce the dittie, are not framed in all parts for voyces to sing the same. If thou desire songs of small compasse and fit for the reach of most voyces heere are most in number of that sort."

In an etiquette book of the time, "The Compleat Gentleman" by Henry Peacham, we learn that one of the fundamental qualifications of a gentleman was to be able "to sing your part sure, at first sight, withall to play the same upon your Violl or the exercise of your lute."

The more pretentious homes had a "musicyons gallery" overlooking the great hall. Hired musicians were part of the household and gave concerts which varied the "part-singing" of madrigals. Some of the household establishments maintained a resident Master of Musicke who directed the musical activities. There were no such things as public concerts in Queen Elizabeth's time. Concerts were held in the homes. Among the most popular were "consorts of violls." The composer, John Wilbye, was a famous Master of Musicke and served in the household of a wealthy wool merchant.

A popular mode of entertainment for the reception of Queen Elizabeth, when she was visiting different sections of the country, was to hold festivals for which

(*Continued on Page 764*)

Musicians of November Birth

By W. FRANCIS GATES

NOVEMBER, nature's usher to winter, has been also prolific as an usher to the world of music. Perhaps no other one month has been so liberal a donor of rare musical talents.

Of composers she has given Vincenzo Bellini and Gaetano Donizetti, two of the greatest and purest of Italian melodists; Jean Baptiste Lully, Italian-born founder of the French school of music, and François Couperin, his able standard bearer; Carl Maria von Weber, German founder of the romantic school of music; Karl Loewe, perfecter of the ballade for solo voice; whilst to Russia she has been bountiful in giving Alexander Borodin and Sergei Ivanovitch Taneiev; and to England, Sir Henry Rowley Bishop of *Home, Sweet, Home* immortality.

Of conductors, she has distributed internationally, Sir Julius Benedict, Hermann Levi, Eugene Ormandy, George Lennart Schneevoigt, and composer-conductor, John Philip Sousa.

Of pianists, there are at least two immortals, Anton Rubinstein and Ignace Jan Paderewski, with Alfred Reisenauer, Karl Tausig, Walter Gieseking, and Bernard Stavenhagen as brilliant co-stars in the constellation; José Iturbi, pianist-conductor; and Fanny Cäcilia Hensel, among the first to say to the world that "we feminine pianists offer something worth the hearing."

Of singers the list may well begin with Hans Sachs, that almost divinity of meistersingers; and with him are to be included the immortals, Lilli Lehmann and Mattia Battistini, with the addition of Emma Albani, Emma Thursby, Amelita Galli-Curci, Clarence Whitehill, Minnie Hauk, the legendary *Carmen*, and two unforgettable contraltos, Mme. Kirkby-Lunn and Mme. Scalchi.

Then the general list may close with Friedrich von Schiller, poet inspirer of musicians; Martin Luther, perpetuator of the chorale; two rare musical scientists, Herschel and Hellmesberger; and three musical philanthropists of deathless fame, Prince Rasumovsky, Hans von Wolzogen, and Henry Lee Higginson.

To America November has given with lavish hand, though space will allow mention of but a few not yet named. Of these we have such composers as Ethelbert Nevin and George Whitfield Chadwick; of teachers and writers, Daniel Gregory Mason, Peter W. Dykema and Arthur Elson; of conductors, Frederick A. Stock and Henry Russell; to which we add Theodore Steinway, genius of piano-making, for the gift of whom we must be forever grateful to the Old World.

A Natal Chronology

1st—Emma Albani (1852), Joseph von Blumenthal (1782), Eleonora de Cisneros (1880), William Henry Grattan Flood (1859), Alfred Reisenauer (1863)

2nd—Michail Cherniavsky (1893), Karl Ditters (von Dittersdorf—1739), Prince Andrei Kyrillovitch Razumovsky (1752), Vassily Sapelnikov (1868)

3rd—Vincenzo Bellini (1801), William Wade Hinshaw (1873), Antoine-Marcel Lemoine (1763)

4th—Lucienne Bréval (Bertha Brennwald—1870), Toscha Seidel (1900), Karl Tausig (1841)

5th—Edward Dannreuther (1844), Walter Gieseking (1895), Hans Sachs (1494), Clarence Eugene Whitehill (1871)

6th—James Duff Brown (1862), Beniamino Cesi (1845), William Ganz (1833), Ignace Jan Paderewski (1860), John Philip Sousa (1854), C. F. Theodore Steinway (Steinweg—1825), Nicola Aloysius Montani (1880)

7th—Ludwig Deppe (1828), Hermann Levi (1839)

8th—Arnold E. Trevor Bax (1883), Louise Kirkby-Lunn (1873), Georg Lennart Schneevoigt (1872)

9th—Jean-Baptiste-Théodore Weckerlin (1821)

10th—François Couperin (1668), Martin Luther (1483), Waldo Selden Pratt (1857), Friedrich von Schiller (1759)

11th—Elena Gerhardt (1883), Frederick A. Stock (1872)

12th—Alexander Borodin (1834), Gustav Merkel (1827), Patty Stair (1869)

13th—George Whitfield Chadwick (1854), Louis-James-Alfred Lefébure-Wély (1817), H. Brinley Richards (1817), Hans Wolzogen (1848)

14th—Fanny Cäcilia Hensel (1805), Johann Nepomuk Hummel (1778), Albert Jungmann (1824), Johann Ernst Perabo (1845), Henry Russell (1871), Gasparo Spontini (1774)

15th—Gervase Elwes (1866), Frank H. Grey (1883), Friedrich Wilhelm Herschel (1738)

16th—Frederick Scotson Clark (1840), Henri-Louis-Charles Duvernoy (1820), Minnie Hauk (1852), Paul Hindemith (1895)

17th—August Wilhelm Ambrose (1816), Gerhard Schjelderup (1859), Emma Thursby (1857)

18th—Sir Henry Rowley Bishop (1786), Arthur Elson (1873), Amelita Galli-Curci (1889), Otto Hegner (1876), Henry Lee Higginson (1834), Riccardo Martin (1878), Eugene Ormandy (1899), Carl Maria von Weber (1786)

(*Continued on Page 764*)



A REAL PIANO IN THE PLAY ROOM

A group of educators in the west sought a piano that the little child might have as its very own, and thus remove some of the possible awe or fear that youngsters sometimes have for the big keyboard. Here is such an instrument, with forty-four keys, in the play-room in London of little Sidonie Goossens, daughter of Eugene Goossens, conductor of the Cincinnati Orchestra. The instrument was made by Wurlitzer. Sidonie's parents state that the instrument has been most successful in the child's development and will be used until she is ready for a full sized piano. For centuries small-sized violins have been used by some teachers for little children, where the diminutive hand is incapable of using a large violin.

Four Portals to Piano Playing

Speed! Dynamics! Phrasing! Pedaling!

By RAYMOND MORIN

IT WAS EMERSON who said: "The artist who is to produce a work which is to be admired, not by his friends or his townspeople or his contemporaries, but by all men, and which is to be more beautiful to the eye in proportion to its culture, must disindividualize himself and be a man of no party and no manner and no age, but one through whom the soul of all men circulates as the common air through his lungs. He must work in the spirit in which we conceive a prophet to speak or an Angel of the Lord to act; that is, he is not to speak his own words or to think his own thoughts, but he is to be an organ through which the Universal mind acts."

Herein lies the pathway to artistic interpretation; and, likewise, the violation of this theory results in the failure of a performer to impart the true significance of a work of art.

One thing only proves beyond question the artistic merit of a work, and that is time. The history of any art shows that its development has been in cycles; that is, there has been a series of periods of experimentation, each one ending in a culmination. In each of these periods, form, style and content underwent a distinct metamorphosis. It is by looking back upon this clearly marked development that it can be determined whether a composer was an experimenter and an important contributor, or whether he was a culminator. What time has proven to be a work of art does not require the application of a performer's machinations, but authentic interpretation. Nor should any accepted work of art be employed for purposes of self-display. How can the real value of the work of an experimenter be determined, thereby permitting it to serve its important mission, if it is not performed as conceived by its composer? Robert Schumann said, "Consider it a monstrosity to alter or leave out anything, or to introduce any new-fangled ornaments in pieces by a good composer. That is the greatest outrage you can do to art."

A Dual Operation

THE CLOSE AFFILIATION between the construction of a musical work and its authoritative interpretation is evidenced by the fact that as changes occurred in methods of creating, corresponding developments took place in such elements as dynamics, pedaling, *tempo rubato*, and so on. Thus, outstanding musical interpretation of a musical work is largely dependent upon:

1. A knowledge of the period during which it was created.
2. A familiarity with the personality of its composer.
3. An awareness of any traditional characteristics.
4. An adequate technical proficiency.

The first three of these factors are almost entirely acquired by means of supervised personal research; and the fourth factor, technical proficiency, involves the four vital elements in interpretation—Speed, Dynamics, Phrasing and Pedaling.

This first vital element in interpretation, for our consideration involves problems of a rhythmic nature. Chief among these are: 1. The determining of speed. 2. Ritards and accelerations. 3. Pauses. 4. *Tempo rubato.*

The indication of the composer and sometimes a metronomic mark are the two most common clues in determining speed. The former is hardly infallible, for how is one to know the exact speed a composer had in mind when he marked a composition *andante* or *moderato?* The metronomic mark bears a definiteness when it is known to be that of the composer; but, when it is that of one of numerous editors, it becomes a matter of opinion.



RAYMOND MORIN

Since the speed of a rapid composition is frequently dependent upon the technical ability of the performer, the strict observance of the following rule will result in the adoption of a speed which the competence of the individual dictates: There never should be a serious readjustment of speed in the course of a performance, to facilitate the accuracy of more difficult fragments. Hence, this theory evolves from these considerations. After the approximate speed has been determined, as indicated by the composer, and the performer has tested his ability to maintain consistently this *tempo*, a correct judgment of speed may be made for that particular performer.

The correct judgment of slow compositions is best determined by the effect of the whole, after the composer's *tempo* mark has been conscientiously judged. The correctness of the resultant speed will be further confirmed if the performance does not drag; if its melodic qualities are heard to advantage; if its silent beats do not become monotonous in being held for their full time-value; if the melodic tones are not so far separated that they lose their continuity. A performer should not rely entirely upon his own judgment in determining this. The reaction of an audience is an excellent guide, although the concert stage is hardly a workshop. The opinion of a competent teacher is obviously invaluable.

A Question of Judgment

A RITARD OR AN ACCELERATION in speed will be in proportion to the speed of the section with which it is associated. The danger lies in exaggeration. To become mathematical on this point, the expressions, *ritardando* and *accelerando*, may be said to mean a diminuation and an increase of approximately one-third to one-half of the speed in progress—the equivalent of a decrease or an increase of as many as ten points in metronomic marking. When these indications occur at the end of a composition (more rarely the acceleration) more freedom is permitted; as the continuity of the musical thought is less apt to be destroyed.

Closely related to the *ritardando* and to the *accelerando* are the signs commonly known as the *tenuto* and *fermata*. The same sign (an arch-shaped or semicircled line with a dot under it) is used in either case. Its appearance in the course of a composition gives it the term *tenuto*, and at the conclusion of the section or of the composition, *fermata*. In either case the tone is prolonged for as much as twice its value, in a slow movement, and, in a rapid movement, as much as three or even four times its value.

Rob Peter, Pay Paul

THE TERM TEMPO RUBATO is self-explanatory; for the word *rubato* means *robbed*. Hence to digress from a precise rhythm is to play in *tempo rubato*. There are three main species of this element: 1. Any ritardation or acceleration. 2. An irregularity of accent. 3. The prolonging or the abbreviation of a beat, or some beats, beyond the allotted time value, without altering the aggregate duration of each measure.

The devices or ritardation and acceleration, which have been previously treated, add to the rhythmic interest of a fragment by making more colorful the otherwise steady pulse of the whole. It will be found, by observing the score of the entire composition, that there are a fairly equal number of accelerated and ritarded portions; as if one had to be compensated for by the other.

The second species of *tempo rubato* includes all irregularities of accent, otherwise termed *syncopation*. A measure is said to be syncopated when the stress or accent is given where it is not expected. This being a deviation from a normal rhythm, it is referred to as a form of *tempo rubato*, and is easily discernible by the clarity with which it is indicated by the composer, through the medium of accent marks or special unmistakable rhythmic figures.

The third species of *tempo rubato* is by far the most subtle. It is dangerous to describe this form mathematically; because, by following out such formulas to the letter, the performer is very apt to play out of time. In other words, he may unintentionally change the rhythmic notation. Inasmuch as this form of *tempo rubato* is rarely indicated on the score, the performer is frequently forced to rely upon his earlier teaching, or the recollection of authoritative performances he has heard, before employing it. Yet he can be as subconsciously aware of the necessity of employing this element as he is aware of the necessity for increasing or decreasing the speed of different portions of a spoken sentence for the sake of emphasis.

These are various examples of the third species of *tempo rubato:* 1. One hand may be permitted to perform *ad libitum* (with unindicated ritards or accelerations) while the other hand keeps steady time. It is almost always the melodic line that performs with rhythmic freedom. This method is particularly adaptable to a *cadenza* or other embellishment which would sound stilted if played in strict time. The theory, which involves some of the basic principles in harmony, is that there are notes which are more important because of their basic nature; and that such notes should be given greater stress by being permitted longer duration and greater accentuation. 2. Both hands may deliberately ritard one portion of the measure and make up the lost time in the next portion. 3. One beat only may be delayed or anticipated in order to make the composition sound more characteristic. For example, in the *Viennese Waltz*, tradition has made it legitimate to anticipate the second beat; whereas in much folk music the ensuing sparkle results from the opposite method of delaying the second beat.

Because of the inherent æsthetic stimulus which governs the correct use of *tempo rubato*, it is useless to speculate further on this topic without the agency of specific material for the purpose of illustration. However, it should be emphasized that the element of *tempo rubato* does not justify a persistent neglect to play notes together, nor does it excuse playing out of time. Any excessive use of *tempo rubato* will result in one of these impressions.

Dynamics

DYNAMICS MAY BE EASILY exaggerated, particularly a *fortissimo*. A performer never should be obviously straining to achieve volume, for "the more you pound the less you express." Chopin had an admirable attitude in this matter. Being of slight build and not very strong, he made his *fortissimo* effective by its contrast to his exquisite *pianissimo*.

There are innumerable shades of dynamics and they should be so relatively proportioned as to be unmistakable. In order to accomplish this, the performer must carefully plan his scale of dynamics. A section indicated *piano*, if played too softly, would not permit the desired contrast to another marked *pianissimo*, for example.

Equally important is the necessity for accurately observing the exact boundary lines of dynamic changes. One never should anticipate another dynamic quality or hold over to the next; there are methods for a composer to indicate such effects, when desired. Unfortunately, musical expression marks are not always infallible symbols of the effects desired; and, for this reason, the best gauge of judgment is one of comparison.

Akin to the problems of tonal balance are those of tone production, which concern the various styles of touch—*legato, staccato,* and *portamento*—in their correct dynamics. Before the pianist can control the dynamics of his performance he must have acquired, through excellent teaching and by means of his own experiments, the ability to progress subconsciously; for example, from a rapid *pianissimo* passage on black keys (with firm outstretched fingers) to a heavy *fortissimo* (with wrist pressure), then to a soft singing tone (by the application of pressure to firm fingertips), and to many other variations and combinations of touch which the student can devise.

Most important factors to bear in mind in adopting an attractive scale of dynamics are the size and acoustical properties of the room or auditorium and the condition of the instrument.

Phrasing

LET US NOW TURN our attention to those problems which concern phrasing and melody. The importance of melody is proved by the statement that "there is no music without melody."

The first problem which confronts a performer in his study of a score is that of distinguishing between a melodic line and a harmonic background. The melody line will in general be recognized by one or more of the following characteristics: (1) It will be singable. (2) The composer will have indicated it clearly by means of dynamic contrast, accents, phrase lines, or by isolating that melodic line from the harmonic background by opposite stem direction. It is only by close observation and considerable experimentation that an obscure melody line can be recognized and properly treated, its singable quality being the chief clue to its identity.

The problem of transmitting a melody line so effectively that there will be no lack of continuity and that every note will be given its proper evaluation, is comparable to that of the dramatic actor who must put over the thought behind every sentence, by correct enunciation. To accomplish this, melody should be at all times clear. Clarity is not always achieved by forcing the melody out of the harmonic background, but more often by proper balance.

Sometimes there are two melodic lines, and then the problem of proportion arises. In such cases it must be remembered that, because of its prevalent position, the upper melody is by nature more distinct. The problem then is one of subordination and accentuation; or, in other words, one of addition and omission. Stevenson once said that if he only knew what to omit, he could make a classic of a newspaper. Likewise, one of the pathways to artistic performance is to master the ability to judge proper balance of tone.

Correct phrasing is as important to musical performance as correct punctuation is to literature. In fact, the problems of musical phrasing are closely related to the problems of word grouping. The unphrased performance of a page of music would be, therefore, as confused and lacking in continuity as a page of unpunctuated, unparagraphed writing.

The belief that at the conclusion of each phrase the hand is to be raised from the keyboard and the sound momentarily discontinued is a common fallacy. Such a practice destroys the continuity of a performance. Phrasing does mean tone-grouping; but this may be accomplished in many ways; for example:

1. By a *decrescendo* at the conclusion of a phrase, followed by the *marcato* beginning of the next.
2. By a *crescendo* at the conclusion of a phrase, followed by the comparatively quiet beginning of the next.
3. By the accentuated beginning of the first tones of each phrase.
4. By a brief silence.
5. By a similarity in dynamics at the beginning of each phrase.
6. By the use of *tempo rubato,* and by other inflections.

It is customary for the composer to indicate, in addition to the phrase-line, the style of phrasing desired. For example, the last note of the phrase may be marked *staccato;* the first note of the phrase may be marked with an accent; there may be a rest, a *crescendo,* a *decrescendo,* an accent, and so on.

It is exceedingly important to select a scrupulously edited publication, for the omission of important phrasing is characteristic of carelessly edited music.

Pedaling

FRANZ LISZT evaluated the importance of the piano pedal when he called it "the soul of the piano." This may sound a trifle poetic, but one need only listen to some badly pedaled piano playing to appreciate the reason for Liszt's fervor in this matter.

The uses of the damper pedal may be classified into two chief methods. One is the sustained method, in which the pedal is depressed during the process of playing an extended passage upon the keys; the second is the syncopated method, in which the pedal is released simultaneously with the depression of the fingers upon the new harmony to prevent a momentary silence while the fingers release one harmony in order to seek the next.

The damper pedal has many functions and each must be discussed individually. The most important are:

1. To permit the accumulation of many tones within a single chord, for the purpose of enhancing the background to an anticipated melody, although frequently the melody itself may be in progress, the sustained method of pedaling is used.
2. To combine harmonies for the purpose of obtaining the resultant effect. This is more likely to be done at a rapid *tempo,* because combining different harmonies results in discord. In much impressionistic and modern music, this is the objective. Here, also, the sustaining method is used.
3. To build up a dynamic climax; sustaining method.
4. To obtain a special effect, such as, for example, a gradual *decrescendo* by means of a half-pedaling (the rapid, partial raising and lowering of the damper pedal).
5. The silencing of all but certain tones by the release of the pedal while the fingers hold depressed the desired tones.
6. For the purpose of closely connecting a series of harmonies or measures, with complete smoothness, use syncopated pedaling.

It is not implied that the last is the only use of the syncopated method of pedaling for the fragments performed during the sustained method are almost always connected by the syncopated method. For example, during the course of the measure the sustained method may be in progress, while at the measure bar line the syncopated process will be enacted.

All that need be said concerning the soft pedal is that it should be used sparingly except where indicated (usually by the term *una corda*), or when it is desired to obtain that characteristic veiled tone which it achieves. It is far preferable to develop a technic for quiet playing than to rely upon the mechanics of the instrument: a performer so trained can use the soft pedal to an even greater advantage.

The sustaining pedal is used to sustain certain tones in the lower extremity of the keyboard while the dampers discontinue all other tones. The procedure for using it is

(*Continued on Page 772*)

RECENT RECORD RELEASES

By PETER HUGH REED

SIR THOMAS BEECHAM evidently believes, and rightly too, that the best known symphonies of Mozart and Haydn are by no means all of the best they wrote. Perhaps no conductor has recorded more unfamiliar symphonies by these two composers than he; and in so doing he has earned the gratitude of discerning music lovers. Recently Sir Thomas favored us with a recorded performance of Haydn's "Symphony in D major" (B. & H. No. 93), the second of the celebrated dozen written in the last decade of the XVIII Century for the London impresario, J. P. Salomon (see Columbia set 336.) Those who adhere to the impression that "Papa" Haydn was simply genial and sportive in his music, and lacking in emotional depth, should sample the first and second movements of this symphony.

Prokofieff on more than one occasion has shown his abilty to express fun and satire in music, so his "Lieutenant Kije" suite (Victor set M-459) does not come as a surprise. This music, arranged from the score the composer wrote for a successful Russian film, is ingenious and witty, a lot of fun for a single hearing; but whether it will appeal in subsequent rehearings is something that will have to be decided by the listener. It is brilliantly performed by the Boston Symphony Orchestra, under the direction of Dr. Koussevitzky.

Debussy's "Iberia" is an imaginative picture of the gaily romantic Spanish peninsula. Its first movement is a tonal picture of the colorful life in country lanes and village streets, a kind of *sevillana* full of scintillating light. The second movement is one of the most beautiful orchestral nocturnes ever conceived, a delicately tinted score in which even the perfumes of the summer evening are suggested. The *finale* is an evocative picture of the morning of a fiesta. Barbirolli, conducting the Philharmonic Orchestra of New York (Victor set M-460), gives a straightforward reading of this radiant score, one lacking the subtleties of the Coppola reading (Victor set M-77), but one which is made most persuasive by the brilliance of its highly realistic recording.

Transcribing Bach seems to be becoming more and more popular, but not all transcriptions are successful in conveying the spirit of the music. For example, the transcription of the composer's lovely chorale, *Jesu, Joy of Man's Desiring,* from his "Cantata, No. 147," as played by the Philadelphia Orchestra under Mr. Ormandy (Victor disc 14973), tends to inflate the music's devotional qualities, and the exquisite serenity of this music, as evidenced in Victor's recording by the Temple Church Choir of London (disc 4286), is completely lost. More in keeping is the reverse face of the record, where a transcription of the *Prelude* to the "Unaccompanied Violin Partita in E major" is heard.

In album No. 20, Musicraft gives us a richly rewarding group of Vocal Music of the Renaissance. There are twelve compositions on five 10-inch discs, sung by The Madrigalists, an organization new to records, who here acquit themselves with high honors. The selections range from a Christmas motet by Sweelinck to a madrigal by Gesualdo da Venosa. The composers included are, besides those mentioned, Josquin des Pres, Claude le Jeune, Arcadelt, Vecchi, Jannequin, Marenzio and Orlando di Lasso. The pieces are in a variety of moods and forms (motets, madrigals, chansons, and so on); and, as a collection, it is one of the finest of this kind ever devised for phonographic perpetuation.

Max Bruch wrote his "First Violin Concerto" in 1866. Since its initial performance it has been a great favorite with the concert going public. Bruch, a gifted and versatile composer, is perhaps best remembered to-day by this concerto. A modern recording of it, made by a violinist new to records, Alfredo Campoli (Columbia set 332), sets forth the melodic fullness and gusto of this music in a truly salient manner. Campoli's tone is rich and full, recalling at times the tone of Heifetz. The recording is also rich and full, and for this reason, as well as for the remarkable performance of the soloist, we highly recommend this set to our readers.

Anatole Kitain is gaining an American following for his piano playing, through his Columbia records. His latest disc (No. 69272D) should prove a particularly welcome one for its inclusion of Rachmaninoff's *Elegie* and Scriabine's *Mazurka in E minor, Op. 25, No. 3.* Egon Petri continues his fine series of piano recordings with a poetic performance of Schubert's *Andantino variée,* for four hands, in the arrangement by Tausig (Columbia disc 69249D).

Ernst Victor Wolff displays his digital deftness on the harpsichord, in his performance of Handel's "Suite, No. 5, in E major," the last movement of which is better known as a separate piece with the title (not given to it by Handel) of *The Harmonious Blacksmith.* Although this suite, written by Handel, in 1720, as one of a series of teaching pieces for the daughters of the Prince of Wales, does not outstandingly represent his genius, it nonetheless owns a popularity among pianists.

Albert Schweitzer, turning his attentions from Bach to Franck, plays the latter's *Choral, No. 1, in E major,* for organ (Columbia set X-100), with a calmness of style that is eminently wholesome. The work is not a *chorale* in the sense in which Bach used the term; it is instead a *prelude* with a *chorale* theme near the end, upon which the composer builds seven modulating periods. Its exaltation was described by d'Indy as one of the last prayers of a sincere believer. Typically Franckian in texture, the composition abounds in chromaticism and rich harmonies.

Another Franck work, representative of his genius at its fullest, comes to us in Columbia set 334. This contains the composer's "Quintet for Piano and Strings, in F Minor," regarded as the foremost French work of its kind in existence. Played by E. Robert Schmitz, the French pianist, and the Roth String Quartet, the work is done notable justice; and the recording is truly magnificent. Divided into three movements, the quintet opens with an ardent and dramatic first movement, somewhat interrogative in character; continues with a poetic *lento,* and ends with a movement of vigor and brilliance, in which, as in the composer's symphony, his assurance reaches its fullest manifestation.

In musical circles of New York and London, William Primrose, the violist, has come to be regarded as the foremost living player on his chosen instrument. In Victor set M-422, Primrose, with the aid of Gerald Moore, the English pianist, gives a rarely poised and fully expressive performance of Brahms' "Sonata in E-flat major, Opus 120, No. 2," written originally for clarinet and piano, but also arranged by the composer for the viola. Mr. Primrose, contrary to the statement made in the notes given out with the set, plays not a transcription of this work but the version actually arranged and published by Brahms. The work is an extremely lovely one and most rewarding in the performance given it by Primrose and Moore.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER

CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



Bowing Technics

THE STRING SECTIONS of our school orchestras present innumerable teaching problems, among which bowing is perhaps the most perplexing of all. Just as the student of the wind instrument is dependent upon breath control for the final mastery of his instrument, so is the student of the strings dependent upon control of the bow. Tone production upon the instruments of the string family calls for such perfect control and coördination of the right arm, wrist, and hand, that we find but comparatively few school string sections proficient in this phase of performance.

The first necessity for bow control and tone production is evenness of stroke. Unless this is accomplished, the other factors such as firmness or *legato* (wrist motion) are of no value. Many teachers overlook the importance and difficulty of drawing the bow up and down in the same plane and at an absolutely even speed. This process involves several important steps. First, there is the up and down motion, which becomes modified and more difficult as movement from string to string is required; second, there is the place in the stroke, both up and down, where the use of the upper arm becomes a factor in the motion; third, there is the gradual bending of the wrist; and finally, the keeping of the arm, as a whole, in the same plane; that is, keeping the elbow at the proper position, neither too high, nor too low.

Middle to the Point Stroke

TO DEVELOP this control and movement of the bow arm, it is necessary to begin with the most elementary form of bowing; that from the middle to the point. There are several reasons for this. This type of bowing requires only the use of the forearm, and sufficient application of this exercise will gradually strengthen the tone in the weakest portion of the bow. Then, too, use of this portion of the bow tends to eliminate the common tendency of hand, wrist, and arm rigidity, which so many of our young players seem to acquire through the practice of playing too near the nut of the bow during their early stages of study. The important point in the beginning is that the forearm shall be made to move freely, with the arm always in such a relaxed position that there is no strain on any muscles at any time.

The Full Stroke

WHEN THIS STROKE has been sufficiently practiced, the problem of using the full stroke may be presented. When employing the whole bow, we find that it is quite difficult to retain the evenness of pressure throughout the entire length of the bow. It will be found that usually the student, when playing with the full stroke, will unconsciously delay the use of the upper arm as long as possible, and then suddenly use it so that the speed of the bow has been increased appreciably. As a result, the evenness of the stroke is affected.

The upper arm is used only to extend the bow to its full length, and should be employed naturally, as the bow begins to need it. There should be no effort to push the upper arm into place, but rather it should be pulled into the movement by the pushing forward, or pulling downward, of the forearm. When the bow is on the string at the nut, it has the entire bow arm, and hand, to act as an aid in securing a full tone; whereas, when the bow is at the point, all of these forces are lacking. If we are to maintain evenness of tone throughout the stroke, then some means must be found for the natural pressure. This application of pressure comes from the entire arm, through the medium of the hand and first finger. This pressure can hardly be secured solely by trying to regulate the exact amount of "bow pressure," but will require active listening on the part of the student. If the student will listen attentively throughout the duration of the stroke, he will be more apt to secure an evenness of tone than by attempting to figure the application of the proper pressure.

In making a complete analysis of this teaching problem, we find that there are three distinct parts of the right arm brought into action. First, the wrist; second, the forearm; third, the upper arm. While each plays an important part in the development of an even stroke, the stroke can be scarcely even unless the three are coördinated as one. To acquire this action will require considerable practice, so that the movements will be automatic and thus enable the student to focus his attention on other phases of his performance.

After the evenness of tone has been achieved, there is often lacking a definite firmness. The violin string, as an example, is too frequently treated as though a bit of pressure upon it would be disastrous, yet we find our great concert violinists exerting great pressure with the bow on the strings. Some students will apply this pressure only at one certain point of the stroke. Of course a thin, uneven, anæmic tone is the result.

In many of our school orchestras, I have observed the violin students using the bow too near the fingerboard, when the effect called for a robust, round, solid tone. While a finer quality of tone can thus be secured, the best carrying quality is to be found within a half or three-quarters of an inch of the bridge, and for greater intensity of tone even closer. Of course there are many occasions when it is legitimate to play near the fingerboard, this depending naturally upon the desired effect. For ordinary playing, however, the distance mentioned is preferable.

Wrist Motion

ANOTHER IMPORTANT REQUISITE for bow control is the preparation of the wrist for the *legato* connections. The approach to this problem is through the simple foundation motion, which is merely moving the wrist back and forth with the bow in the hand, and on one string. This motion needs be but about two or three inches, with the action entirely with the wrist; the arm being absolutely quiet. As the student gradually acquires strength in the wrist, this exercise may be practiced in the middle, at the point, and at the nut of the bow. When this wrist motion has been achieved, the problem of playing with a *legato* full bow stroke may be attempted.

Without the ability to use the "wrist-stroke," no string player can play satisfactorily in a true *legato* style. The bow must change direction, and the principle of *legato* is simply that by means of the wrist the bow is changed so quickly and evenly that the stoppage of the tonal line is unnoticed. When teaching or practicing this wrist motion, it is essential to observe that the motion of the wrist is *lateral* and not *vertical*, excepting of course when connecting tones on different strings and even then the increase of motion is quite small. When using the full stroke, the bow should be carried by the arm as near to the end of the stroke as possible, and the wrist should finish the stroke just as the arm starts down. It is necessary to maintain an even pressure, otherwise the tone will be broken and the connecting value of the wrist motion lost.

It will be noted that often students are able to perform the wrist motion as a separate problem; but when attempting to apply it as a routine, as at the end of a long and slow whole stroke, they fail to play with even pressure, or a smooth wrist motion. When first attempting this stroke, attention to the movement of the right hand fingers will aid in securing relaxation and control. Frequently students will move the wrist yet hold the fingers stiff. The complete relaxation of all the fingers is necessary for a correct loose wrist motion. Training the muscles of the arm, wrist, and fingers to relax will prove a valuable asset in the securing of a round, full, even string tone.

The wrist motion, as applied to our teaching of bowing technics, is too often not sufficiently emphasized. Daily we find students in our orchestras, who know little or nothing about the function of the wrist motion, attempting to play rapid passages with a stiff, jerky arm movement, and *legato* passages with no connection between strokes. This problem of bowing should be emphasized at the early stages, and while not difficult, the student will soon learn that he can move his bowing hand without moving his bowing arm. Proper development of these bowing technics, as well as

(*Continued on Page* 761)



Acme Photo

GLASS CLARINETS NOW!

This new clarinet is made of remarkable glass and said to be less susceptible to temperatures than the wood or metal varieties. The instrument was exhibited as a part of the two million dollar collection of musical instruments shown at the "Music Industries Trade Show" in Chicago.

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music appearing in the Music Section of this Issue

AT EVENING

By A. WALTER KRAMER

This nocturne of Mr. Kramer is perhaps best played in the style of an improvisation or slow impromptu. Resonance should characterize the opening theme in which the melody lies in the upper or soprano voice. Observe the numerous little *sostenuto* signs and give special fullness of tone to the notes bearing these signs.

In the eighth measure where the metre changes to five-four, give the same value to quarter notes as before, or, in other words do not try to play five notes in the time of three. The same direction applies to the passage in two-four, measures 18 and 19.

Note the indication which occurs in the text at measure 29, "as from afar." Here use a more shallow touch so that a thinner quality of tone will result and lend the illusion of music heard at a distance.

By following closely the *tempo* and dynamic indications marked the player should have little difficulty in achieving the effect of elasticity so obviously desired by the composer.

SUNRISE

By THURLOW LIEURANCE

As a contrast to the number immediately preceding, we have here a composition which has for its inspiration the coming of a new day in the distant valleys of the Himalayas.

The mood of this piece contrasts strongly with Mr. Kramer's *At Evening*. Play it at slow *tempo* and with simplicity—which by no means implies that expression marks are to be ignored. The word *Pastoral* in the subtitle supplies the key to acceptable interpretation.

Thurlow Lieurance has long been an asset to American music because of his genuine gift for melody, and this little gem should find a ready place in the pianist's repertoire.

DANCE OF THE WOOD NYMPHS

By FOREST M. SHUMAKER

The performance of this composition should be as graceful as the picture suggested by the title. Establish at the outset a swinging three-four rhythm and preserve it throughout.

The left hand accompaniment should be light so that the dainty but ever active figures of the right hand are not obscured. And use the pedal with care. Unless otherwise marked it is to be applied on the first beat and released on the second.

Notice that the piece opens in the key of B-flat major; the second theme is in F major, the dominant key, and the Trio in E-flat, subdominant key.

Phrase carefully as marked.

THE OLD LOG CHURCH

By MATHILDE BILBRO

It is important to catch the atmosphere of this short number and to play it in song style. Play it with expression but without gush.

Pedaling is executed exactly as marked since the correct use of the pedal is here a direct aid to phrasing.

The melody line shifts from one hand to the other, beginning in the left hand with the last beat of measure eight and returning to the right hand at the end of measure ten. Miss Bilbro uses the same treatment from measures twelve to sixteen. The second section, in the key of D minor, affords opportunity for nice contrast between *mezzoforte* and *pianissimo*.

Do not let the piece drag. *Tempo* is *Moderato* and a feeling of motion should be perceptible throughout.

IDYL OF THE FLOWERS

By CLARENCE KOHLMANN

Here we have a composition demanding nice tonal tinting and a really smooth *legato*.

Play cleanly the many little groups in sixteenths, and weave them into the piece in such manner as to form a background suggested by the title.

Andante semplice is an important indication in the text as a guide to interpretation meaning, as it does, slowly and simply. Many pianists never learn the art of combining simplicity and expressiveness, and the resulting chills and fever interpretation is not only inartistic but often ludicrous as well.

Expression marks are well indicated in this piece and need only careful observance on the part of the performer to achieve a satisfactory reading.

LOVE THEME

By P. I. TSCHAIKOWSKY

Tschaikowsky, master of melody, was undoubtedly at his best when writing for orchestra. Nevertheless he has contributed many gems to the world's collection of fine songs, operas and piano pieces.

This theme from "Romeo and Juliet" makes a very satisfactory piano solo and has been adapted by the late Preston Ware Orem, who was a master of the theory of music.

Try to give to the opening notes of the theme the resonance of a violoncello and build up the tonal effect as the chords make their appearance later.

Treatment must never fail in the quality of tenderness, even in big moments, tonally speaking.

Notice that, from measure ten on, the left hand is rather full. Avoid the danger of having the accompanying chords sound too thick and thus cloud the melodic line.

The wise pianist will pedal precisely as indicated. Give proper significance to the upper notes of the left hand in the last five measures, as these carry forward the melodic line to the close.

AQUARELLE

By HERBERT RALPH WARD

Mr. Ward's contribution this month is written in the style of a *gavotte* and should have the stately treatment which is traditional for that particular form of the dance.

Roll the broken chords crisply, emphasizing top notes in each instance.

Pauses are important in the proper interpretation of the piece, which, it will be noticed, is written mostly in *staccato*.

The occasional sustained notes should have a certain importance for contrast.

Call to mind anew that fundamental law of interpretation mentioned so often on this page, "Contrast is the first law of all Art."

DAGGER DANCE

By BERNARD WAGNESS

Open fifths in this number are designed to lend an Oriental flavor to the theme.

The first period is unusual in that it contains but fourteen measures instead of the usual sixteen.

Play the first section at a brisk *tempo, allegro*, and note that the second section calls for a change of pace and is marked *Andante con moto*.

The first theme is in the key of E minor and the second in the key of C major.

SHEPHERD GIRL'S SUNDAY

By OLE BULL

There are a decided charm and freshness about the melody of this piece which make it perennially attractive. Harmonies are spontaneous and show the craftsmanship of a master musician.

Play this piece quite slowly, remembering its pastoral character.

A glance shows that the main melody is reënforced by fuller harmonies as it progresses and that it builds at length to sizable proportions.

The entire number has had the benefit of careful editing, and the player need only follow indications faithfully for a satisfactory interpretation.

BALLADE

By JOHANNES BRAHMS

Although an early composition (Op. 10, No. 1) this *Ballade* of Brahms holds year after year its place as a highlight in the concert pianist's repertoire. Whilst an indifferent pianist himself, Brahms has contributed treasure trove to the list of piano literature in his "Intermezzi," "Ballades," "Cappricios," "Concerti," Rhapsodies," and so on.

On another page of this issue of THE ETUDE will be found a master lesson on this ballade by Mark Hambourg, eminent Russian pianist who has taught vicariously through the pages of THE ETUDE many other masterpieces to many hundred students and teachers.

Read and study this article carefully.

GIGUE

By AUGUST GOTTLIEB MUFFAT

In this, the day of complicated harmonies, often over-rich in the matter of dissonances, it is refreshing to turn back and review the works of those early composers who wrote what is known as "pure music."

The *Gigue* has been a popular dance form in many countries and the music for it is almost traditionally supplied by the fiddle. In fact it is not at all clear whether the dance got its name from the instrument or the instrument from the dance.

The Italian name for *Jig* or *Gigue* is *Giga* while the German appellation for the fiddle is *Geiga* thus indicating that one is synonymous with the other.

This particular *Gigue* was written by a composer who lived between 1690 and 1770 and it has all the flavor of a composition of that time. It requires the clean fingering which characterized harpsichord players and should be played at rapid *tempo*.

This music has been carefully arranged and edited by Preston Ware Orem and should offer a welcome change from Scarlatti, Hummel, and so on. To busy teachers, who wish to vary occasionally the regular teaching diet.

IN A GOOD HUMOR

By GLADYS V. GILBERT

This short piece offers a first grader interesting and beneficial study in *staccato* playing.

It is simple and remains within the specified compass, thus giving the young pupil ample opportunity to pay attention to proper attack while playing.

RATHER LIKE THE CUCKOO'S SONG

By GLADYS V. GILBERT

Another little number from the pen of the same composer.

As indicated in the title, two note slurs suggest the cuckoo's call. These are best played with drop-roll attack, assuring proper shading.

Contrast strongly the slurs marked *forte* and the answering groups marked *piano*. Intervening phrases should be played with finger *legato*.

MORNING SONG

By GLADYS V. GILBERT

In the third of her triumvirate of little pieces, Miss Gilbert uses overlapping figures which are interesting and almost canonic in character.

Give special stress to notes bearing the *sostenuto* sign. Also strongly contrast *piano* and *forte*. Play this music *legato* throughout, with proper breathing spaces at the end of each phrase line.

While this little piece remains in five finger position throughout, it is not nearly as easy as it looks, because of its contrapuntal weaving. In other words, although it looks like a grade one piece, it calls for about grade one and a half pianistic ability.

ROUND AND ROUND

By N. LOUISE WRIGHT

Here is a clever and tuneful exercise for the development of two note phrase playing. Hands alternate using the drop-roll attack.

The area of the keyboard covered should develop freedom of arm action as well.

RUBY WALTZ

By BERT R. ANTHONY

An easy waltz with the melody in the right hand against broken chord accompaniment in the left.

It is in the key of G major and lies comfortably under the hands at all times, coming easily within the grasp of grade one-and-a-half pupils.

LITTLE CAPRICE

By N. IRVING HYATT

A little caprice which develops *staccato* playing for both hands.

Action is about evenly divided between the hands.

Wrist *staccato* is usually best at this stage of development (grade two), and the pupil should be taught to use a light, bouncing wrist, to produce crisp, brittle *staccato*.

BUNNY HOPS ALONG

By G. A. GRANT-SCHAEFER

Mr. Grant-Schaefer's bunny does his hopping with the aid of two note slurs.

Cautiously at first (in the *Introduction*) and later with more confidence he strikes out *allegretto* with the entrance of the first theme.

Sharp release of two note groups adds to the hopping effect and at the same time places the arm and hand in position for the following phrase.

After the repetition (D. C.) jump to the *Coda* from the end of the first line, where bunny will be found to hop out of the picture on an upward diatonic progression.



The Teachers' Round Table



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Readers will please restrict their inquiries to less than one hundred and twenty-five words.

Staging a Come Back

I am a young married woman and have not had any piano instruction for the past ten years. Prior to that, I took lessons for about five years under a teacher who was not too particular about timing, pedal, or real rudiments. For instance, I memorized all the scales from a book, but was never taught the fundamentals of majors, minors, and so on.

Now I am very anxious to play well and am puzzled as to what study books I should use, how I should divide my practicing, and what rudimentary book I could study to gain knowledge in timing, pedal, and so on.

I have been a subscriber to The Etude for the past few years, and find it easy to read the grade four pieces, but I know I cannot play them properly without much real practicing and a greater knowledge of music.—M. S., New York.

Suggestions: "Rudiments of Music," Cummings; or "Primer of Facts About Music," Evans. Technic: "Czerny-Liebling Volume I or II"; "Standard Graded Course, Vol. IV"; "Studies in Musicianship, Volume III," Heller-Philipp. Interesting volumes: "Evening Moods," an album of quiet, contemplative music; "From Bach to Beethoven," eighteen well chosen compositions, some familiar, some less known, but all thoroughly delightful; "Schubert Album, 24 pieces," from simple song arrangements to impromptus, making an ideal introduction to this composer; "Prince Eugene's Ball," a charming set of unknown baroque dance music, compiled by Ernest Krenek.

If you will look up recent issues of The Etude you will find practice plans and "Budgets" which have appeared on this page.

A Prodigy

Will you please advise me what to do with a girl of seven years old, whom I have been teaching since she was five and a half. She has the brains of a fourteen year old child, can read almost anything at sight in grade three; but, as she is very small for her age, she has also very short, stubby fingers, so she has often come across pieces in which she could not use the fingering as marked. Now she has gotten into the habit of using fingers as they please her, and all my talking and promising her a prize are in vain.

I have a metronome and I use it with her scales. She is intelligent enough to play everything with a metronome, but will not listen. When I started her, I gave her John M. Williams' "Very First Book." She finished this book by just reading off the music. The next book I gave her was Williams' "First Grade." She played every piece with the metronome. When she finished this book, she begged me to give her pieces which she heard over the radio, so I gave her "Gems of Melody and Rhythm," by Blanche Steenman; I picked out the easiest ones and gradually she learned the more difficult ones. She plays them all very well in the beginning, but as I want her to review them, she plays them worse every time I hear them. I know she is very talented and I would like to teach her correctly, but she craves always for new music and will not bother with old pieces. I believe if I would give her more technical studies like Czerny "Book I," arranged by Liebling, she would not care to play at all. Perhaps you can tell me what to do with such a child. How can I give her a good foundation without making her lose interest?—E. B., New York.

I'm afraid you are expecting too much of your seven year old girl. Try to think of yourself at that age—if you can! I am sure you will be much more satisfied with her accomplishments after you have meditated on your own shortcomings at seven summers. What if she *is* careless about fingering, when she is so ambitious to learn? What do you care if she doesn't "listen" quite up to your standard when she is able to cover the ground so astonishingly quickly? Why review her studies and pieces if she wants to press on faster, painlessly developing that precious musical and pianistic facility so rare in American teachers and students. Let her soak up all the music she can—as fast as she can, with you trying to direct her in the paths of good taste. Don't give her dry etudes that are beyond her, but try out interesting music which she will enjoy practicing; and every once in a while, slip in a difficult piece—but I reiterate, only use pieces which she likes. How about some of the easier Heller studies ("Studies in Musicianship, Vol I," edited by Philipp), the Rheinhold "Miniatures," Locke's "Ten Tonal Tales," Mary Bacon Mason's "Autumn Airs and Songs of Spring," Louise Rebe's *Selection from Humperdink's "Hänsel and Gretel,"* Ada Richter's "My First Song Book," or some arrangements of the "Snow White and the Seven Dwarfs" music?

Ambitious Boy

Would you be so kind as to map out a course of study for an eleven year old boy to follow? He knows all scales, plays them in various rhythms and has studied Kuhlau "Sonatinas" and your first steps in Bach. At present he is beginning Haydn "Sonatas." I do not know what books of technic to give him. I am trying to have him learn to relax in playing. Should he be having exercises now for developing finger dexterity? He plays well *Romance,* by Saar, *The Swan,* by MacFadyen, and is working on *Humoresque in G,* by Tschaikowsky and *Alt Wien,* by Godowsky. Can you suggest other pieces for him? Octaves are still difficult for him.—M. M., Nebraska.

Suggestions: Technic: Czerny, "Opus 299"; Heller, "Opus 47," or first volume of Heller "Studies in Musicianship," edited by Philipp; "Standard Graded Course of Studies, Book III."

Pieces: "Musical Visits with the Masters," a delightful set of sixteen simplified classic arrangements compiled by Carleton; "Marching Music," by Mary Bacon Mason; "Twenty Pieces from the Friedemann Bach Book," Bach-Maier; "Waltzes, Sets I or II," Schubert-Maier; Mendelssohn, "Songs Without Words."

Everyday Problems

1. I have a pupil, a fourteen year old girl, who does splendid work, always knows her exercises almost perfectly. She reads everything I give her without making mistakes, observing staccato notes, rests, and so on. I have been teaching her two years and she is now in the "Third Year at the Piano," by John M. Williams. I also use "Czerny-Liebling Book I." What do you think of this material? 2. The problem is, she cannot reach an octave. It is impossible for her to do this as her little finger is short and the web between her thumb and second finger grows so that she cannot stretch her thumb. What can I do about this? She has a beautiful touch. 3. Can you suggest some material and pieces suitable for her small hands?—Mrs. E. S., So. Carolina.

1. The material you are using is excellent. 2. Your girl, at fourteen, must be very small for her age, or else her hands have not developed normally. To help stretch that thumb "web," try some of Philipp's "Passing Under of the Thumb" exercises; but be sure to make a wise selection from these, using them in careful moderation to avoid strain. The "Eight Chordal Attacks" by Wagness will develop her hand span, arm strength and general all 'round solidity. She should also have daily practice in diminished seventh chords, four tones to each hand. Since her fifth finger is so inadequate, why not try the fourth for octaves? I know of many cases where this has been done with much success. It has taken patience, time and care to work out, but has succeeded admirably, resulting sometimes in astonishing octave facility and endurance.

3. Third and fourth grade material for small hands; "The Bird Book," Wardale, six beautiful short pieces; "Harpsichord Miniatures," arranged by Scott—nine lovely pieces by old composers; "Airs of the Eighteenth Century," seven exquisite transcriptions by Leopold Godowsky; Bach-Maier, "Twenty Pieces from the Friedemann Bach Clavier Book"; Mozart-Maier, *Andante and Minuet;* Mennig, *Etude*—an original study in sixths for every day practice in hand stretching and speed; *Morning Canter,* Lehman; *On the Village Green,* Henriques; *Mireille,* (Waltz) King; *Bourrée and Musette,* Chenoweth; *Autumn Twilight,* Federer; *Funeral March for a Pet Rabbit,* Grant.

Any of this material may be procured through the publishers of The Etude.

Frightening and Scolding Pupils

I have had no fortune with adults, although I have made a thorough study of materials and methods of teaching adults. They start lessons, all enthused; I put all I possess into each lesson; but within a few weeks their interest has died down.

As for children, the only fault the parents find is that I do not seem to be able to get them to practice with any sort of consistency. The only fault, I say, but a sufficient one to cause me to lose many pupils. I try to make the mothers realize that I need their coöperation but they seem to consider encouraging the student an aggravation and leave it to me to be a sufficient inspiration to last for a whole week's practicing. I have studied your questionnaire in the April, 1938, issue of The Etude, and consider myself passing in all questions but Numbers 17, 32 and 66.

It seems as though the only course left to me is to frighten and scold my pupils and that I do not wish to do. I should greatly appreciate it if, in all I have told you, you can find the weak link on which I can concentrate in order to improve my status.—E. K., New York.

Good for you! I am much impressed by your excellent rating on the teacher's questionnaire; all the more so on account of my own poor rating. You have made me blush with shame! That test was what the boys call a "tough" one, wasn't it? Your experience with adults is not unusual. The best way to keep up their interest is to teach them in small classes, preferably in friendly groups of similar ages, but dissimilar sexes, with husbands and wives segregated. If you encourage ensemble playing—four, six and eight hands, on one or two pianos, from the beginning, the results will be gratifying. I know several teachers who derive a large part of their incomes from ensemble classes of women who are delighted to find such a pleasant, yet serious, way to express themselves. And, not only are they willing to pay well for such an outlet, but they develop into excellent rooters for the teacher. No one needs to be told what a gilt-edged asset it is to have the ladies spread the gospel.

You cannot do a proper job with children without having coöperation; and you must try to maneuver yourself into the position where you can insist on such help before you consent to give the first lesson. Make this a condition for accepting a pupil. If the parent cannot take the time, or is not intelligent enough to supervise the child's practice, insist on an extra private or class lesson each week; or tell the mother that her little one must spend a minimum of fifteen minutes practice each day; and that the parent is to pay him a weekly "bonus" for overtime. Give the pupil an attractive lesson assignment book in which there is space to write down the number of minutes daily practice. For every fifteen minutes over the minimum he is to receive five cents. This plan works like a charm nine out of ten times—but I warn you, it is liable to pauperize the parents! Naturally the "ante" can be raised or lowered to fit each case.

Nothing is accomplished by frightening or scolding—although I confess sometimes becoming exasperated enough to resort to one or the other. But, if you want to have a perfect score on that questionnaire, you will have to learn to be coolly and objectively severe, bearing down whenever necessary, but without a show of temper. Which is so hard to achieve!

American children are very much in need of such treatment. They must learn that any worth while achievement in life or art is only to be had by honest physical and mental sweat. Is it not tragic how few of them know what it means to concentrate, to "dig" to work? And how rare are the parents who see eye to eye with us in this important matter! So I say, "crack down on 'em (parents and pupils)" gently but firmly at appropriate intervals during the year.

Parallel Books

Two of my pupils, brother and sister, are using John M. Williams' method of teaching. I feel that the boy, who started later, will not keep the interest which he now has, if he is studying the same books his sister has had. What is your opinion in regard to this?—C. E. H., Wisconsin.

You are right. It is obviously unwise to use the same instruction book with two children of one family. Teachers who limit themselves to one or two books of each grade are losing a fine opportunity for experimentation. If only for the stimulation it gives, every teacher should use a half dozen or more different beginner's books, suiting each to the physical and mental age of the student. The alert teacher will try out everything that offers sound, sensible musical training and that makes for fresh, spontaneous approach.

As to beginners' books, I shall never stop growling that most of them are too stingy of material, too "high-browed," and too insistent on quick advancement. Several teachers I know give each pupil a different book with the understanding that after a few weeks he is to exchange his "method" with the others. Such rotation gives the student more than ample material of his own grade, develops reading facility, keeps up interest, and above all, gives him an opportunity to enjoy playing the piano.

Don't get "set" by using the same books year in and out. There are so many good methods on the market that one can scarcely choose between them. So, my advice is, "use all of them!"

The "Ballade, Op. 10, No. 1" of Brahms

A Master Lesson by the Renowned Piano Virtuoso

MARK HAMBOURG

THE OLD SCOTTISH BALLAD, "EDWARD," is blood curdling and dramatic to a degree; and the well known vocal setting of it, by Johann Loewe, is in the form of a duologue between a mother and son; the mother questioning the son about the blood she sees upon him. He at first answers that he has killed his hawk; then that he has killed his horse; and at last confesses that it is his father whom he has killed.

The mother continues to ply him with questions as to what penance he will do, and what will become of his family and lands if he flees the country, as he says he must. Finally she asks what will become of herself, if he leaves her. Here, in a great climax of horror, he turns upon her with curses, saying that it was she who persuaded him to murder the father.

A Biographical Bit

ABOUT JOHANN LOEWE, who set this gloomy story to music for the voice, the following may be of interest. He was born in Germany about 1796, created the ballad form in that country as a definite branch of vocal art, and thereby made for himself a lasting reputation as a composer. His power of dramatic expression and sense of the epic in music were remarkable; and his version of the grim story of "Edward" is so striking that it is not surprising that it fired the imagination of Brahms to write a pianoforte ballade embodying the same tragic theme. Naturally, the resulting *Ballade, Op. 10, No. 1*, being pianoforte music, can be but reminiscent of the story of "Edward"; and it is, anyhow, far less dramatic than Loewe's song. It is more despairing than passionate: a fateful atmosphere of intolerable sadness pervades it; but it is fortunate for us musicians that the ballad of "Edward" inspired Brahms with the idea of composing a piece of music which is both beautiful and romantic.

And Now We Interpret

THE WORK MUST BE PLAYED in a narrative manner throughout. The first nine measures, up to the fourth beat of measure 9, must be performed with a hollow sound, as if someone were talking in a toneless voice; in fact, almost in a whisper. This effect can be produced by using very little pedal, laying no stress on the melody, and only now and then emphasizing slightly the notes so marked. By this manner of playing, an ominous, apprehensive feeling is imparted to the music.

There is a slight rise in tone on the second beat of measure 2, and a *diminuendo* towards the end of the measure; whilst the two eighth-note chords, on the second beat in both hands, must be played *semilegato*, so as to differentiate them from the rest of the music, which is consistently *legato* throughout the first twenty-seven measures, except where these two chords appear on the second beat of any measure; thus, in D minor, as in measures 2, 5, 15, and 18, and in G minor, as in measures 6 and 19, when they must be always *semilegato*.

In Measure 3 there is a slight emphasis on the quarter-note chord on the first beat in both hands, and again on the last quarter in the measure; also on the first, second and third beats of Measure 4, with this difference that the notes E and A, on and below the line in the treble on the second and third beats of Measure 4, must sound like an echo of the notes E on the last beat of Measure 3 and A on the first beat of Measure 4.

On reaching Measure 6, the last quarter-note G in the treble of this measure must sink down to the dotted half note on C-sharp in the following measure, with a kind of groan; and the half-note B-flat in the bass, on the second beat of Measure 7, should be emphasized. Again the progression from the C-sharp octave in the right hand (bass clef), on the last beat of Measure 7, to the dotted half-note octave D on the first beat of Measure 8, must sound like an echo of the groan in the preceding measure—almost a deep sigh.

At the end of Measure 8, the G-sharp (bass clef), on the fourth beat of the right hand, proceeds in a similar manner to the dotted half-note A in the next measure, and must be played in the same sighing manner, only more slowly and more *pianissimo*, whilst an accent must be made on the second beat in Measure 8, on the bass clef, just as on the second beat in Measure 7.

The Significance Increases

FROM THE LAST BEAT of Measure 9, where it is marked *Poco piu moto*, to the third beat of measure 14, more body must be introduced into the music, and the *tempo* should be slightly quickened. The melody in the treble should be brought out; and, though marked *mezzopiano*, it must be played with a fuller tone than the music of the first nine measures.

In Measure 11, although it is imperative that every note be kept absolutely *legato*, the hands must be lifted from the keys, after the dotted quarter note on the third beat (without, however, taking off the pedal), before playing the succeeding quarter-note chord; thus making what I call a "breath" pause, which serves to give elasticity to the phrasing of the melody. Then continuing to the first beat of measure 12, a tiny pause should be made after this beat, to introduce a repetition of the theme which now recurs, but in a different tonality. This development must be played a little slower, and the *tempo* should further decrease, until a *fermata* is reached on the third beat of Measure 14, where a long pause must be made. The middle notes of the treble chords in measure 13, namely, E-flat and D, must be brought out; also the D, C-sharp, and E-natural in the same position in the chords of the next measure; as these notes constitute an inner melody. Also a small accent must be given to the B-flat on the first beat of the treble in Measure 14.

From the last beat of Measure 14, to measure 22, is a reiteration of the first nine measures of the piece, which must be played in the same manner.

On the fourth beat of Measure 22 we reach *Poco piu moto*, again, and to this section of five measures (22 to 27) must be given an intimate and reflective atmosphere, the music being very *legato* and the top notes of the melody being brought out, without, however, smothering the accompaniment. The breath pause, as described in Measure 11, should be made after the third beat of Measure 24. The volume of tone, though *piano*, must be full and round; and, from the last beat of Measure 22 onward through measures 23 and 24, the playing should be more tuneful and colorful than in the succeeding measures (25 and 26), where the tone must sink to *pianissimo*.

A Call to Combat

THE HANDS MUST BE LIFTED from the keys, between the second and third beats of Measure 25, so as to mark the change to the softer tone which follows. Upon reaching Measure 27 there is a small *crescendo* during the progression of the two chords on the first and second beats of this measure, leading to the *fermata* on the third beat; and also a little *ritardando*, the endeavor being to try to produce the effect of a question.

We come now, at the fourth beat of Measure 27, to a new development of the *Ballade*, which is marked *Allegro ma non troppo* (lively, but not too much so). Here we have a martial theme in the left hand part, which ought to produce a tone as though being played by a brass instrument; soft and insistent in the beginning, and supported by the pedal, but without any *staccato* attack. This martial subject continues, with ever increasing tone, up to the third beat of Measure 44. The accompaniment of triplet chords, dealt with by the right hand, should strive to imitate a roll of drums, muffled to start with, but gradually growing, in a *crescendo*, until it reaches its apex in Measure 38, with a great *fortissimo*. This *fortissimo* is continued throughout measures 39 to 44 inclusive; and the *tempo* should be slower in the last four of these measures. On the last beat of Measure 44 the music returns to the Second Subject of the piece, which has been already described in Measure 10, in a different tonality, at *Poco piu moto;* only now it is amplified in style, and the chords and octaves, of which it is composed, are played heavily and loudly. The triplet eighth notes in the bass, on the last beat of Measure 44, must be stressed.

Coming to Measure 46, the hands must be taken off the keys before taking the final Eighth-note chord, so as to usher in the succeeding phrase, as is done in *piano* tone in Measure 11; but in Measure 46 the tone remains consistently *forte*. An accent must be made also on the last chord in Measure 46, and also one on the first chord in Measure 47; for these accents give point to the phrasing. Again, in Measure 49, the hands are lifted before playing the C minor chords; whilst these chords and the one on the first beat of Measure 50 are accented. In measures 51, and 52, a similar progression of chords occurs, where the accents should be made on the last chord of Measure 51, and on the first chord of Measure 52, and the hands lifted before taking the last chord in Measure 51, as in measures 46, 47 and 49. This lifting of the hands at the finish of a phrase, without removing the pedal, helps to give both significance to the phrase and grace to the execution. From the fourth beat of Measure 49 to the middle of Measure 56, the single notes in the left hand, which constitute the subject, should be made prominent, and should sound through the rest of the music, in juxtaposition to the melodic theme, which is played in the treble.

In Measure 53 I take the bass C (which is written in the music for the left hand) with the right hand, as it is easier thus.

A Melancholy Denouement

THE VOLUME OF SOUND diminishes from Measure 54 onwards, until it reaches *pianissimo* on the dotted half-note chord on the third beat of Measure 58, in the bass; but, though *pianissimo*, this chord must be played with emphasis. When this insistent chord is repeated in Measure 59, on the second beat, I find it better to take it with the right hand, so as to allow the descending phrase—A and G in eighth notes in Measure 59, and F and E in Measure 60—to lie easily under the fingers of the left hand.

On the fourth beat of Measure 60 we return to the original subject of the work, but embellished by triplets in the left hand. These triplets must be played with absolute exactitude as to their rhythmic value, and *staccato*. The interpretation here must be the same as in the beginning of the *Ballade*, only more dramatically expressed, in order to stress the atmosphere of tragedy which culminates on the suspended chord on the last beat of Measure 70. The progression from the chord on the last beat of Measure 65, in the treble, proceeding to the following one on the first beat of Measure 66, must sound like a question, the answer coming from the similar chord progression from the last beat of Measure 66 to the first beat of Measure 67.

The ultimate five measures of the *Ballade* bring it to a close in a mood of deepest melancholy.



BRAHMS IN 1869
(Age, thirty-six)

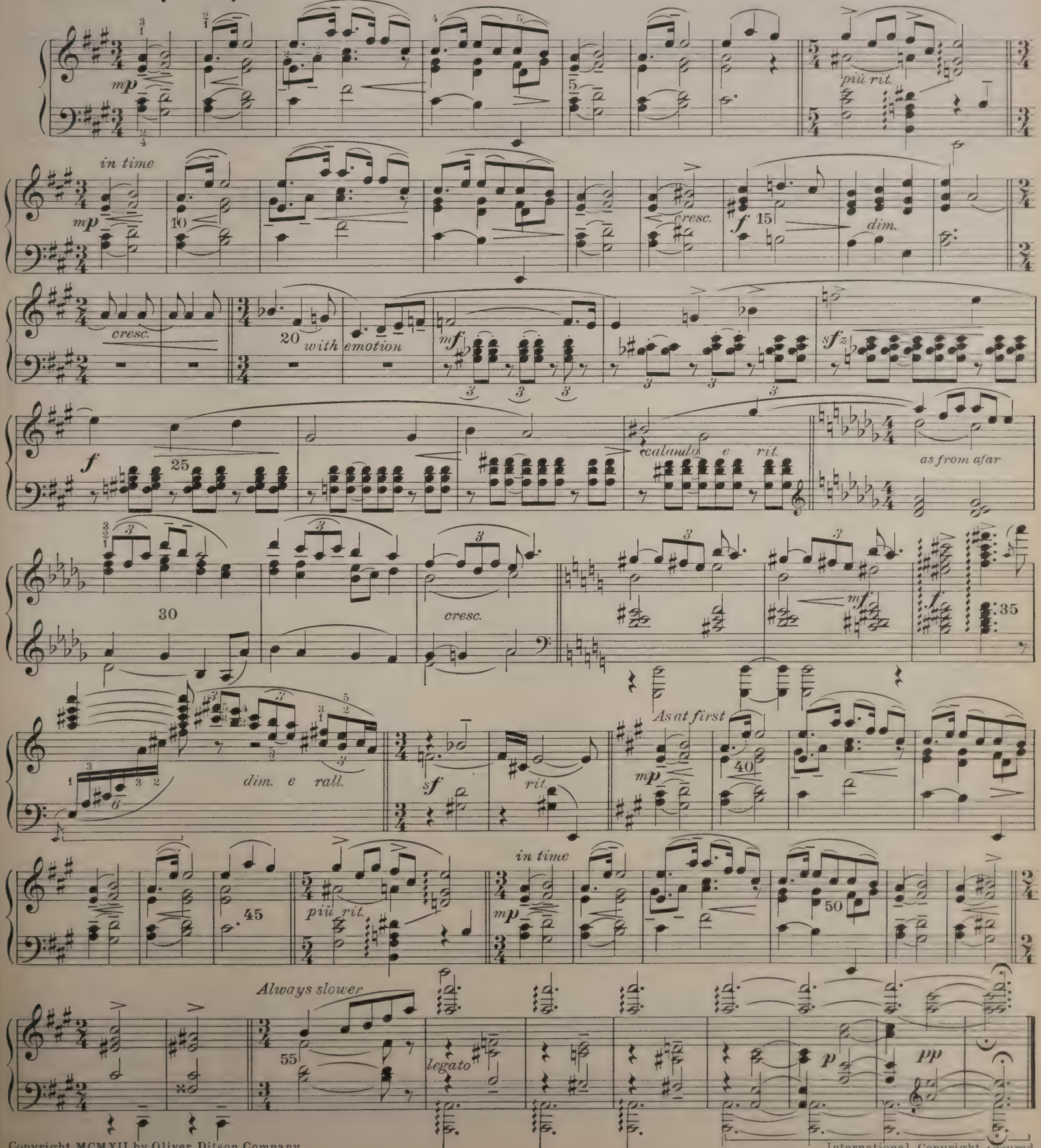
***Mr. Mark Hambourg's Lessons have proved to be little pedagogical masterpieces. Other Master Lessons from him, and from other great pianists and musical educators, will appear during 1939. Next month Mr. Hambourg has a Lesson on Beethoven's* Contra Dance in C.**

AT EVENING

Where the quiet colored end of evening smiles,
Miles and miles.
Browning

There is a kind of *Grieg* character in this idyll that should be carefully preserved. The fine climax in the middle section and the smorzando effect in the last measure may be made very impressive. Grade 5.

A. WALTER KRAMER, Op. 33



Copyright MCMXII by Oliver Ditson Company
International Copyright secured

SUNRISE

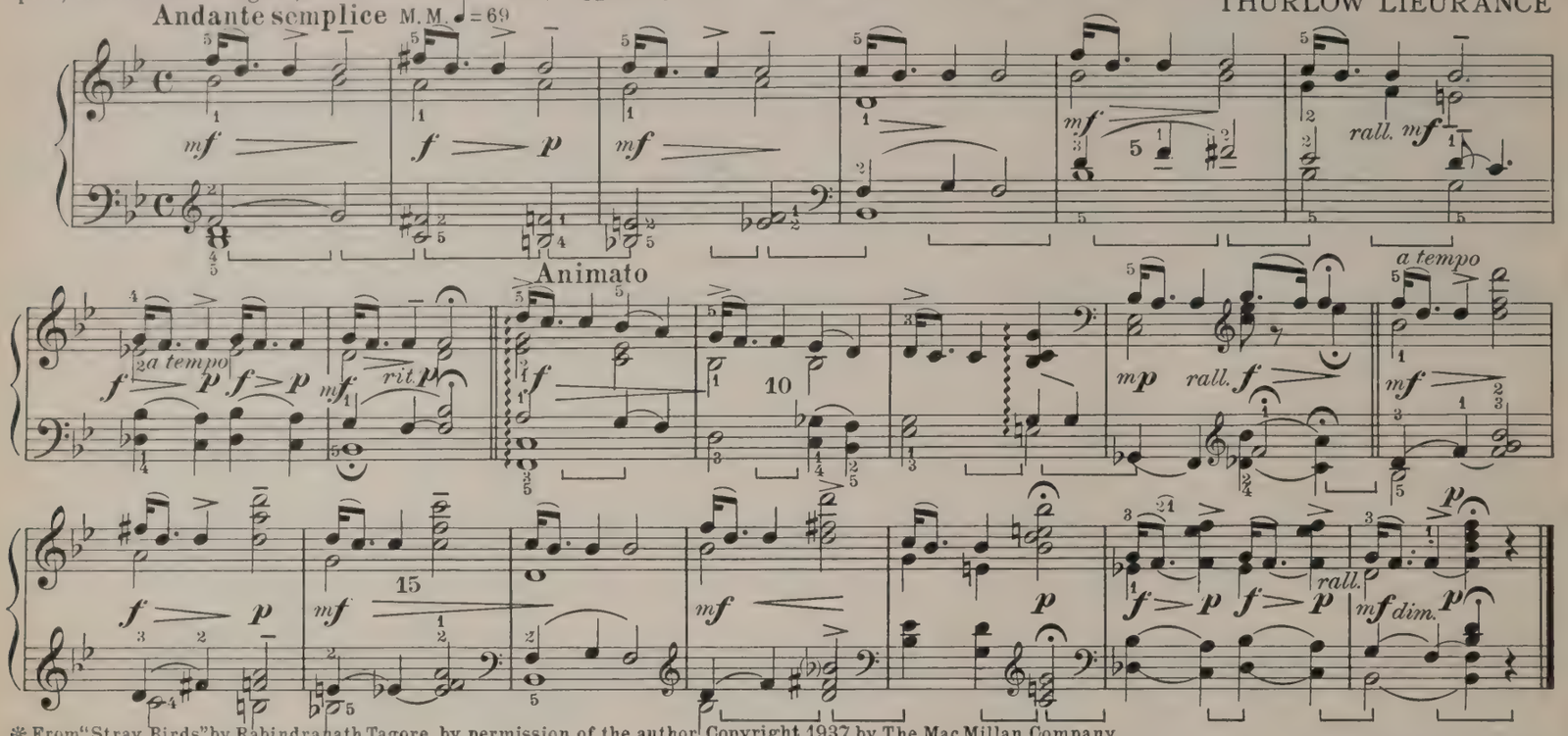
PASTORAL

Some day I shall sing to thee in the sunrise of some other world,
I have seen thee before in the light of the earth, in the love of man.

Tagore ※

Always original, with harmonies that come from his inspiration rather than from books, this extremely gifted American composer invariably has something new to say. Different from his American Indian fantasies, this composition, which is a part of a suite inspired by the East Indian poet, Rabindranath Tagore, has a flavor all its own, suggesting dawn in the valleys of the Himalayas. Grade 3.

THURLOW LIEURANCE



※ From "Stray Birds" by Rabindranath Tagore, by permission of the author. Copyright 1937 by The Mac Millan Company.

Copyright 1938 by Theodore Presser Co.

British Copyright secured

DANCE OF THE WOOD NYMPHS

This undulating dance has a fine melodic line and decided pianistic qualities. A great deal in successful performance will depend upon the preservation of the rhythm. Grade 4.

Moderato M.M. ♩.=52

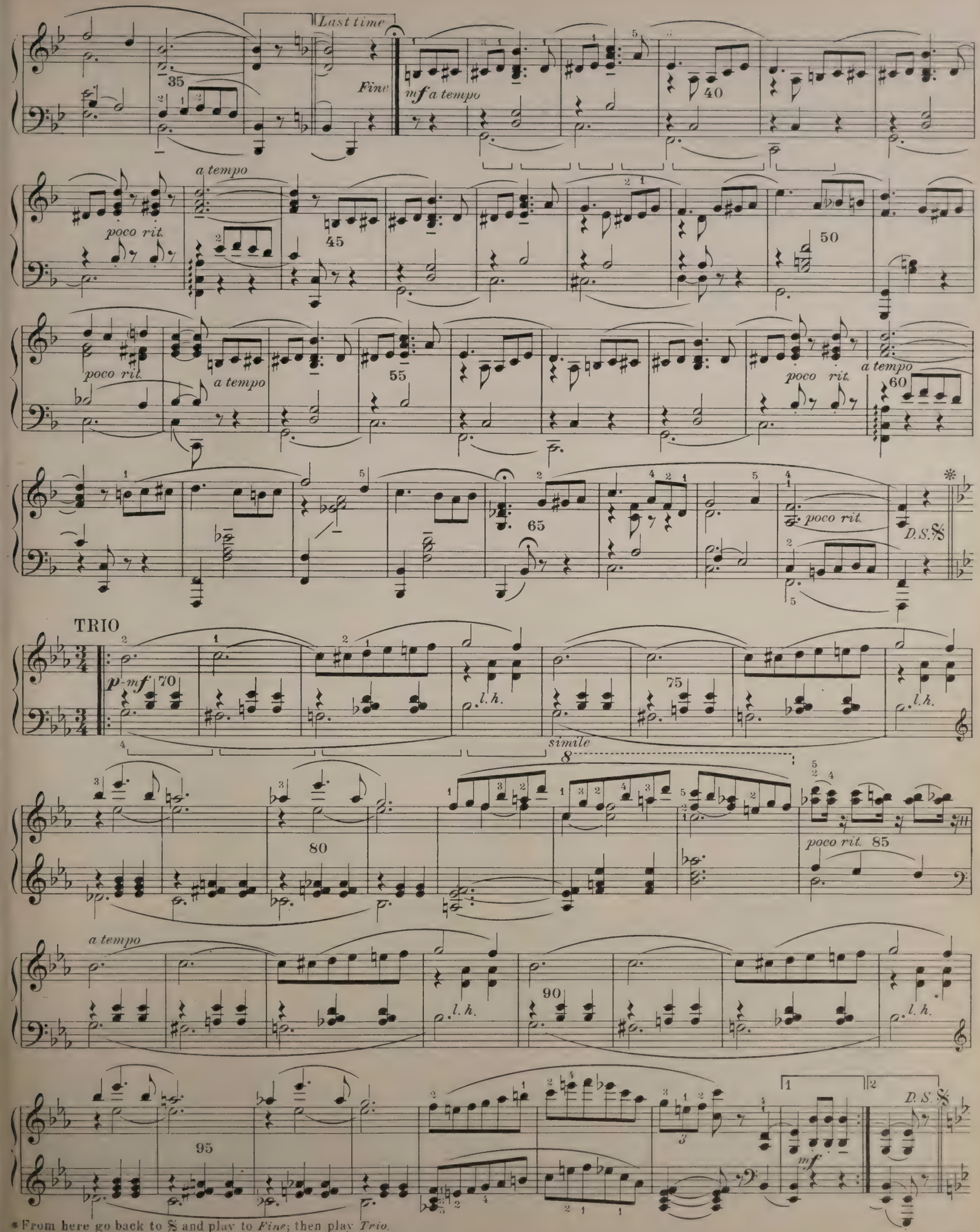
Tempo di Valse M.M. ♩.=60

FOREST M. SHUMAKER



Copyright 1938 by Theodore Presser Co.

British Copyright secured

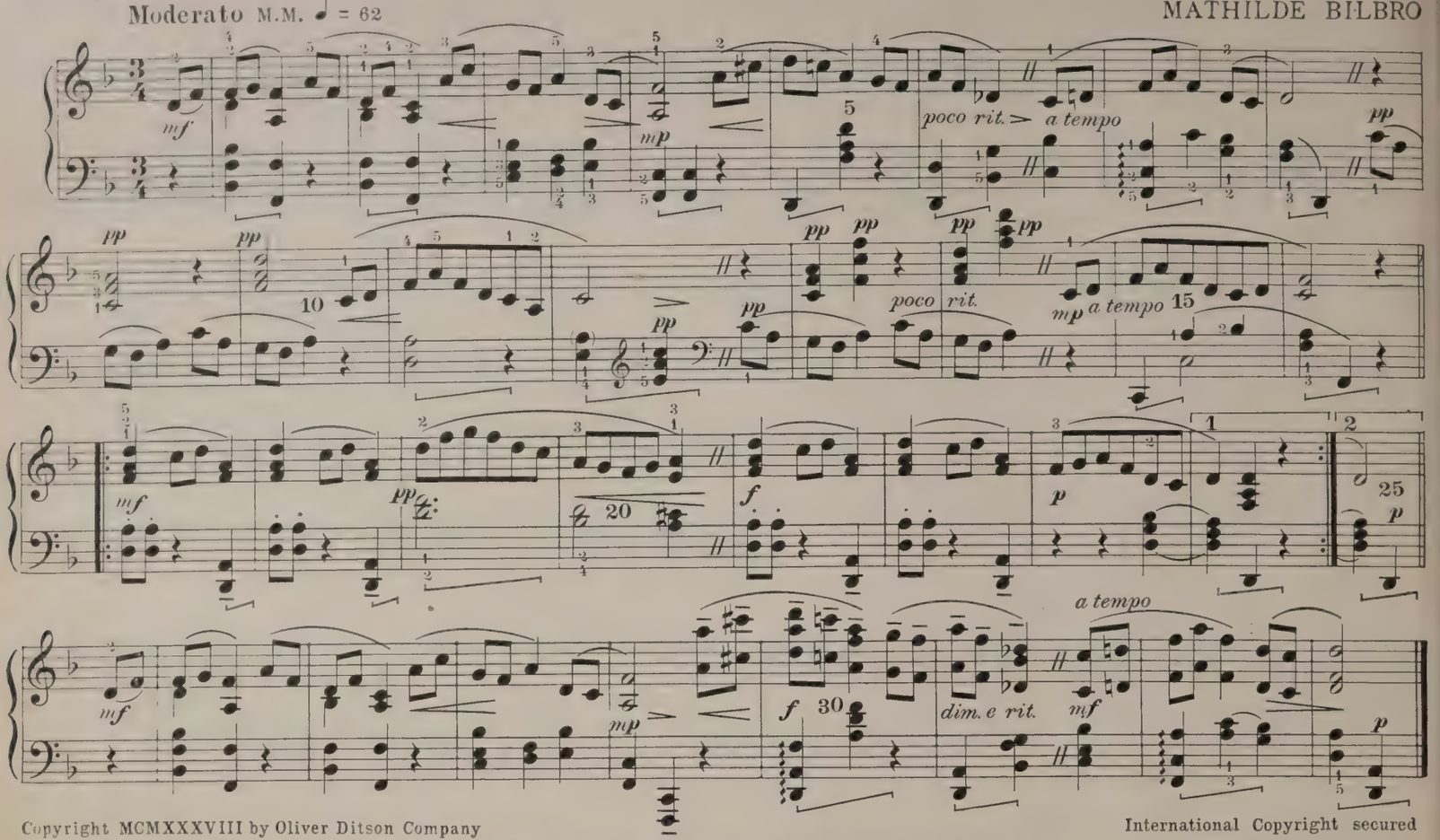


* From here go back to 𝄋 and play to *Fine*; then play *Trio*.

THE OLD LOG CHURCH

Mathilde Bilbro has had abundant opportunities to become acquainted with the folk lore of the South and its rich melodic background. The treatment she has given this theme is almost Scandinavian in its simplicity. The pianissimo measures should be played very deftly. Grade 3.

MATHILDE BILBRO



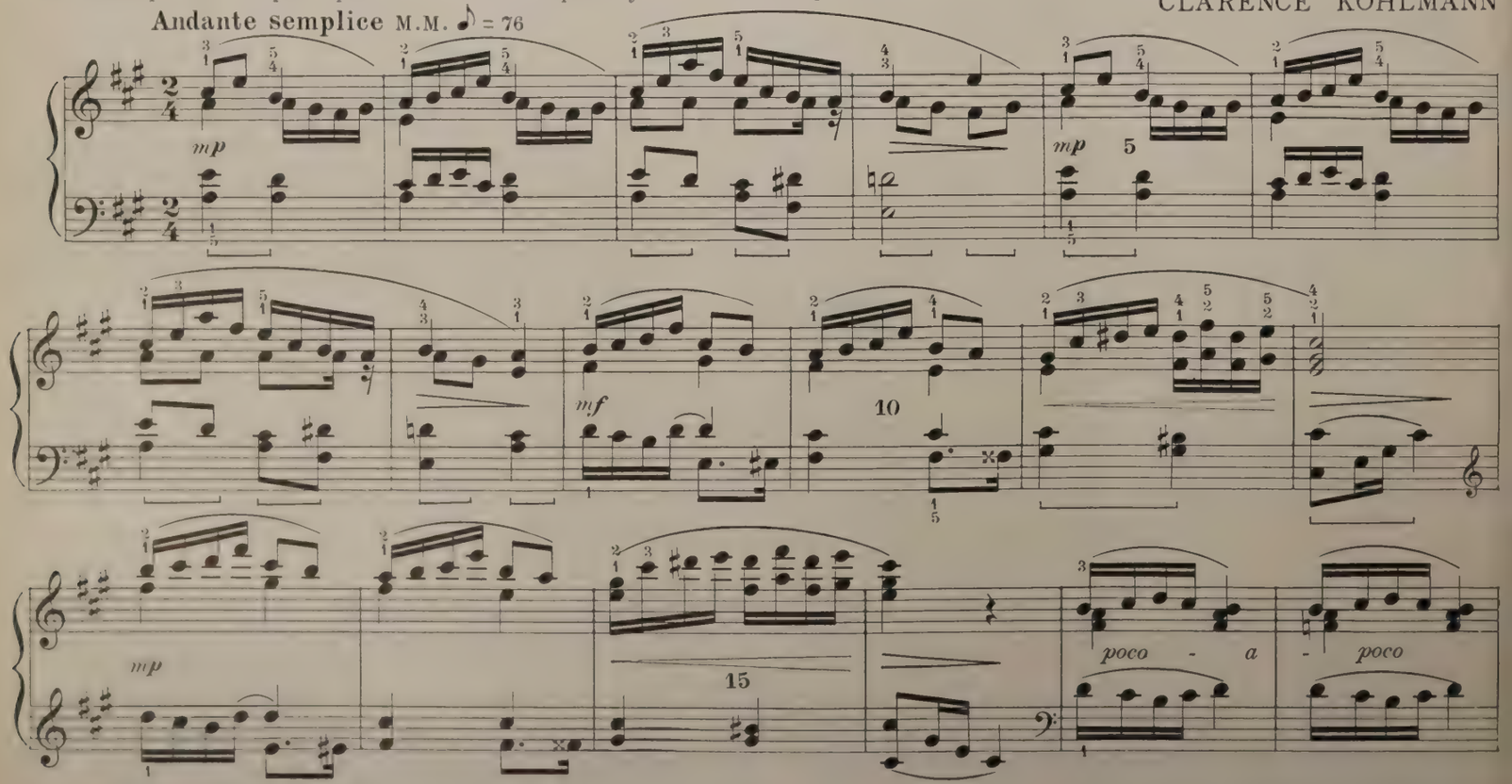
Copyright MCMXXXVIII by Oliver Ditson Company

International Copyright secured

IDYL OF THE FLOWERS

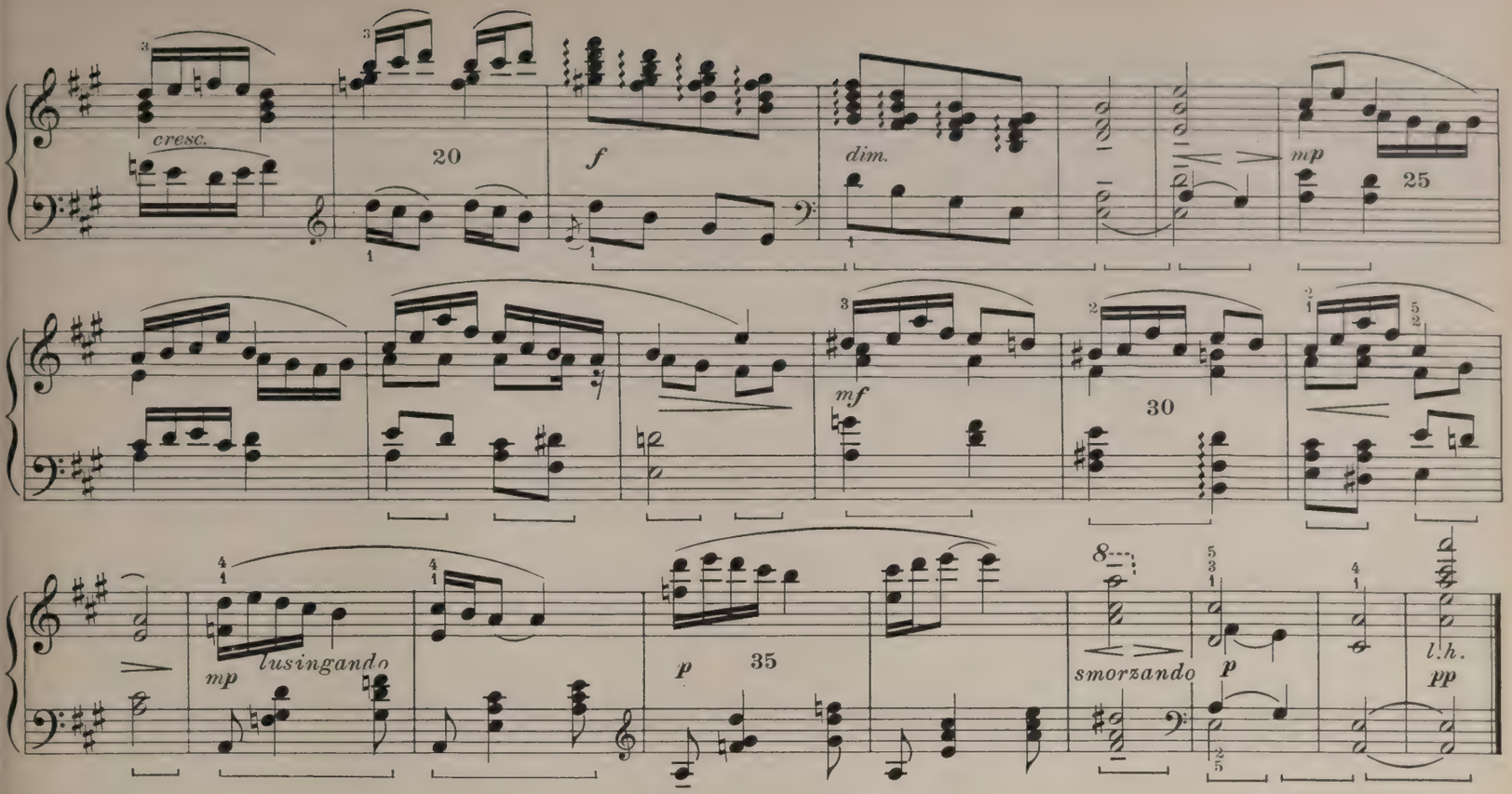
The composer pictured a vari-colored flower garden in June. The descending arpeggios in the middle section suggested to him the breezes stirring the delicate petals. The pedal point in the coda is especially adroit. Grade 3½.

CLARENCE KOHLMANN



Copyright 1938 by Theodore Presser Co.

British Copyright secured

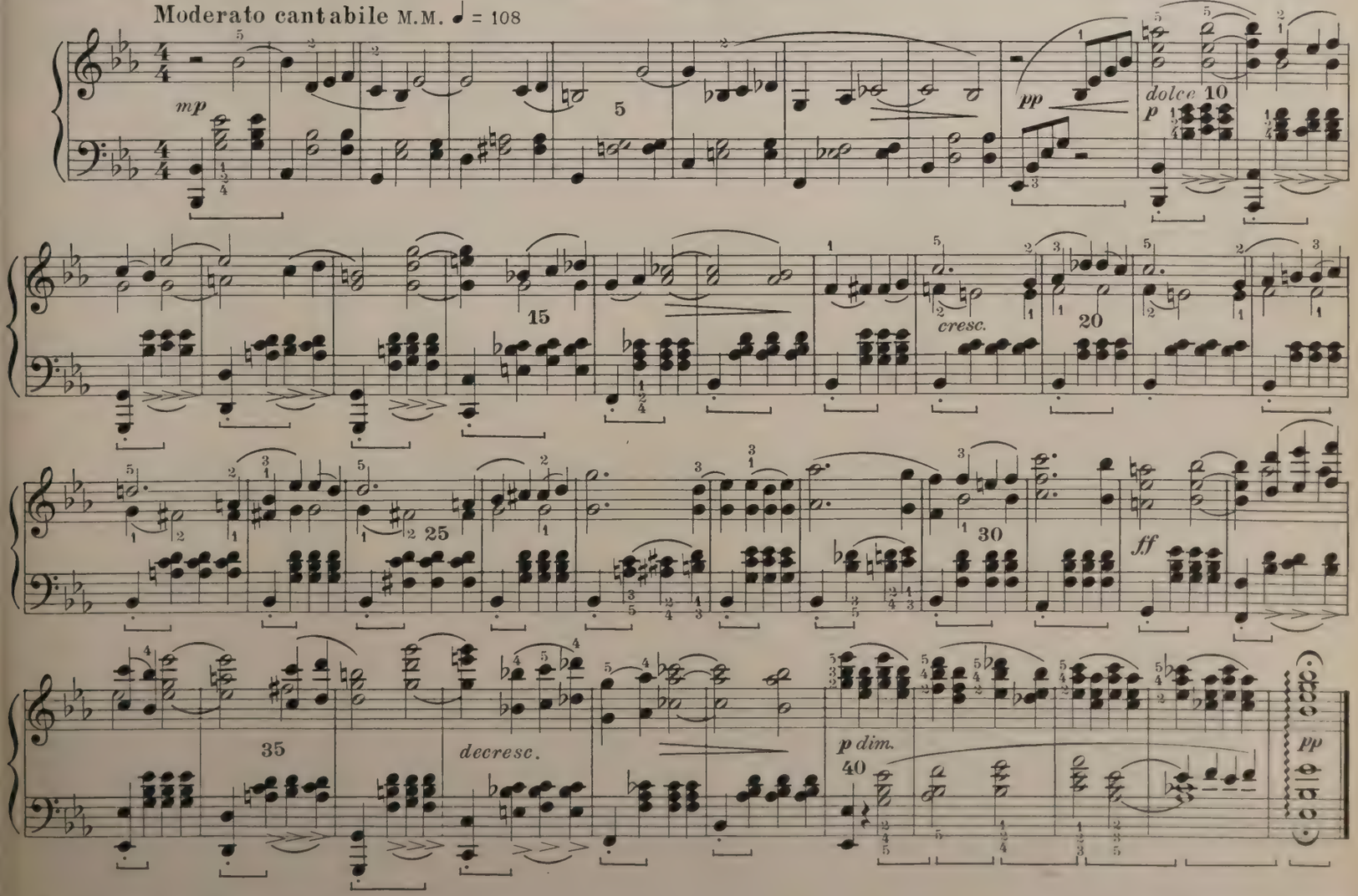


LOVE THEME

FROM "ROMEO AND JULIET"

P. I. TSCHAIKOWSKY
Arr. by Preston Ware Orem

Grade 3½.



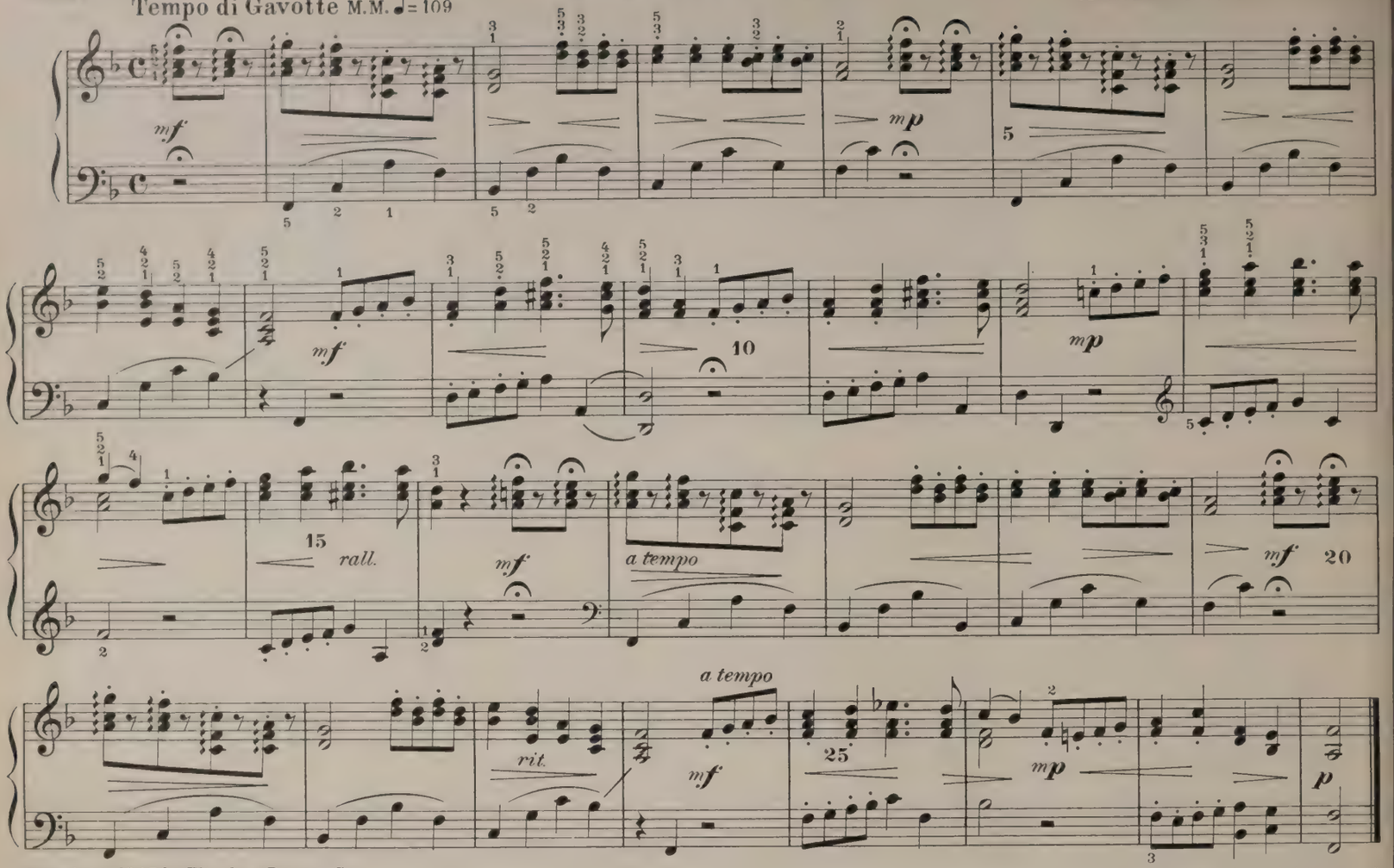
Copyright 1938 by Theodore Presser Co.
British Copyright secured

Grade 3.

AQUARELLE

HERBERT RALPH WARD

Tempo di Gavotte M.M. ♩= 109



Copyright 1925 by Theodore Presser Co.

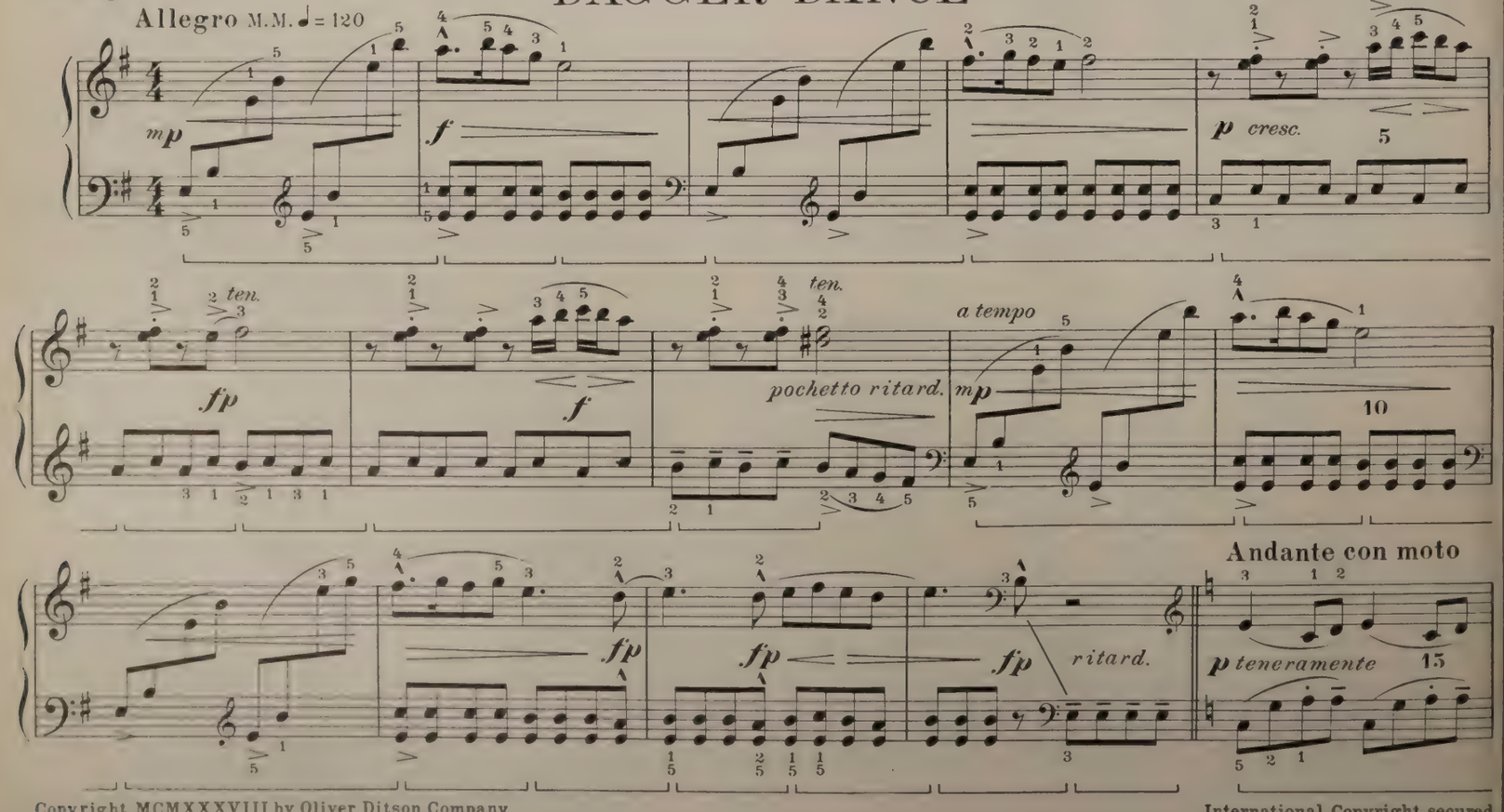
British Copyright secured

Grade 2½.

DAGGER DANCE

BERNARD WAGNESS

Allegro M.M. ♩= 120



Copyright MCMXXXVIII by Oliver Ditson Company

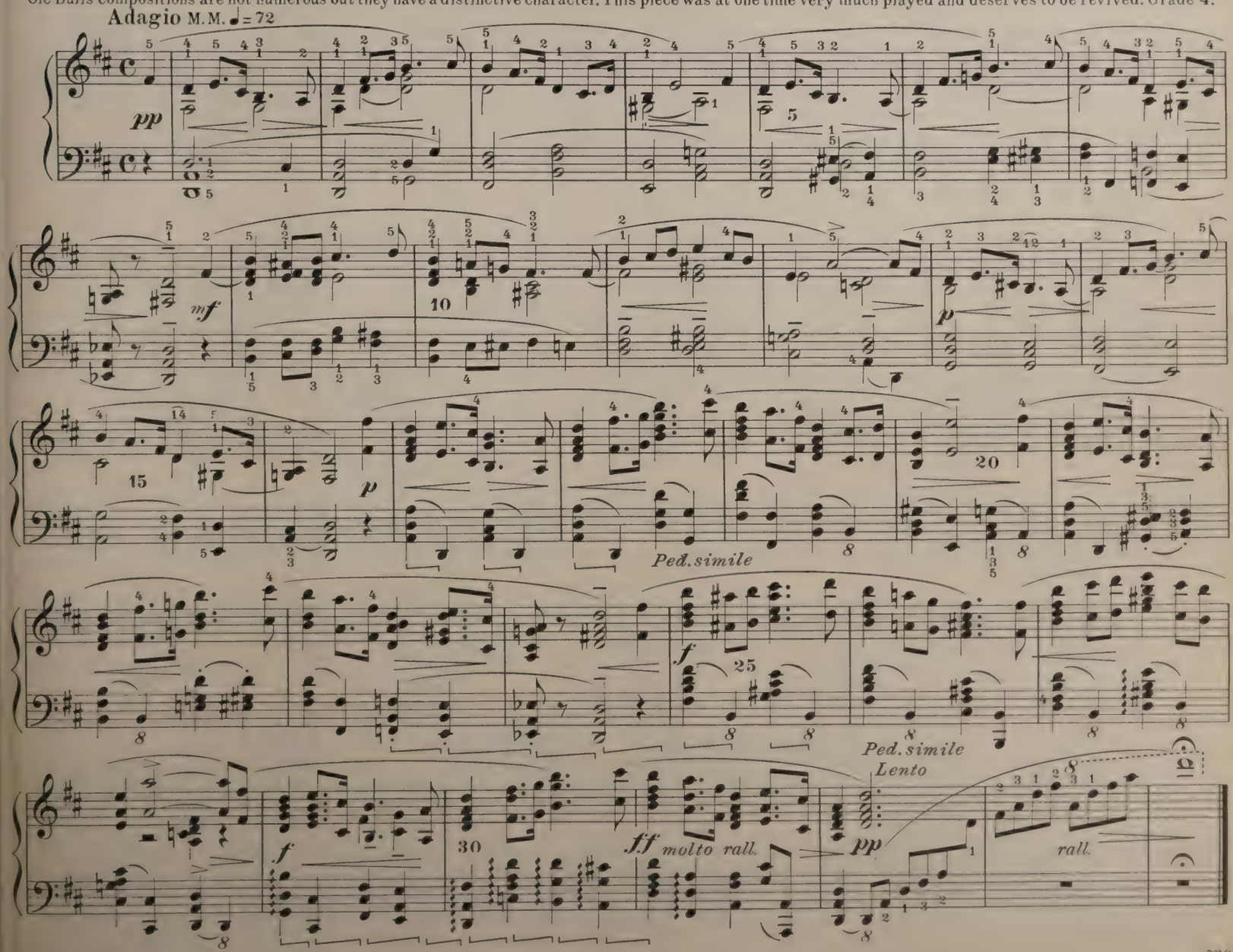
International Copyright secured



SHEPHERD GIRL'S SUNDAY

OLE BULL

Ole Bull's compositions are not numerous but they have a distinctive character. This piece was at one time very much played and deserves to be revived. Grade 4.



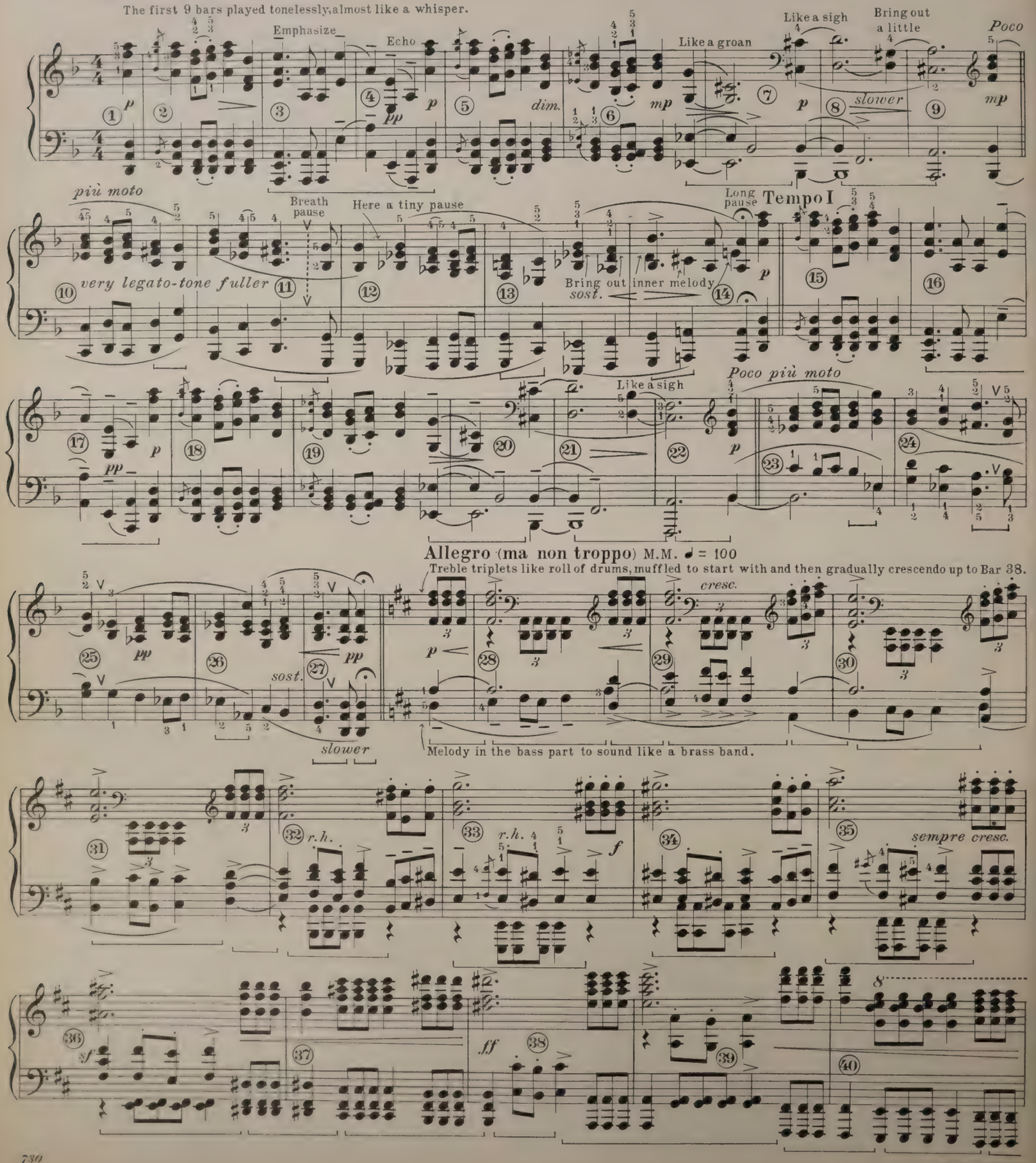
BALLADE

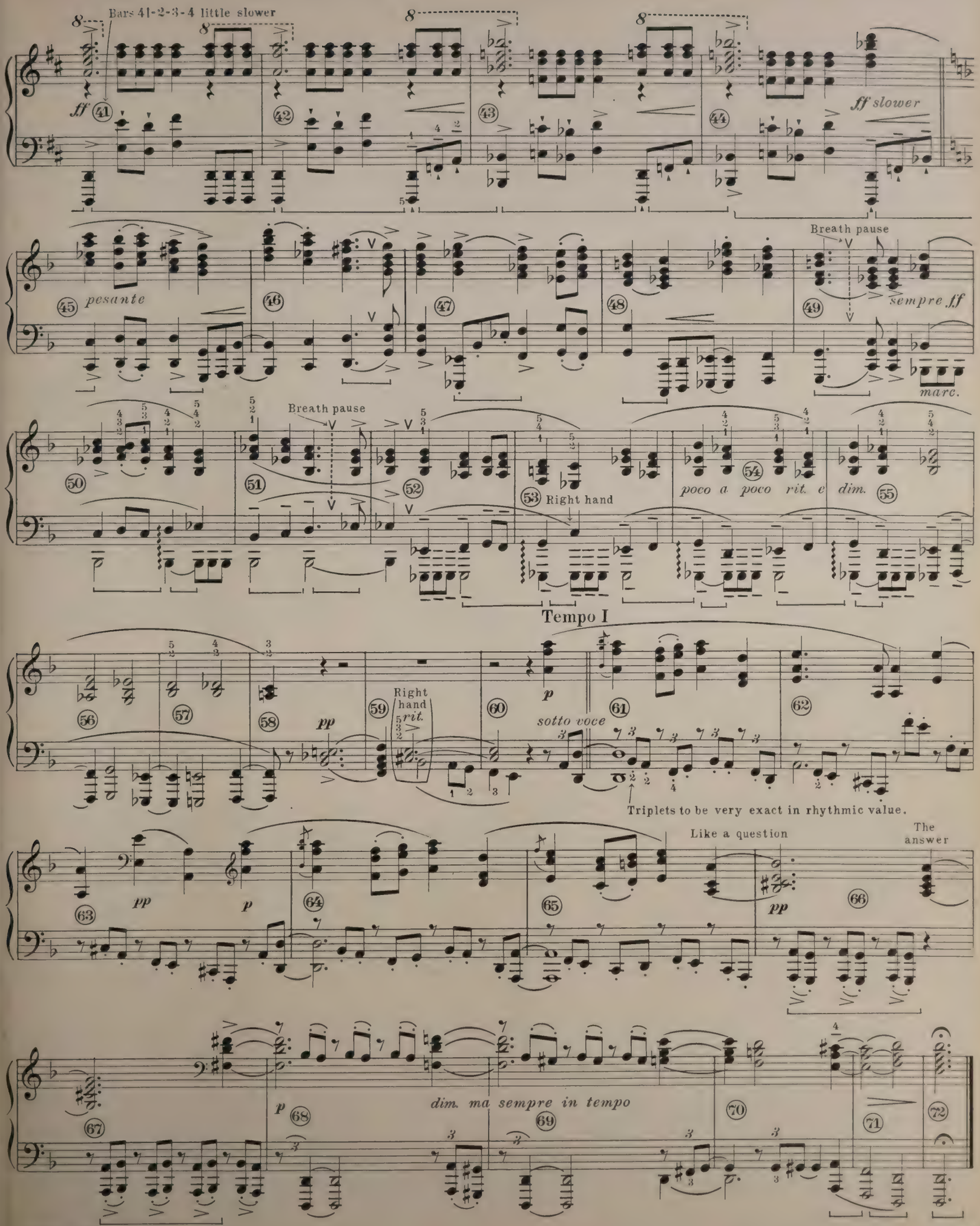
After the Scottish Ballad "Edward" in Herder's "Stimmender Völker."

See another page in this issue for a lesson on this piece by Mark Hambourg. Grade 6.

The whole work to be played in a *narrative* style.

JOHANNES BRAHMS, Op. 10, No. 1



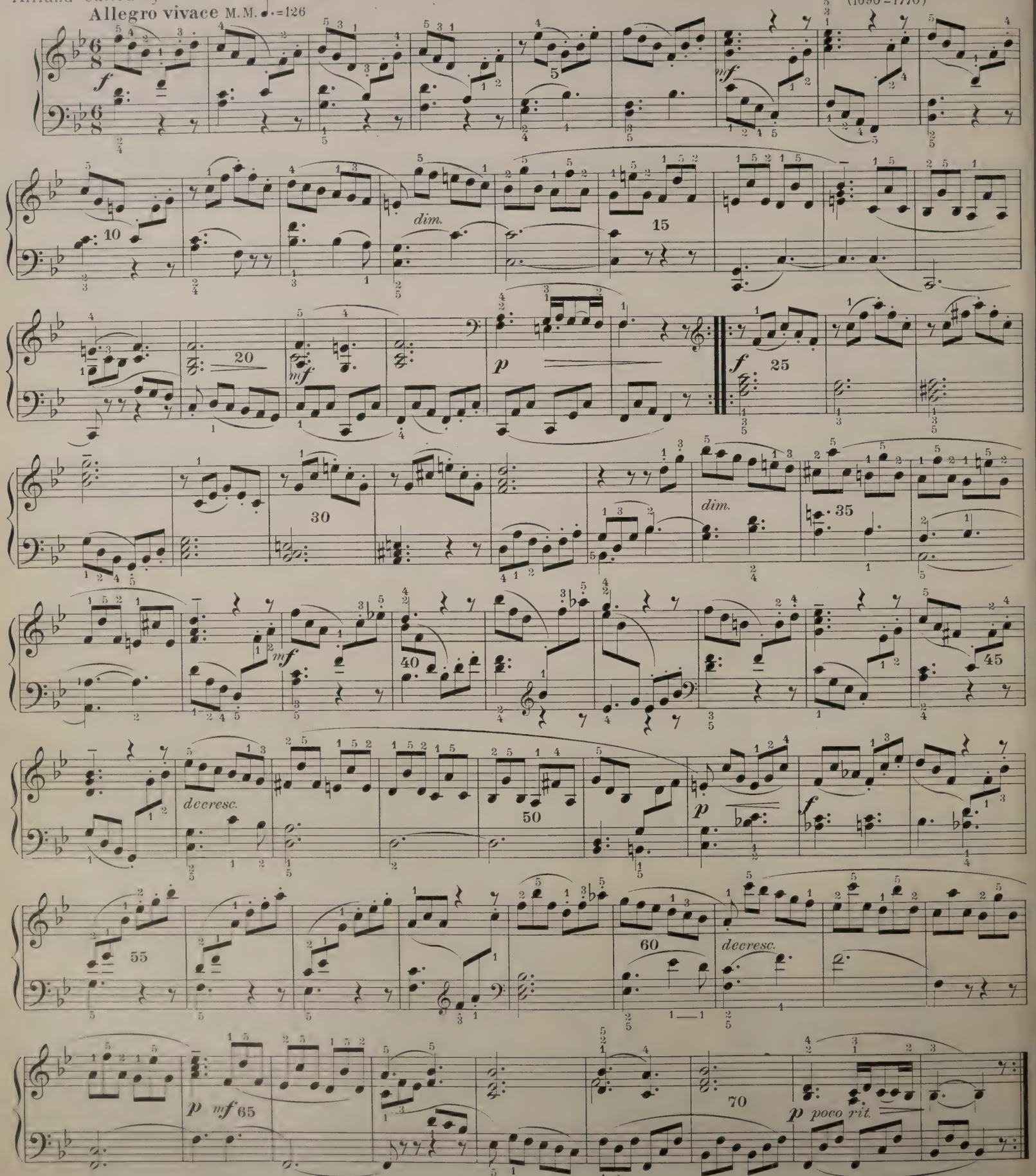

Bars 41-2-3-4 little slower
ff
ff slower
pesante
Breath pause
sempre ff
marc.
Breath pause
Right hand
poco a poco rit. e dim.
Tempo I
pp
Right hand
rit.
p
sotto voce
Triplets to be very exact in rhythmic value.
Like a question
The answer
pp
p
pp
p
dim. ma sempre in tempo

GIGUE

After all, a gigue is just "Jig," the world over; although the word looks fancier in French. The Italian form is "Giga." This hopping, skipping dance is one of the forerunners of the modern Tap, and that means that the player should mark this with finger taps or staccato notes. Grade 4.

Arr. and edited by Preston Ware Orem

AUGUST GOTTLIEB MUFFAT
(1690 – 1770)



Copyright 1938 by Theodore Presser Co.
British Copyright secured

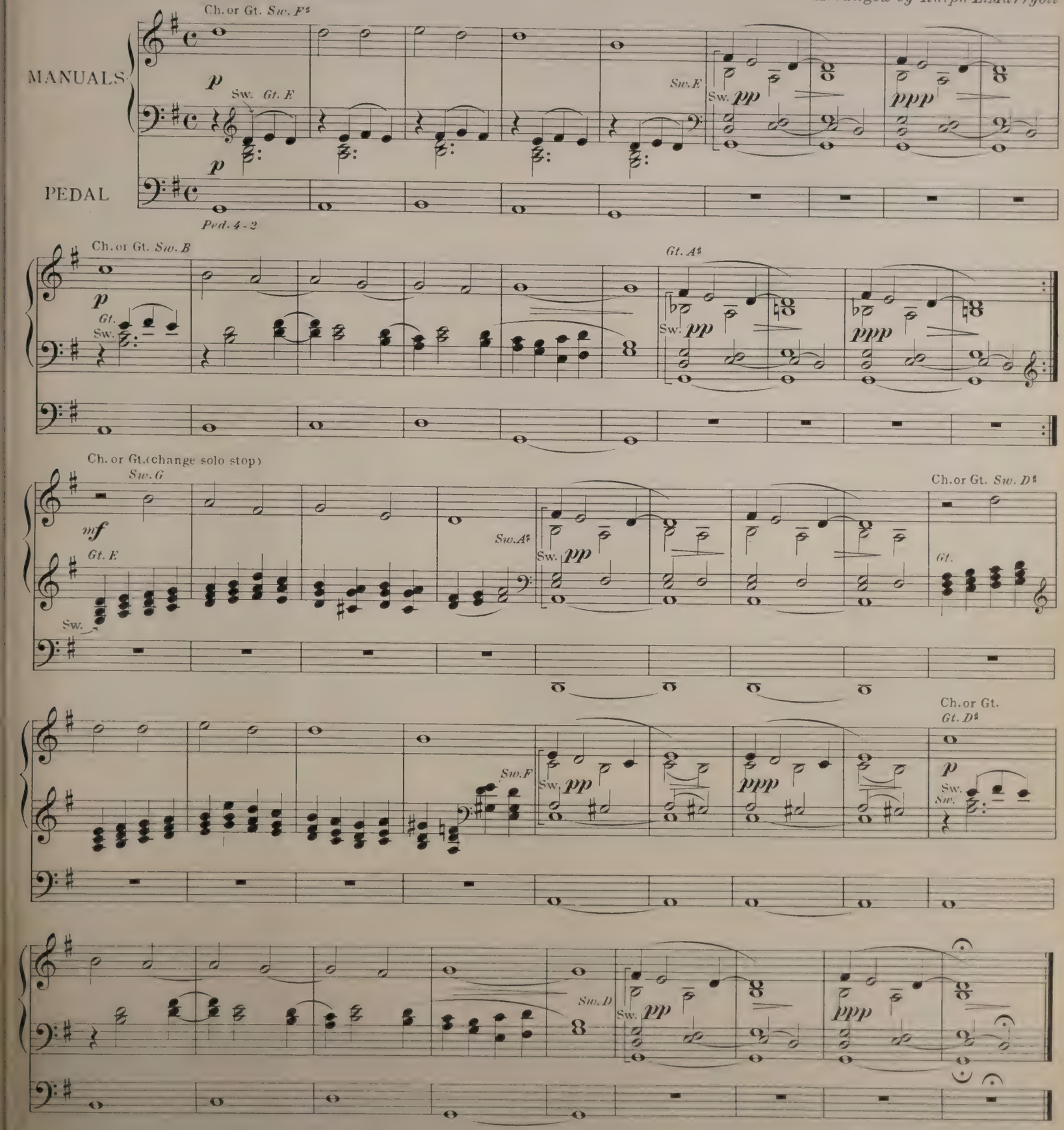
LO, HOW A ROSE E'ER BLOOMING

CHORAL IMPROVISATION

Hammond Organ Registration
Sw. A♭ 12 1111 100
Sw. B 00 7234 000
Gt. A♭ 00 3500 000

16th CENTURY MELODY
Arranged by Ralph E. Marryott

Slowly, with expression

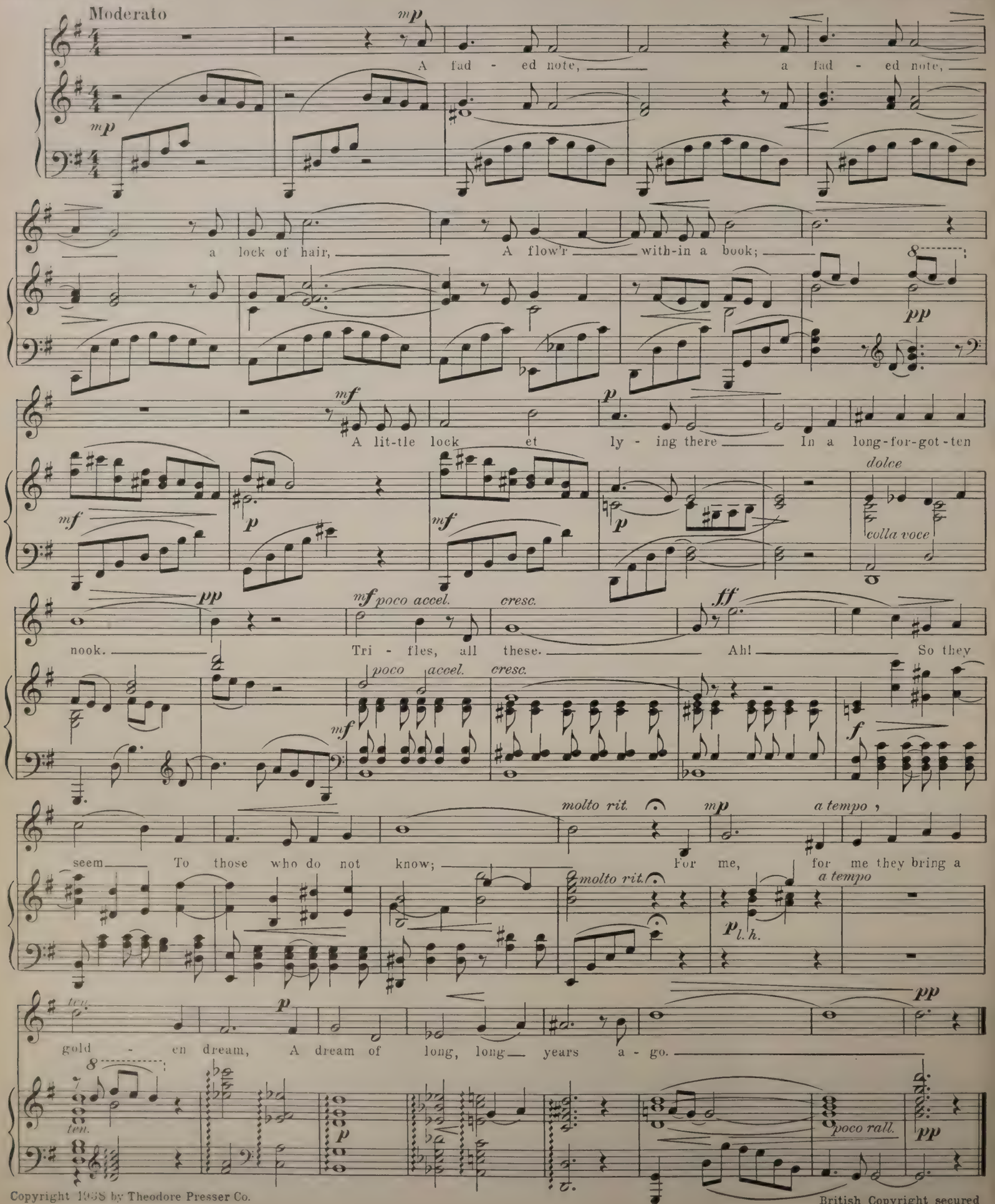


Copyright MCMXXXIII by Oliver Ditson Company
International Copyright secured

TRIFLES

ANNA M. BAXTER

DORA FLICK FLOOD



Copyright 1938 by Theodore Presser Co.

British Copyright secured

MARGARET SPEAKS

SUGGESTS

Requisites for a Career in Radio

An Interview with a Famous Radio and Concert Star

By
ANNABEL COMFORT



"HOW MAY I get work on the Radio?" This question is paramount in the minds of present day music students, all over the world. Should not the question read —"How may I prepare myself so I will be fitted for a Radio career?"

In my fan mail I have read hundreds of letters from people old and young, asking me to tell them how they may achieve "radio stardom."

There is no magic formula for radio success; but there are "requisites" for the singer before she goes before a microphone. At present I have in mind six basic essentials. The first one is VOICE PRODUCTION. I believe this should be written in capital letters. If I were a young singer, before I thought of looking for radio work, I would look for a good voice teacher. If the student feels that she has found the right vocal teacher for her particular needs, she has taken the first important step toward that involved thing called "success." That is, providing she has an unusual voice quality. Let us say a quality that is individual, a vocal texture that is inherent, one really her own.

No matter if the voice be large or small, it first must have quality. Remember this about the microphone. *It always tells the truth.* In other words you cannot cover up a "made voice" over the air. The microphone will give to the listener the exact reproduction of the quality you produce.

The average radio listener of to-day knows what kind of singing he likes. He knows the reasons why he continues to tune in week after week. It is the real quality that strikes the listener.

This teacher should put the voice in perfect technical condition. Without a technic approaching perfection, for the radio, one will not go far. Again the microphone will pick up the slightest technical defect. Perhaps this will run a whole performance or stop a career from flowering.

My second requisite should be called *musicianship.* All singers should study piano and harmony (both written and keyboard harmony). I should have been much more serious about my "musicianship" when I was a student in high school and college. Although I have played the piano since I was a little girl, and next to singing I now favor the piano as a career, I never realized how important this basis was to me until I got so busy with one hundred other things. For instance, if I just had someone to answer my telephone and do the talking, but no one can do my work for I must do it.

My present schedule insists that I must talk with my program manager, my concert manager as well as managers from all over the United States. Interviews must be given, fan mail must be answered. I have many orchestra rehearsals, besides voice coaching three times a week, working with my accompanist, three diction lessons a week, and languages, which will be discussed later.



Margaret Speaks, well known radio and concert lyric soprano

Then it must not be forgotten that there are two piano lessons a week. Yes even now I am doing that which should have been done before my career took form. I feel just like a little girl when going to the piano to practice; but I keep at it. I sometimes wonder what the neighbors must think of me, practicing piano exercises, but I know I must do it.

When one is an accomplished pianist, the composers meaning becomes clearer. The structure of a song can be worked out and the intimate intentions of the composer may be discovered through this medium. To know the structure of an accompaniment is so important to the singer. The study of harmony cannot be questioned, because of its invaluable ear training. Yes, be a good musician. It makes the way so much safer for successful radio work.

Repertoire is my third requisite. When singers think they can do radio or concert work with a few songs at their command, they are wrong. A singer should have more than "just enough" repertoire. She should not be like the runner who has just enough breath to finish the race. Of course this runner did not win the race. You should never feel pressed for more repertoire, as the runner was pressed for breath. One should keep plenty of songs in reserve.

Of course you must decide the type of song for the type of work you are in. For concert work, one's repertoire must consist of the classics. French songs both old and modern, old Italian songs, German lieder, English songs and many arias. Even though one does not intend to sing opera, he still must know arias. To sing on the radio hour with which I am now connected, I must have a large repertoire of arias. From the first of last June until the first of October I have presented a different operatic aria each week. This policy will continue in the future. I do not always do familiar arias. Recently I sang the unfamiliar *Laughing Song* from "Manon Lescaut" by Auber.

As a student learns more about voice, she should develop the school of repertoire most suited to her needs. I have tried to be adaptable in my singing. Popular songs have been in my repertoire for years. In fact I have done every type of singing you could think of. Included in this I can mention songs by Victor Herbert, Jerome Kern and George Gershwin.

I class my voice as a lyric soprano, although I have sung coloratura songs and dramatic arias on the air. One should not dissipate talent by singing just anything. The young singer should learn early to discriminate.

So many singers sing the same program over and over again. A great many of the audiences want to hear the same songs again, and the audience requests are very important to the singer. She wants to please her audience. She *should* please, for singing is just as much a business as dressmaking. The dressmaker must please her client. There is a wealth of unfamiliar material for the singer to study. One must keep looking for it and never stop studying. I love to sing rarely heard songs. It often happens that one of these becomes a favorite in an unexpected place. My advice is to keep out of a rut.

How useful it is to have the song in one's repertoire when a last minute request arrives. Of course I want to make Mrs. Jones happy by knowing and singing her favorite song.

Languages come next. Is there a successful singer to-day who does not know languages? The singer should have a speaking acquaintance with German, French, Italian and Spanish, and should be able to speak an extra language as well as perfect English. A phonetician has taught me languages for the past five years. English diction should come under this heading; and it is equally important, for the microphone will not help imperfect diction.

Next must come the study of dramatics. This study is advantageous whether one does or does not plan to become an opera or movie star. My present radio program is broadcast in Radio City, New York, in the largest radio studio in the world. The stage is immense. Here is where the seventy-five piece symphony orchestra sit. My dramatic study has assisted me greatly in getting on and off the stage, and, in fact, on the many concert platforms where I appear during the year.

On first coming to New York I saw an ad in the newspaper and answered it. A part was given to me in a piece called the "Greenwich Village Revue." I also played the piano for the chorus to rehearse, but this venture was short lived. Soon I was in the chorus of a Schubert show, and this led to a vaudeville contract. I regret that I did not pay more attention to high school and college dramatics. It is a golden opportunity; for, if one does have a career, the groundwork will be well cemented. Yes, let me say again that—dramatics, languages and piano should be given most serious study in high school and college.

Many more requisites could be mentioned, but the last, and certainly not least, for which there will be space, is *personal appearance.* At my two weekly broadcasts there is an audience of twelve hundred people; and of course I must look my best. I am also thinking and preparing for television which they say is (*Continued on Page* 738)

Shopping  for Charm

Helpful Hints on Platform and Personal Appearances

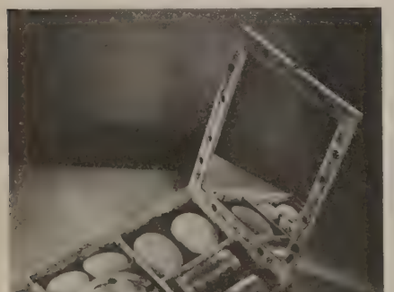
EARLY AMERICAN OLD SPICE

"Sugar 'n spice, 'n everything nice, that's what little *girls* are made of." Often in my younger days, I repeated this little rhyme, not knowing that our American ladies of the 18th Century used, as their greatly treasured perfume, just such compounds of crushed flower petals and spices, making the rhyme almost literally true!

In the 18th Century, young America was enjoying a period of gracious living. Homes were lavishly equipped with fine furnishings, china, glass, silver, treasures from the Old World and the Orient. Our American furniture and glass makers were being patronized and encouraged. Men and women dressed with great meticulousness, and so naturally, "scents" were sought after.

Boxes seemed to be just as carefully made and treasured as the perfumes were, for many a bride's chest was supplemented by small hand decorated sewing boxes, pincushions, whatnot boxes, miniature trunks and so on, which were made by artistic friends. I treasure a small spice-box to which the heady odor of spice clings after a hundred years or more of idleness, also a miniature trunk that was made to hold trinkets. It was carefully lined in newspaper and has the bride's initials hammered in its top in brass nails.

And so, being an Early American enthusiast, as well as a lover of fine toiletries, I "oohed and aahed" when I stepped



into a showroom recently, redolent of the newly rediscovered perfume of yesteryear; and saw reproductions of hand-decorated Stiegel bottles carrying perfume and toilette water, a gaily painted wooden salt box, with its burden of bath salts and a tiny wooden scoop, a sewing box with quaint mottoes, a trunk with "welcome" on it—for the guest room, large and small pin cushions, trinket boxes and, as pictured here, a vanity box crammed full of *Early American Old Spice* toiletries. The vanity box is of sturdy light wood, gaily painted, lined in star-flecked paper, with a mirror set in the cover. It has compartments usable long after the toiletries it carries are used. It can be had at $3.50 with two small boxes of bath salts, 2 cakes of soap, 4 guest size cakes of soap and a large box of dusting powder, or at $4.25 with 2 cakes of soap, 2 guest size cakes, a bottle of cologne, a box of bath salts and dusting powder. The manufacturer, *Shulton*, 630 Fifth Avenue, New York City, will be glad to furnish these sets direct, if not obtainable locally.

ARISE - - - AND SHINE!

KNOWING that you are now planning and practicing for this year's recitals, and having an earnest desire to help you to look your very best at those important times, I consulted with the Beauty Advisers of one of our leading authorities on the art of make-up, so that we could tell you this month what you should do to bring out your best points under the varying bright lights on a platform. In other words, when you arise and shine, make sure the shine is not highlighted on the tip of your nose.

RULE I — First make sure that you are to perform behind plain bright incandescent footlights, with the overhead lights normally used on a concert stage. If there is any trace of color in the lights, the make-up must be corrected to counteract this color; otherwise the effect may be simply ghastly. If these lights are very intense (spotlight, etc.) you must heighten your coloring accordingly. The demonstrations that were made for me were done before a typical make-up mirror, that is, a mirror that is completely surrounded by lights so as to throw an intense, shadowless, bright light on the mirror. But as such a mirror is not often available, you can approximate it by putting a hundred watt bulb before an ordinary bathroom medicine cabinet, or two one hundred watt bulbs if you are to appear under an intense light.

RULE II — Of necessity, the colors to be used are dependent on whether you are blonde, brunette, red haired, grey haired or white. Women with greying hair can be guided by the darker shades in their hair. White, on the other hand, is of itself a dominant color. I will go into detail about the proper shade of cosmetics for each type later.

PROCEDURE — With a small piece of absorbent cotton pat small dabs of liquid powder lotion of the correct color on your face, neck and arms. Blend this smoothly so that all areas have an even coating. A dot of cream rouge, placed in the middle of each cheek, can be blended so that the face assumes a pleasantly oval contour. (If your face is long, work the rouge well *away* from the nose, sweeping *upward* toward the outer edges of the eyes; if round, bring the rouge *nearer* the nose, not too high; and form a smoothly blended triangle, whose inverted base runs along the cheek bones. Of course this is an imaginary triangle. Be sure there are no well defined outlines.) The next move is to powder, using a downward stroke to give that velvety texture. Our make-up specialists claim that the tiny hairs on a woman's face are thus stroked in the proper direction, thereby eliminating roughness or streakiness. Brush away all surplus powder. Study your eyes before applying shadow to determine whether or not they are deeply set. (If your eyes are not deeply set, the upper lid can be lightly covered with the proper shade of eyeshadow. Be careful not to bring the shadow near the nose. If you cannot see the upper lid, blend the shadow very lightly over it and carry it up to the eyebrows.) This make-up can be effectively used by those who wear glasses, too! An eyebrow pencil should be lightly used (when necessary) to accentuate and lengthen the brows. Use only short sketchy lines, never hard firm lines. Put a light touch of dry rouge over the basic color that appears through the powder. Mascara the eyelashes lightly, never allowing the mascara to make the hairs stick together in spear-like formation. Put a light touch of tissue oil over the shadows on the eyelids to add a sheen. Rouge your lips with a lipstick that matches the cream rouge, in your usual manner. A deftly blended touch of dry rouge on the tips of the ears and chin and you are ready to face your audience even under the most telling lights.

The Beauty Advisers at *Helena Rubinstein's* salon have demonstrated for me, that the following colors are very suitable for platform use, or if toned down a bit, for ordinary evening wear.

BLONDE HAIR — Mauresque Town and Country Lotion, Red Coral cream rouge and lipstick, Peachbloom or Champagne Rose powder, Jade or Blue eyeshadow, Blue-green or Blue mascara, Black or Brown pencil, Peachbloom dry rouge.

DARK HAIR — Mauresque lotion, Red Velvet cream rouge and lipstick, Light Terra Cotta or Mauresque powder, Emerald or Orchid eyeshadow, Black mascara, Black pencil, Peachbloom dry rouge.

RED HAIR — Mauresque lotion, Terra Cotta cream rouge, lipstick and dry rouge, Jade eyeshadow, Brown or Black Mascara, Brown or Black pencil, Disque powder.

WHITE HAIR — Peachbloom lotion, Raspberry cream rouge, lipstick and dry rouge, Violet eyeshadow, Black or Orchid mascara, Black pencil, Peach Bloom powder.

Nails can be tinted with a light shade or to match the lipstick. Eyetissue oil is applied in each of the above described make-ups to add the glamour of sparkling eyes.

And there you have it! I know it sounds complicated to those of you who have been used to giving your face a desultory pat or two of your favorite powder over a casually rubbed in spot of rouge. But seein' is believin'. If you will experiment with this until you have it down to a science, I will predict that the line of male *and female* admirers outside your dressing room will be much longer than it has ever been before. Arise and shine!

Theodora Van Doorn

MANICURE IN A KIT

Kits, kits, everywhere! Big kits and little kits! Luxury kits, practical kits! I love them all for they add the ordered altogether-in-one-place touch, that every busy, modern woman strives to achieve in her dresser drawers, closet and bathroom shelves. Then when travel time comes, the kits are zipped up or buttoned as the case may be and nothing is missing that is needed, when her destination is reached.

In searching for my kit suggestions, at Christmas approaches, I visited a famous manufacturer of nail polishes and was shown manicure kits that were so complete and easy to carry, beautiful to look at and comparatively moderate in price, that I could not refrain from picking out one for you to see.

It is made of genuine leather (black pin seal or brown ostrich), or maroon whip



cord; zipper fastened, pink silk lined; and contains *two shades* of nail enamel (your choice of any two:—Light Shell—a natural light pink, Shell—a deeper pink, Bimini—an orange pink, Newport—a deeper orange pink, Windsor—a light blue red, Riviera—a medium rose color, Sudan—an orange rose, Sun Rose—a deeper orange rose, Sierra—a brown rose, Lancer—a medium blue red, Savoy—a deep blue red, Cubana—a bright orange red, Nassau—a brighter orange red, Chestnut—the brightest orange red, Pomegranate—a bright neutral red, Ascot—a bright blue red, Suez—a deep brown red, Tartar—a medium bright blue red, Garnet—a very bright neutral red or Mahogany—a very bright blue red.) There is also a bottle of oily remover, triple-cut steel file, steel pusher, orange stick and emery boards—all for $2.50! If you can not buy this set locally, send money order or check direct to *Revlon*, 125 West 45th Street, New York City, mentioning ETUDE and the shades of polish you prefer. You will enjoy the luxury of this perfectly planned moderate priced set.

Whether you order a kit or not, this manufacturer will be happy to send you a lovely booklet "Your Hands, Madame," if you will write them saying you are an ETUDE reader.

MASCARETTE

Like all other women, I adore make-up gadgets, especially ones that are good to look at, useful and above all, that work. And so I want to pass along the word about *Pinaud's* new Mascara distributor. It is a most attractive, flat "duragold" and enamel case, little larger than your lipstick, which holds a two weeks supply of *"#612" Creamy Mascara* and a tiny brush. After the *Mascarette* is filled, a turn of its small knob forces the Mascara through three small slits in the metal wall which separates it from the brush and—voila! an evenly coated brush ready for use! There will be no more stained bags or mess

New *Under-arm*
Cream Deodorant
safely
Stops Perspiration



1. Does not harm dresses—does not irritate skin.
2. No waiting to dry. Can be used right after shaving.
3. Instantly checks perspiration for 1 to 3 days. Removes odor from perspiration.
4. A pure white, greaseless, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of the American Institute of Laundering, for being Harmless to Fabrics.

TEN MILLION jars of Arrid have been sold. Try a jar today!

ARRID

39¢ a jar

AT ALL STORES WHICH SELL TOILET GOODS
(Also in 10 cent and 59 cent jars)

Trial Jar: Send 10 cents (stamps or coin) for generous size jar of Arrid.

FEMININE PRODUCTS
82A Park Place, New York, N. Y.

HINTS ON PERSONAL APPEARANCES

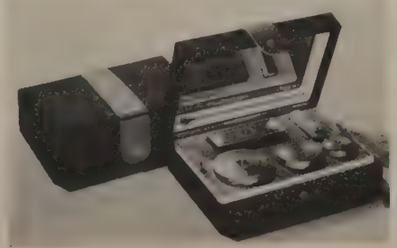
Mascara boxes for you to hide. A beautiful ebony, ivory, green or Parisian blue enamel case will further the allusion of that precision that is called perfection in grooming. The *"#612" Mascarette* in any of the above named colors together with a regular sized tube of black, blue or brown *"#612" Creamy Mascara*, neatly boxed, is priced at $1.00. If you are in any way tied to one of those eagle-eyed males to whom Mascara is anathema, you may never have dared to try this growingly popular beauty aid. The use of Mascara is more a question of judgment and skill than most people imagine. The *Mascarette* provides the touch of skill that is needed. You will have to provide the judgment. Use Mascara rightly and your husband will like it.

PLATINUM FINISH COMPACT

Have you wished for a compact that was both elegant and simple? One that you could carry with perfect aplomb, either in your daytime bag or your most elaborate evening bag? Whether you prefer the single or double compact, cake or loose powder, this platinum finished, engine turned vanity case, with its all-over pattern of tiny ridges, recently introduced by *Yardley*, and bearing the miniature gold seal showing the famous Lavender Sellers of London, is the answer to that wish. It has slim elongated red clasps, which add a touch of daring to its dignity. The single compact for cake or loose powder is $1.50, while the double with the compacted (cake) rouge is $2.00. Call me a snob if you like, but I always feel just a little bit better if I carry some accessory with the distinction and dignity which *Yardley* so obviously possesses. Say what you please, the name *Yardley* means something to most women, that warrants that small added cost which their product sometimes entails.

MATCHING MAKEUP WITH A MIRROR

A subtle world of information seems to abound in a woman's eyes. They smile when she is gay, flash when she is stimulated, reflect innocence, ennui, mischief, sorrow and a dozen other fleeting moods, even when she is not aware of any specific feeling. They can reflect the serenity of a cloudless sky, or the deep tones of a wintry sea. Artists and poets have immortalized the beauty of the clear blue eyes of childhood, of the Madonna, the flashing dark one of a Spanish Beauty, the placidity of a Dutch Housewife's and the inscrutable depths of a Mona Lisa.



Your eyes are a key to you. How often have we heard of a woman, "she dresses to match her eyes and complexion!" And so, milady of today caters to her eyes by make-up that flatters the color in them. This admirable tendency has been recognized by *Hudnut* and capitalized in the marvelous make-up kit described herewith.

Encased in a black leather make-up box, with a smart red leather trim, are harmonizing gilt, black medallion trimmed metal cases containing eye shadow, mascara, dry rouge, lipstick and a matching gilt, single compact. These fittings are set into a removable red moire covered tray, under which is ample space for other small accessories. There is a small box of loose powder, from which you can fill the compact, in this lower compartment. A good sized mirror fitted into the cover of the case makes it handy for your dressing table, dresser drawer or when traveling. The cosmetics are assembled for blue, brown, gray or hazel eyes. This *Marvelous Eye-Matched Make-up Box* retails for $3.50. If your local dealer does not have it in stock, write *Hudnut Sales Corp.*, 113 West 18th Street, New York City, asking for the nearest dealer who does have it. Be sure to mention that you are an ETUDE reader.

"TOURISTER" CASE



Dorothy Gray, one of the top-notch cosmeticians, has just created the *"Tourister" Case*, 10" x 8" x 4½". It is one of the most complete and carefully thought out kits I have seen. Made of Black or Brown Alligator Grain Fabricoid, or Brown and White Airplane Cloth, Tweed pattern, with a Waterproof Moire Rayon lining, this zipper case contains ten different cosmetics (which will give you a complete make-up), for either dry or oily skin, and ample space for overnight accessories. As you can see from the photograph, the *"Tourister"* has been planned so that it will carry pajamas, negligee (a thin one), slippers, toothbrush and other small necessary comforts. A most luxurious case at $10.00. Just the thing to buy for that very good and swanky friend—yourself.

(*Continued on Page* 738)

Your skin will thrill to PETALSKIN!

Registered U. S. Pat. Off.



Ambitious musicians know the importance of a beautiful skin in personal and platform appearances. Those who tried PETALSKIN in ETUDE'S Charm Sampler, now know the thrill of using these quality products. You should know it, too!

If you want the *thrill* of *thrills*, send for the $2.50 deluxe kit. Use this kit yourself and you will want one for each favored friend for Xmas. See October Charm column for detailed description of kit.

If your favorite dealer cannot supply you, check each item you want, attach check or money order to this advertisement and we will supply direct; parcel post prepaid.

Face Cream
- ☐ 2 oz. jar, 1.00
- ☐ 4 oz. jar, 1.75
- ☐ 8 oz. jar, 3.00
- ☐ Face Powder, 1.50
- ☐ Face Tonic, 1.25
- ☐ Hand Cream, 1.00
- ☐ Cream Pastelle, Powder Base, 1.00
- ☐ Deluxe Kit (Smaller sizes), 2.50

Cut out entire ad, and mail with check or money order.

PETALSKIN, 67 W. 44th St., New York

Print name and address in margin

OLIVE OIL
is helpful for hair and skin!

The use of olive oil for the skin and hair is nearly as old as music itself! Musicians particularly appreciate the wonderful softness and flexibility it imparts to both skin and scalp. They use it because they must always look their best.

CONTI CASTILE SOAP



is genuine, 100% Pure Olive Oil Castile. Soothing and delightful, it truly cleans with a caress. The ideal complexion soap. Relieves skin dryness, roughness and chapping. 10c and 25c sizes.

CONTI CASTILE SHAMPOO



A Shampoo made from Pure Olive Oil Castile Soap has always been best for the hair. Conti Shampoo cleanses gently but thoroughly removing dirt and dandruff, replacing dullness with beauty, life and lustre. Containing no alcohol, no free alkali, no acids, it may be used as frequently as desired for every type of hair, without drying the scalp. Why risk experiments? You can absolutely trust your hair to Conti Shampoo. You will delight in the ease with which it cleanses, the richness of its lather and in its "quick-rinsing" qualities. Large size (5 oz.) 50c.

CONTI OLIVE OIL CREAM



This smooth, all-purpose cream is a boon to dry skins. Made with Conti Virgin Olive Oil, it is perfect for use as a skin softener, foundation or texture cream. Alternating the use of this cream with Conti Castile Soap provides the complete beauty treatment. 50c and $1.00.

If your dealer cannot supply you we will send direct. Or if you'd prefer to try these famous products, send us the name of your dealer and we will mail you postpaid a 10c cake of Soap, a 10c size of Shampoo and a small jar of Olive Oil Cream for 25c in stamps. Just print your name and address in the margin and mail to

Conti PRODUCTS CORP. 151 Varick Street New York, N. Y.

ARE BODY ODORS HOLDING *YOU* BACK?

This is a brutally frank question but a vital one to many a musician or music teacher who may be losing friends as well as pupils inadvertently and unnecessarily (both in winter and summer) through this insidious condition.

Music teachers and their students should watch this condition year-round because their work brings them into such intimate contact with one another. Rooms must often be kept uncomfortably warm on chilly days to meet everyone's needs. You may offend unconsciously, or *they* may.

A suggestion from you that you *both* use Park & Tilford's Perfumed Deodorant as a precaution rather than as a present need is the diplomatic way to rid either student or teacher of an undesired offense. It gives you a full day's protection and you can be sure of mental as well as physical comfort—especially under platform lights and in crowds.

Why not try it today? Body odors disappear when you use this revolutionary improved deodorant. Leaves a delightful perfume fragrance—Park & Tilford's No. 3 which many an ETUDE reader has tried recently. If your local 10-cent store cannot supply you, we will mail it direct upon receipt of 10¢ in stamps.

PARK & TILFORD 485 Fifth Avenue New York City

Simply write your name and address in the margin, clip ad and mail with 10¢.

"ON STAGE!" comes the call—and your big moment has come. Will they like you? Will you "go over"? Are you prepared technically? Is your makeup right?

Whether the part you are playing in the evening's entertainment is large or small; whether the audience is two people or two thousand, you naturally want to do all things well. You're a *musician!*

Good makeup is a most important factor, especially good character makeup. No musician should be without our "Tester" makeup kit. It's just as necessary for amateur theatricals, for operettas, masquerades and costume parties as for professional appearances. Contains cold cream, face powder, grease paints, liner, black wax, burnt cork, nose putty and Stein's 25¢ Makeup Manual—all for **$1**



AN IDEAL XMAS GIFT!

M. STEIN COSMETIC CO.
430 Broome St.
New York City

Check what you want, enclose necessary amount; print name and address plainly in margin.
- ☐ Stein's Theatrical Makeup Kit — in leatherette box. I enclose $1.00.
- ☐ Stein's Makeup Manual, FREE.
- ☐ If you ever put out a Concert Makeup Kit and Manual, let me know.

Requisites for a Career in Radio

(*Continued from Page 735*)

not far away. Make up and the matter of dress will take on an added import when this time arrives.

Speaking of make up, I prefer a good cold cream for use at night to refresh my complexion. For the street a liquid powder base is useful and a light natural powder. I find that a natural make up is far more becoming for day wear, than is a heavy one. I usually add a little rouge, lipstick and eyebrow pencil.

For my radio broadcasts and concerts my complexion must be treated in a very different way. There must be a "blend make up" for the footlights. I find a light grease paint with plenty of eye shadow and an extra portion of powder, rouge, lipstick and eyebrow pencil, when carefully applied, will give a blond complexion considerable glamour.

Just a few words about one of my favorite indulgences. I must admit that I am very fond of perfume, and on my dressing table are many different kinds. Artists should not use the same perfume on street clothes as on their evening clothes. I recently bought a perfume that was a perfect match for my tweed street clothes. At my country home, where I spend week ends, I do not use perfume but a toilet water instead. One that has a special country fragrance. Then again, for negligees I go back to perfume with an oriental odor.

The radio and concert artist must pay a great deal of attention to gowns. Every year I add several models to my already extensive wardrobe of evening clothes. When I go on a concert tour, three evening gowns of different colors are taken. At my afternoon rehearsal in the various concert auditoriums I look around and judge the lighting, atmosphere and color scheme. Then it is decided which one of my three evening gowns will look best in the environment that surrounds me. It gives me poise and confidence to know that I am correctly "turned out."

Another heavy concert schedule faces me for this coming winter as well as my regular radio hour. With it all I find time to read some non-fiction which is my favorite reading, spend a few weeks in England and on the continent, and play table tennis. At this, I would really like to excel.

One must keep a sense of awareness not only in singing but even in everything. I may sing a song in concert ten times, but I can always find a new angle in the same phrase. In the case of *Sylvia,* written by my uncle, Oley Speaks, I have sung this at least one thousand times, but I feel that I am still learning it.

Keep aware in your mind and you will see in "the old," "the new."

Hints on Personal Appearance

(*Continued from Page 737*)

MODERN MIRACLE

I witnessed a miracle of modern chemistry the other morning, while on my scouting rounds. A lovely young woman was detailed to give me a demonstration of a preparation that was created to hide disfiguring birth marks, on the face and elsewhere. I wondered how this clear skinned young lady could demonstrate the claims made for this cream, and so I voiced my doubts. She calmly seated herself before a dressing table with "wait and see." And before my eyes, she creamed her face and neck, and where creamy clear flesh had been, there appeared a fiery, purple red birth mark, which completely covered her chin and one side of her neck. She was amused at my reactions and told me that in the past she would have shrunk away completely miserable, but that now, she could face the world freely; and felt that she was doing her share in helping to make other young people free to go about their daily tasks without cruel stares and comments.

She then took up a jar of *Covermark,* in her proper shade (it comes in a choice of eight shades, at $3.00 a jar; flesh, pink medium, tan medium, dark olive, brunette, peach, suntan or dark), and covered the spots. As she worked, she explained the ease with which this can be applied. Then she rubbed in some *Complexion Cream* ($1.25 a jar) which comes in one shade only (a brickish red), and blended it carefully until the covered part matched the rest of her skin. This, she said, restored shadows. Then she patted in powder to dry the whole area. And the beautiful creamy skin that I had first seen was again apparent.

I felt much like "Alice in Wonderland" must have felt when she stepped through the mirror. I could hardly wait to get back to my desk to pass the good word along. You can send your check or money order direct to *Lydia O'Leary* at 551 Fifth Avenue, New York, mentioning ETUDE, and she will furnish this wonderful boon, together with full directions for its use, by mail. Be sure and describe the coloring of the surrounding flesh.

For the rest of us, who *will* persist in developing a blemish right at the time of our recitals, big parties and so on, there is a *"Spot Stick"* at $1.25, which comes in light, medium and dark shades only. This really should be in every musician's make-up case.

COMMENTS ON COSTUMES FOR THE CONCERT STAGE

For months, I have been wanting to amplify my earlier suggestions regarding proper dress to be worn at your various recitals. Suddenly the necessary space was available, and I hastened to get my suggestions on paper, before some other interesting kit crowded them from my mind.

Smooth, flowing, simple lines that give perfect freedom of motion, whether singing or playing, should be your first consideration.

For the evening, a simply made, long, full skirted dress, either decollete, or with small puffed sleeves is in good taste. The more daring, highly moded gowns tend to cause your audience to pay more attention to the cut of your dress than to your music. This gown can be of chiffon, velvet, satin, taffeta, mousseline, or crepe de chine, in any of the shades that are becoming to you. (If you want to spend more money you can use lame, lace or the more costly sequins.) Wear simple slippers, either to match your gown, a subtle contrast, gold, or silver. Do not overload your person with heavy, glittering jewelry. A well chosen piece or two strategically worn, will add a world of chic, whereas a full assortment only resembles the jewelry counter at the "five and ten." You can carry an evening handkerchief. If you tend toward gestures or hand movements, dispose of it quickly before you start to sing or play.

For the informal afternoon recital, choose your most flattering, walking length dress, matching or black slippers and a jaunty hat. Again watch carefully your costume jewelry, so that the ensemble will be one of smooth perfection.

If the afternoon concert is to be a bit more formal, one of those tailored, long-skirted, lace, silk or chiffon dresses, with long or short sleeves, is the proper thing. Here too, you can wear a smart, small hat.

The romantic fashions, that are being worn just now, seem to have been created for musicians, for they breathe of the atmosphere that dreams are made of.

If you do have any specific problems on dress or make-up, write me and I will answer your questions through this column, as promptly as possible. Let's all get together to make this a season of splendid success in all our "personal appearances," and remember that correct grooming will go a long way toward making it so.

When Schumann Played at Twilight

IN HER BIOGRAPHICAL WORK on "Schumann" ("The Master Musicians" series), Dr. Annie W. Patterson, long a valued contributor to THE ETUDE Music Magazine, thus describes the characteristics of the great composer at the keyboard:

"It seems that Schumann best liked to play at the twilight hour and was happiest over his performance when quite alone, as might be expected from one of his reserved and dreamy nature. At the same time he was always ready to play to his friends. Lorenz says: 'His performance was above all original, and the exact opposite of that of virtuosi, who make imposing effects by strength of percussion and sharp contrasts.' On the authority of Lorenz, we also learn that Schumann seldom played single complete pieces, but rather short, fanciful effusions in preference to anything published or written down. His style of playing, the narrator considered, resembled what one might expect from the nature of the Eusebius numbers in the *'Davidsbundlertanze.'* His almost uninterrupted, but ever discreet, use of the pedal is also referred to, Lorenz adding that nevertheless no discordant mingling of harmonies was heard.

"Alfred Dörffel, who was introduced to Schumann in 1839 and frequently played the composer's own compositions before him, speaks with grateful recollections of much useful advice from Schumann himself as to the way in which he wished his works rendered. 'It is all too stiff,' Schumann once commented, when the young performer had been interpreting some of the earlier works, such as the *Fantasiestücke* and *Novelletten.* 'This remark,' says Dörffel, 'was of great use to me, as it enabled me afterwards to attain a far freer and easier touch.' The pianist also speaks of the invariable friendliness of Schumann towards him. 'He had so much of the mildness of a father that I was not only extremely fond of him, but also always approached him with confidence, whereas I often went tremblingly to Mendelssohn and, through my nervousness before him, seldom played as well as I otherwise could have done.' Dörffel further describes what he calls Schumann's 'organ style' of piano playing, and confirms the remark of Lorenz's concerning the composer's fondness for the pedal. It seems that Schumann always kept the pedal somewhat open, so that there was ever a slight mingling of the middle harmonies, and that he was also very adroit at skips, striking one low note alone or in octave, and from thence rapidly and smoothly springing to a chord higher up on the keyboard.

"The following description of Schumann's playing 'at the twilight hour,' quoted by Jansen in *Die Davidsbündler,* on the authority of this same Alfred Dörffel, reminds one forcibly of the tales that are told of Bach's improvisations in the shadows of St. Thomas's. It appears that Schumann had a pedal keyboard attached to his grand piano. Dörffel expressed a desire to hear him play, and was told to come when the dusk was falling. The young man came accordingly, and hearing the composer playing within, knocked once or twice at the door but received no answer. 'Quietly opening the door,' says Dörffel, 'I therefore entered the room and placed myself silently near the entrance. It was already so dark that Schumann could not see me. He continued to improvise while I listened breathlessly. In the course of about ten minutes he wanted to light his cigar, and by its gleam he perceived me.' Schumann smoked very strong Havana cigars, it seems, and Dörffel mentions parenthetically that there were many remains of them upon his desk. At first the composer was somewhat surprised to see the mute listener; but, the intrusion being explained, he smiled and excused it. 'What he had been improvising,' continues Dörffel, 'made a great impression upon me, and I recognized it afterwards in one of the *Nachtstücke* (I cannot now remember which). The playing moved me strangely. It seemed as if the pedals were always half down, so that the note-groups mingled; the melody, however, stood out softly, like the twilight. He (Schumann) must have had exceptional execution (or agility) as a player.'

"Truhn, who had heard Schumann play from the *Kinderscenen, Novelletten* and *Kreisleriana,* writes: 'Schumann's playing was indescribable. He moved his fingers with almost alarming rapidity, as if ants were groping about the keys. He played his own compositions (other people's works I certainly never heard him perform) with very slight accent but considerable use of both pedals. Yet in this habit of his there was not the slightest want of taste.' Brendel expresses himself in the same way about Schumann's peculiarities as a performer and speaks of them as giving him an insight into the character of the composer's works at that period. Knorr, who must frequently have heard him play as a young man, years afterwards spoke with intense admiration of Schumann's improvisations and characterized in particular a certain 'dying away' mode of *diminuendo* he favoured, 'which fell softly upon the ear and won the heart.' Even the somewhat phlegmatic F. Whistling seems to have been strangely affected once on hearing Schumann try a grand piano. This performance he described as essentially original and so striking that, as long as he lived, he would never forget it. Hauptmann and Spohr also refer in enthusiastic terms to the rare and apparently unique charm of Schumann's playing. Spohr had visited him and heard him perform when passing through Leipzig in 1838, and he speaks in his *Autobiography* of being delighted with the composer's interpretation of several of his interesting and romantic *Fantasiestücke* (Op. 12)."

Musicians in Mercurial Moods

Billroth and Brahms were playing a sonata and the former cried out: "I say, your piano playing is so loud that I can't hear my 'cello." "You ought to be glad of that," yelled Brahms, continuing with fire and fury.

* * * * *

Mahler was known never to leave the hall while rehearsals were in progress but on one occasion he suddenly handed the baton to his assistant and said: "I shall have to be away for an hour." Returning at the end of that time he explained: "I'm sorry. I went out to get married."

Rossini and a friend occupied a rear box at the Paris Opéra première of a new work. Rossini kept on his hat but raised it after each aria, smiled, and bowed. "I am greeting old acquaintances," he explained.

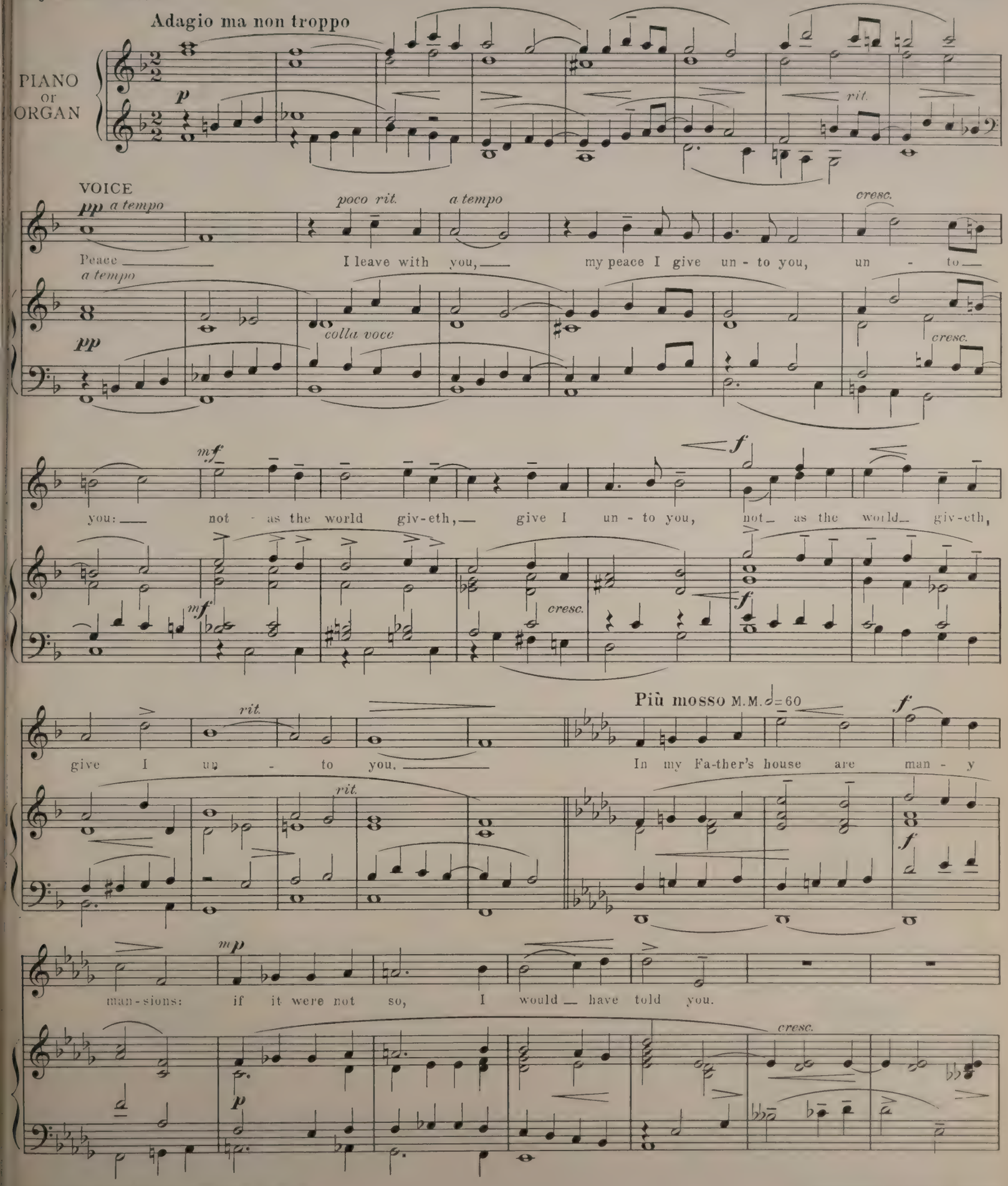
* * * * *

Spontini, visiting the Paris Louvre, gazed at the mummy of King Amenophis of Egypt, and apostrophized it as follows: "Curses upon you, Pharaoh! You are the cause of my misery. Had you not chased the Israelites from your domains, they would still be there, and Meyerbeer and Mendelssohn wouldn't be conducting the operas and concerts in Berlin which rightfully fall to my baton."

PEACE I LEAVE WITH YOU

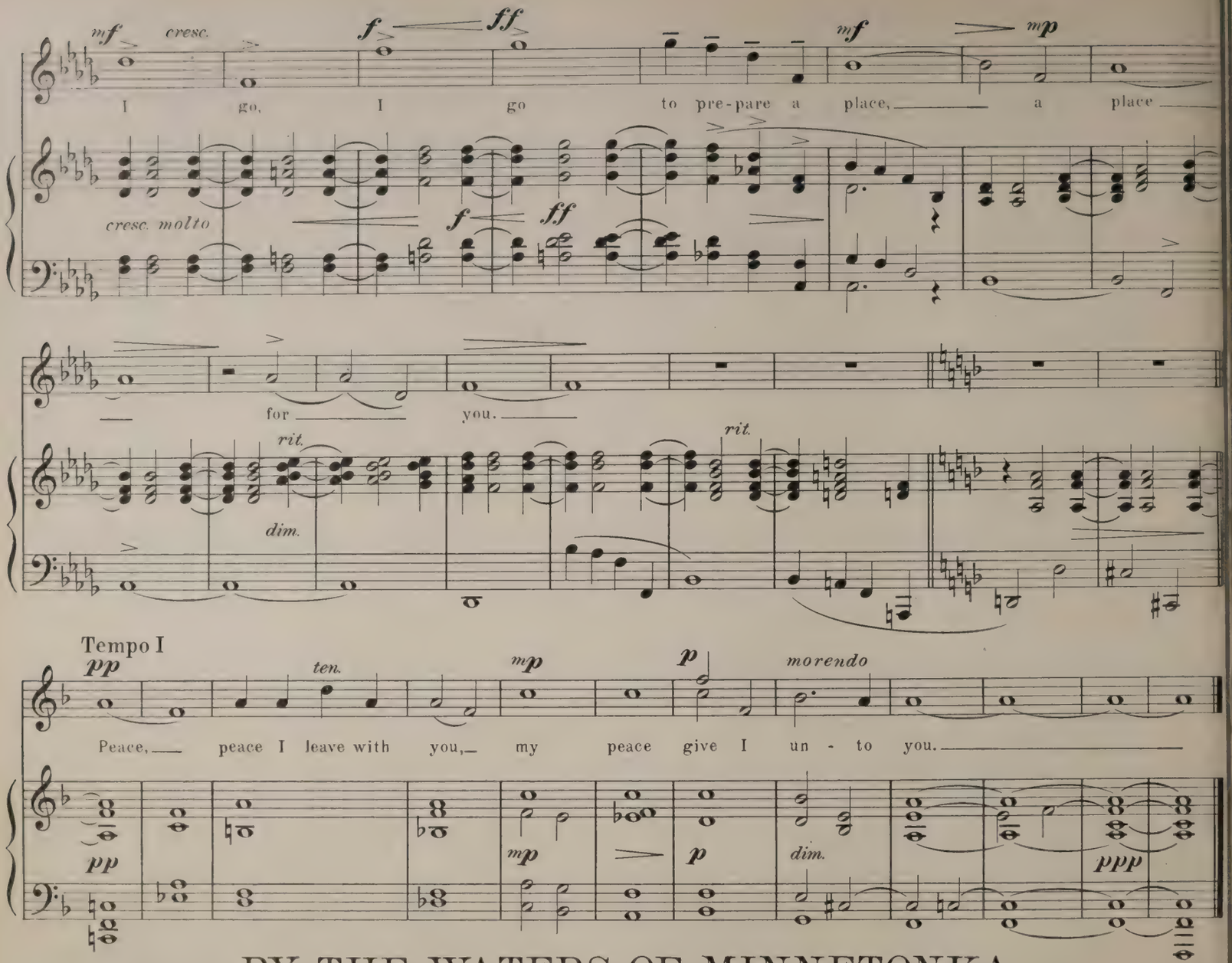
St. John XIV: 27, 2

FRANKLIN RIKER



Copyright MCMXXXV by Oliver Ditson Company

International Copyright secured



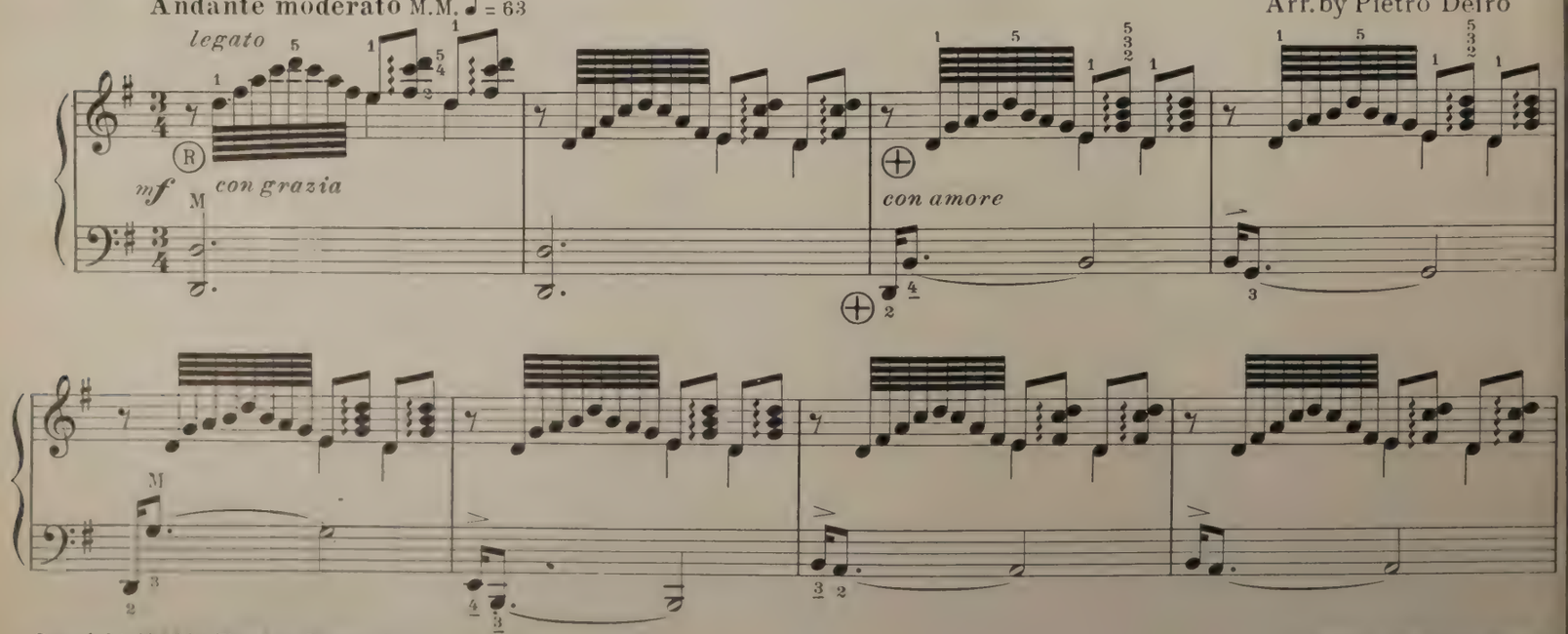
BY THE WATERS OF MINNETONKA

PIANO ACCORDION

AN INDIAN LOVE SONG

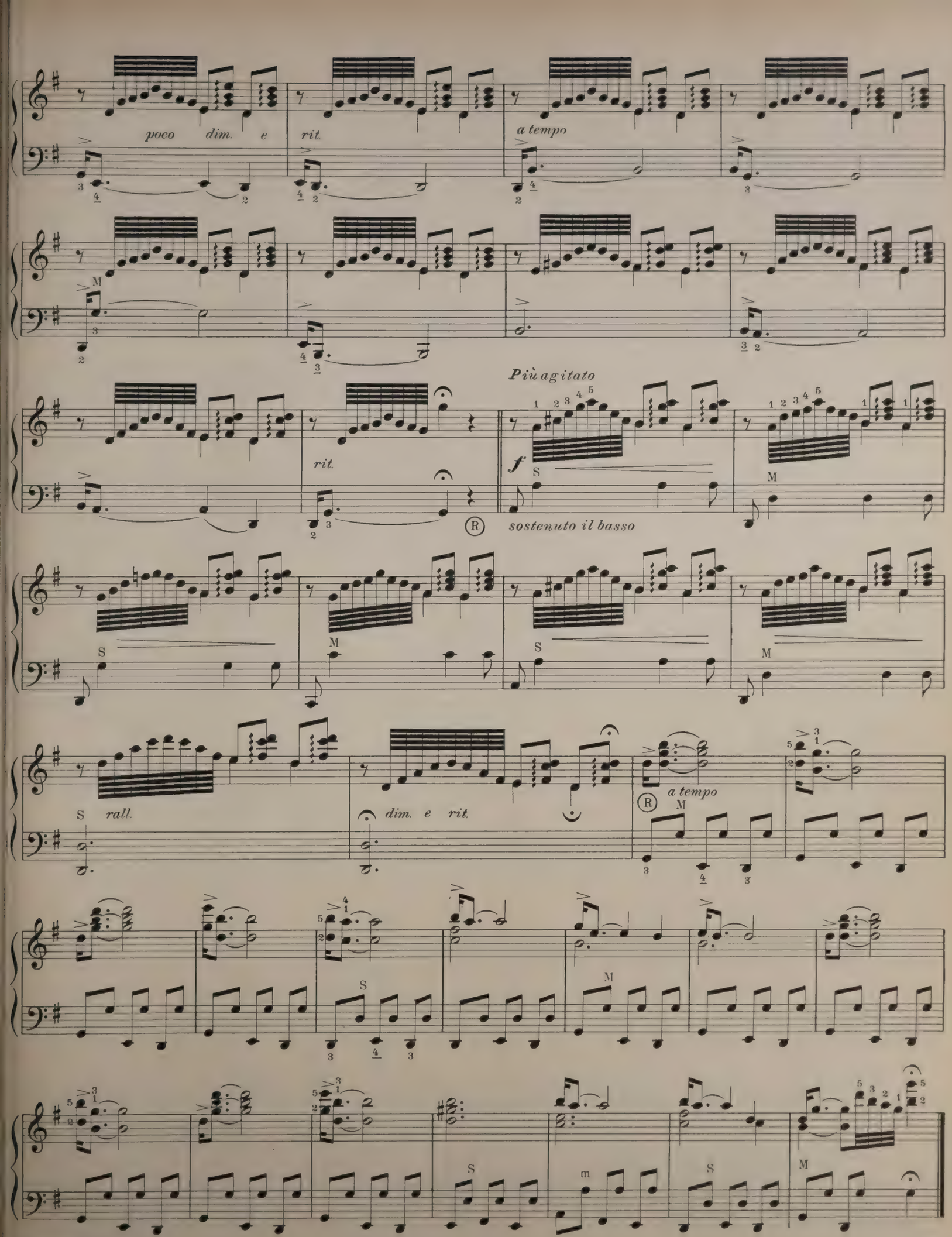
THURLOW LIEURANCE
Arr. by Pietro Deiro

Andante moderato M.M. ♩ = 63



Copyright 1938 by Theodore Presser Co.

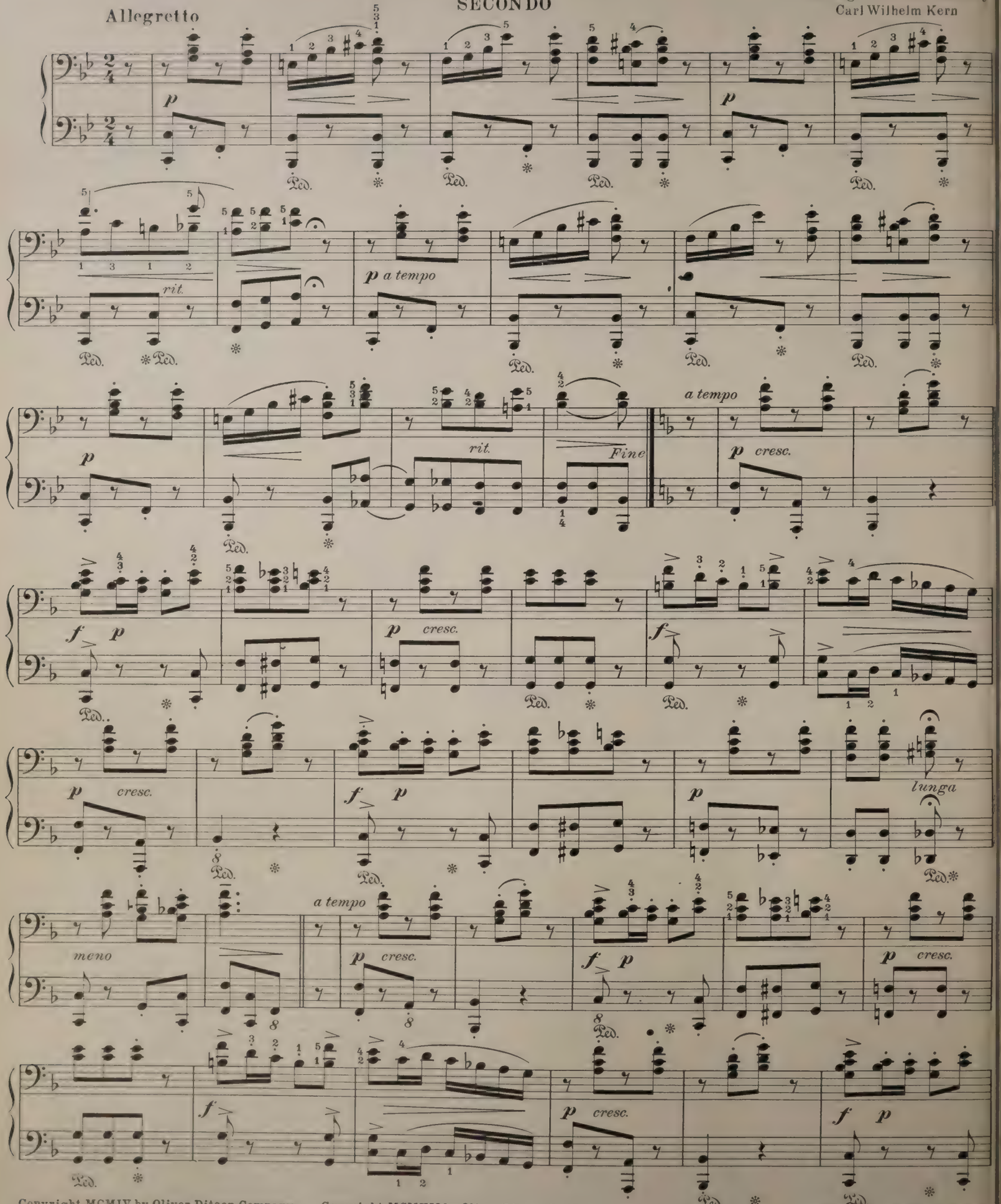
British Copyright secured


poco dim. e
rit.
a tempo
M
rit.
Più agitato
f
S
M
R
sostenuto il basso
S
M
S
M
S
rall.
dim. e rit.
R
a tempo
M
S
M
S
m
S
M

SYLPHETTE

SECONDO

C. A. W. HOWLAND
Arranged for Four Hands by
Carl Wilhelm Kern

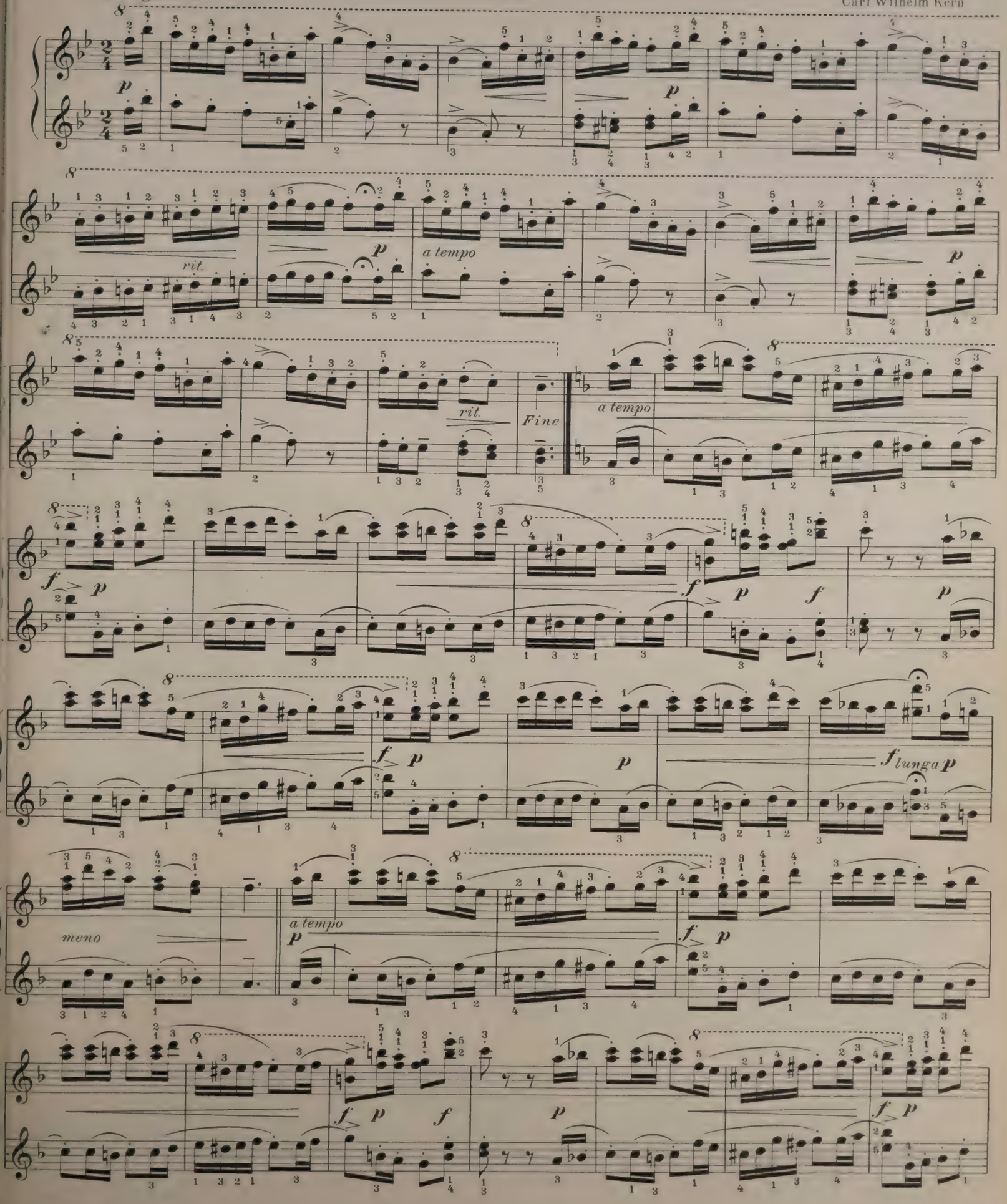


Copyright MCMIV by Oliver Ditson Company
Copyright MCMXII by Oliver Ditson Company
International Copyright secured

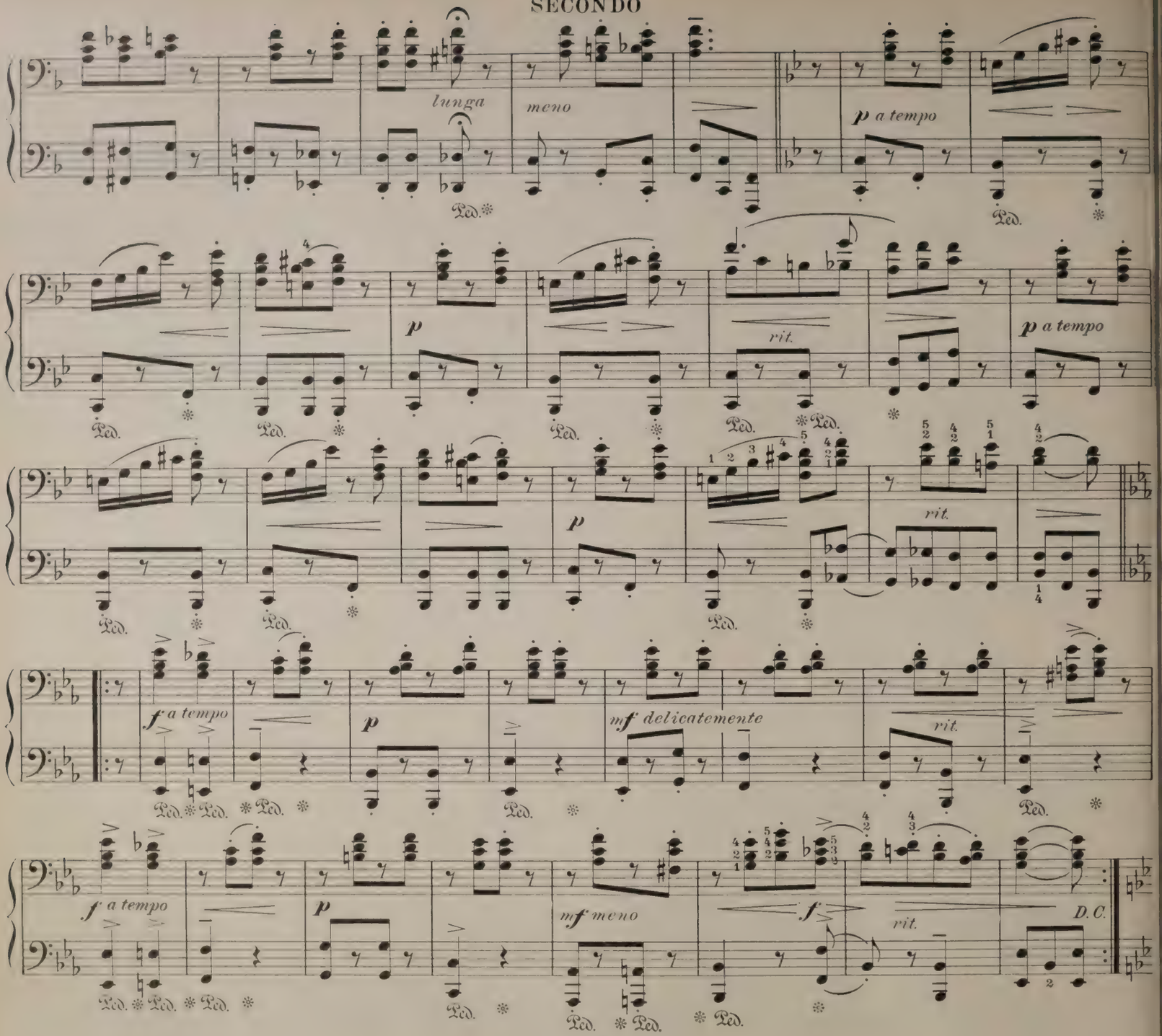
SYLPHETTE

PRIMO

C.A.W. HOWLAND
Arranged for Four Hands by
Carl Wilhelm Kern



SECONDO

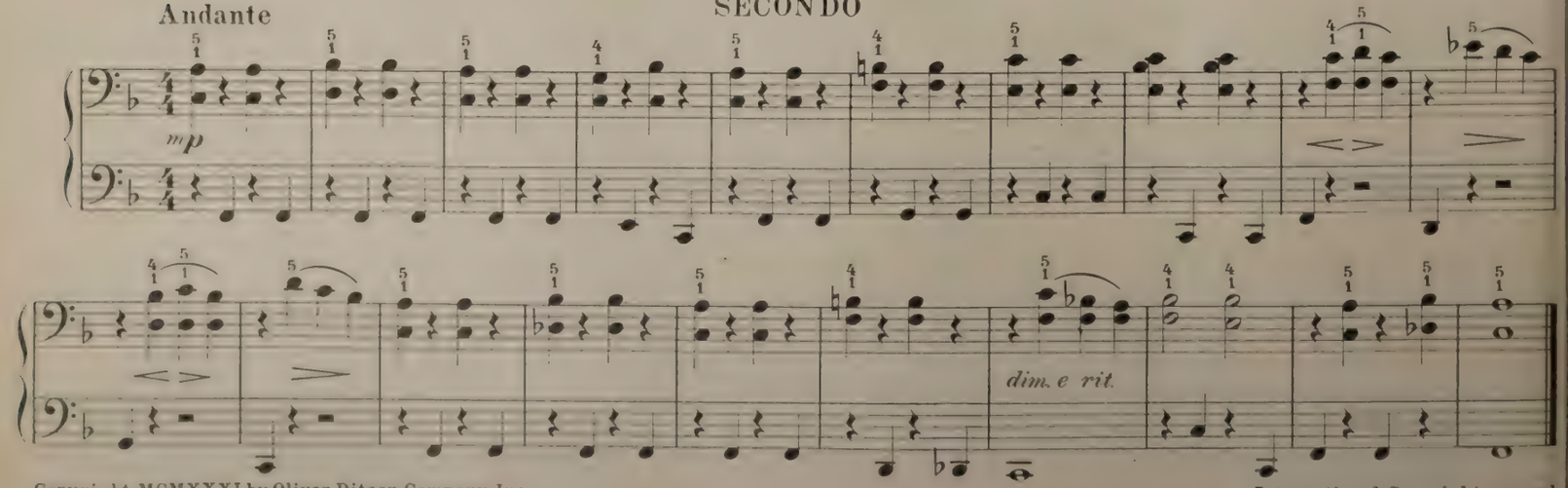


SONG

HERBERT SANDERS

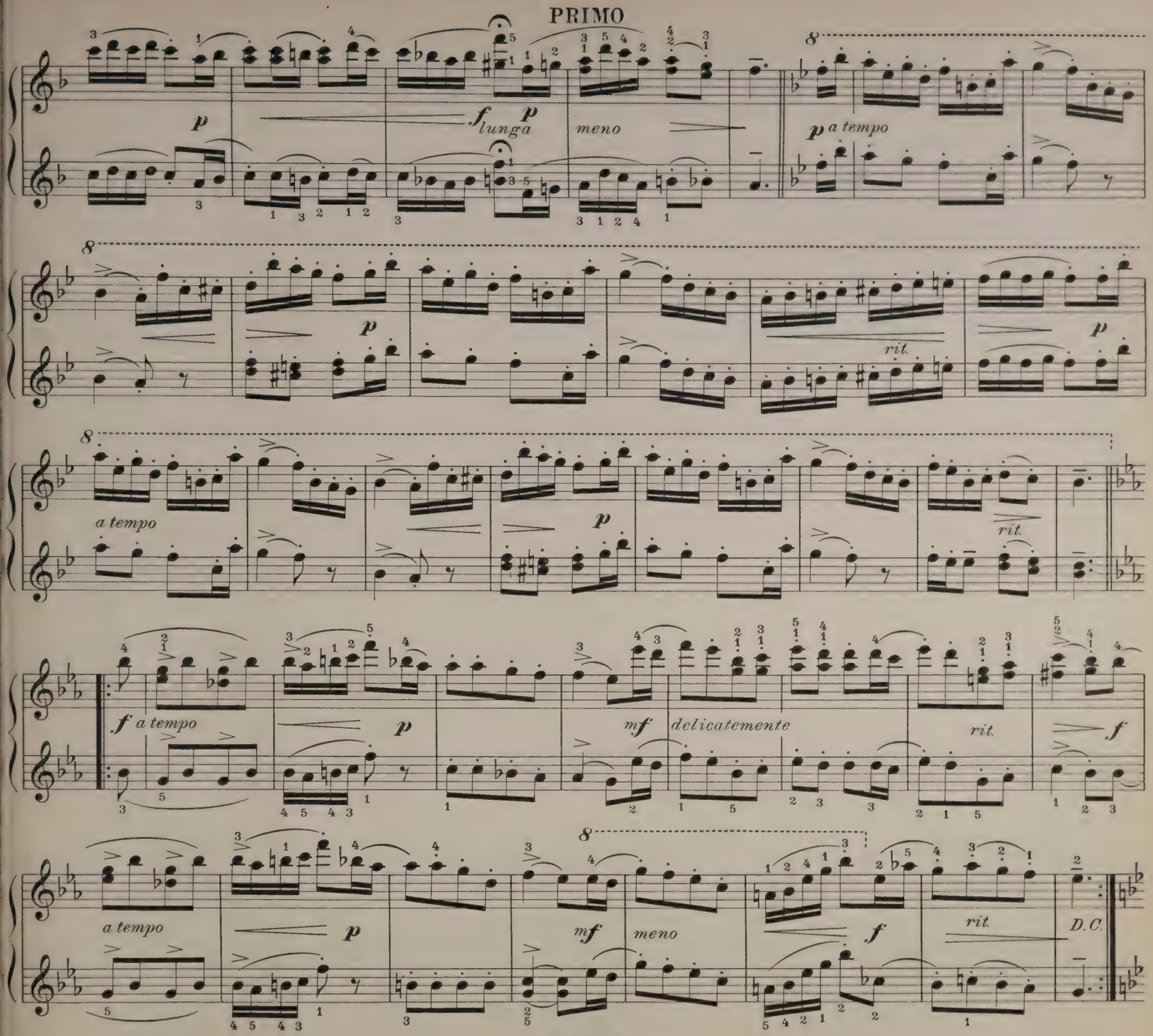
SECONDO

Andante



Copyright MCMXXXI by Oliver Ditson Company, Inc.
International Copyright secured

PRIMO

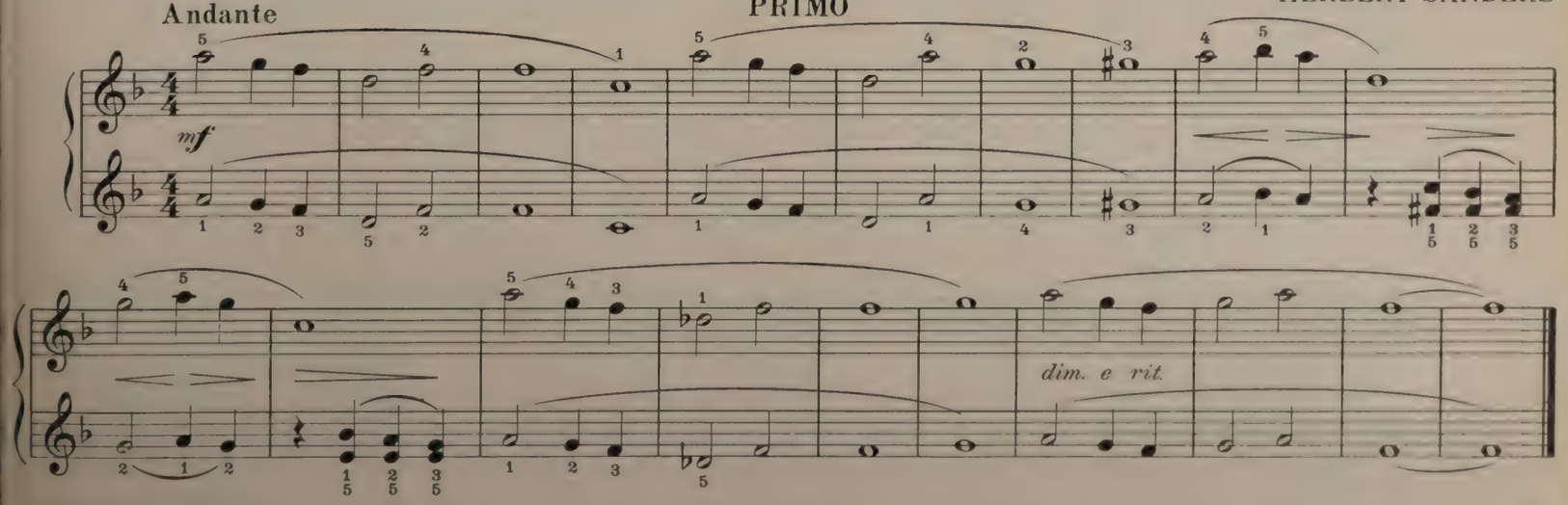


SONG

PRIMO

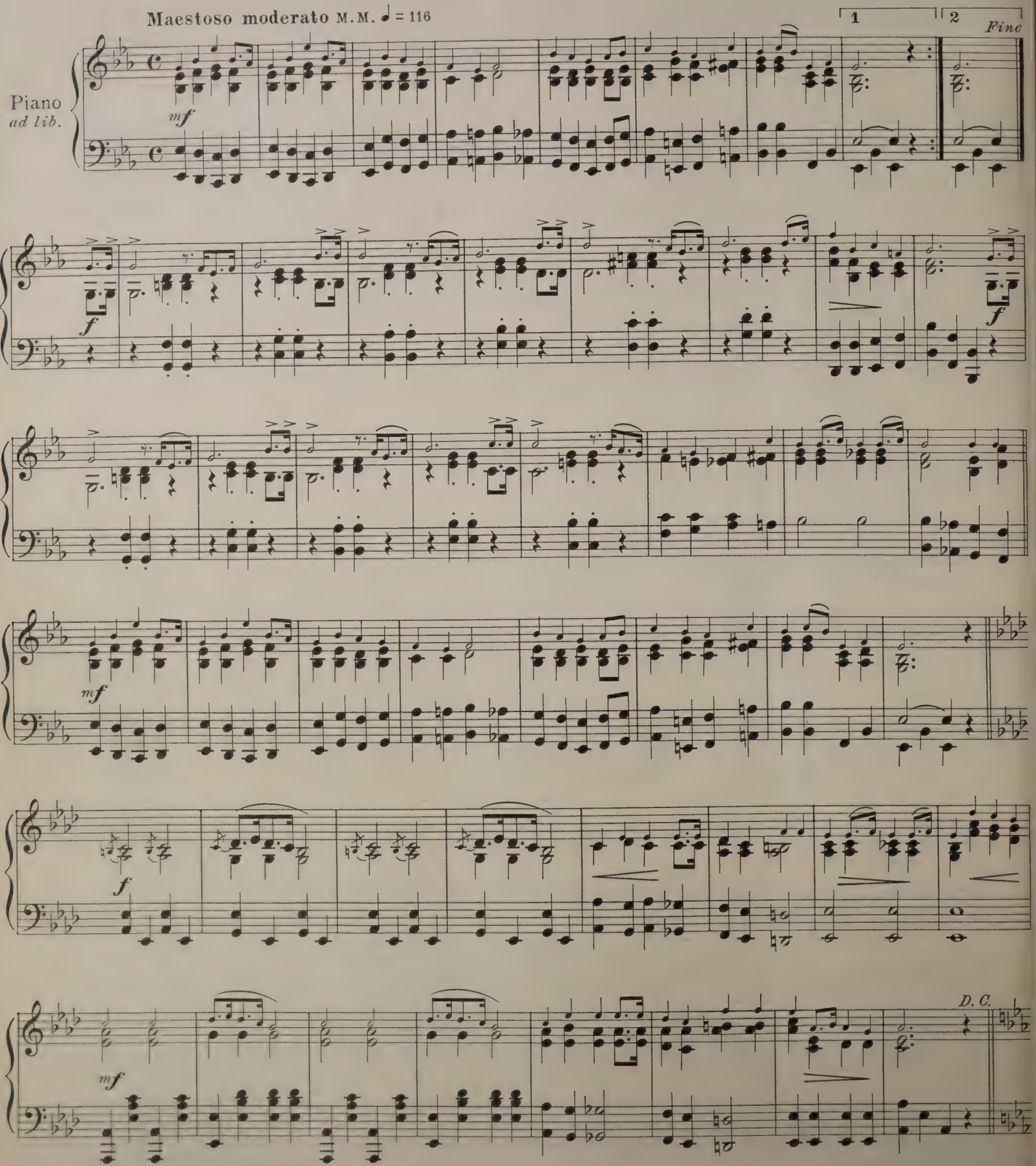
HERBERT SANDERS

Andante



MARCH OF THE NOBLE

FREDERICK KEATS
Arr. by Gustav Klemm



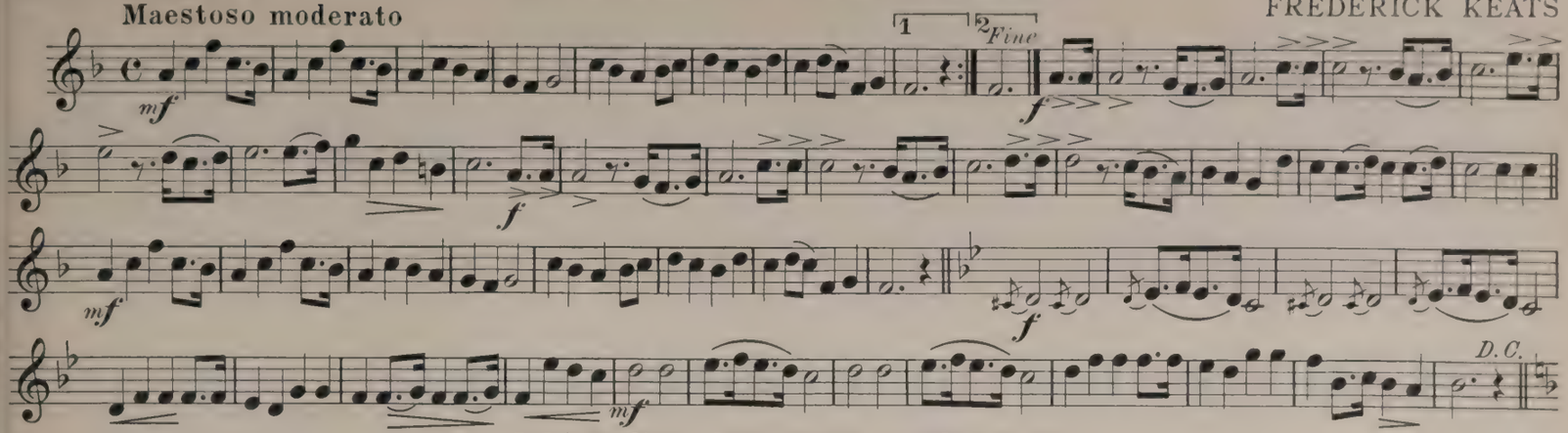
Copyright 1933 by Theodore Presser Co.
British Copyright secured

1st B♭ TRUMPET

MARCH OF THE NOBLE

Maestoso moderato

FREDERICK KEATS

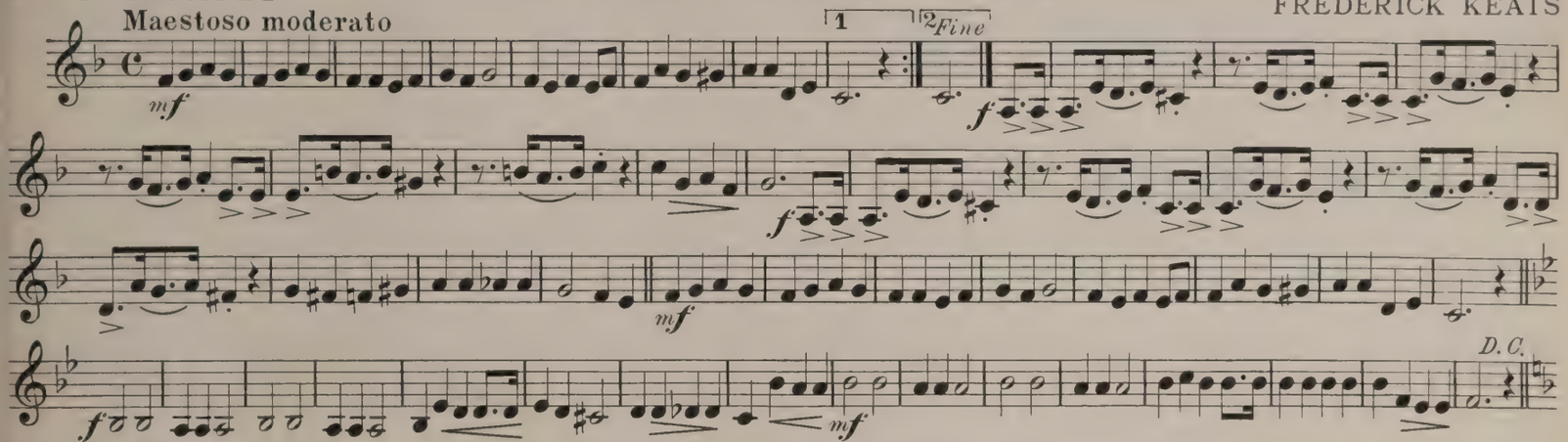


2nd B♭ TRUMPET

MARCH OF THE NOBLE

Maestoso moderato

FREDERICK KEATS

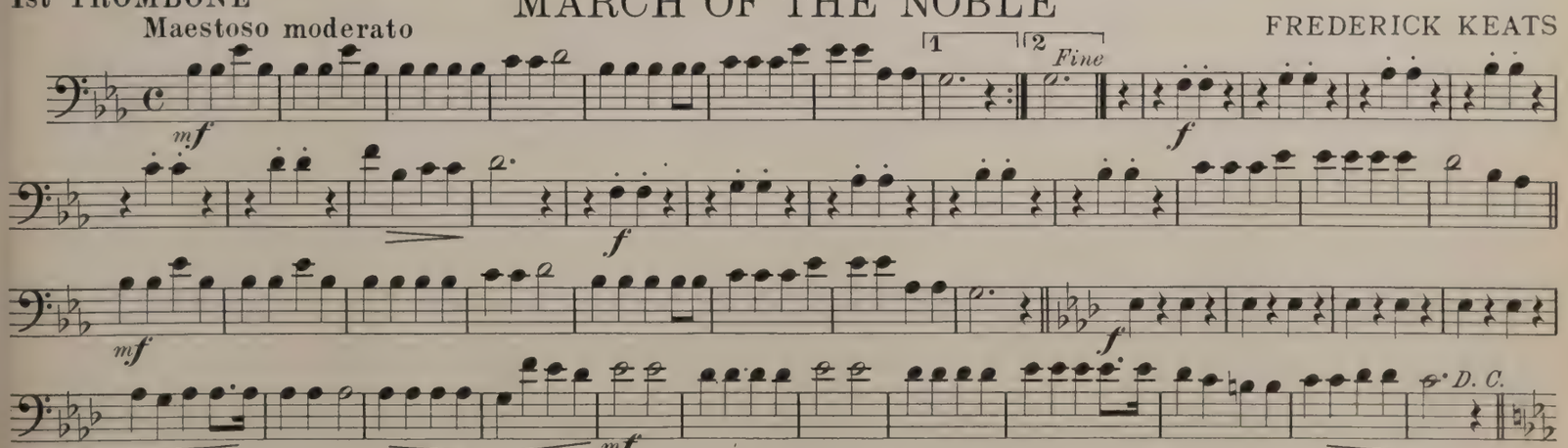


1st TROMBONE

MARCH OF THE NOBLE

Maestoso moderato

FREDERICK KEATS

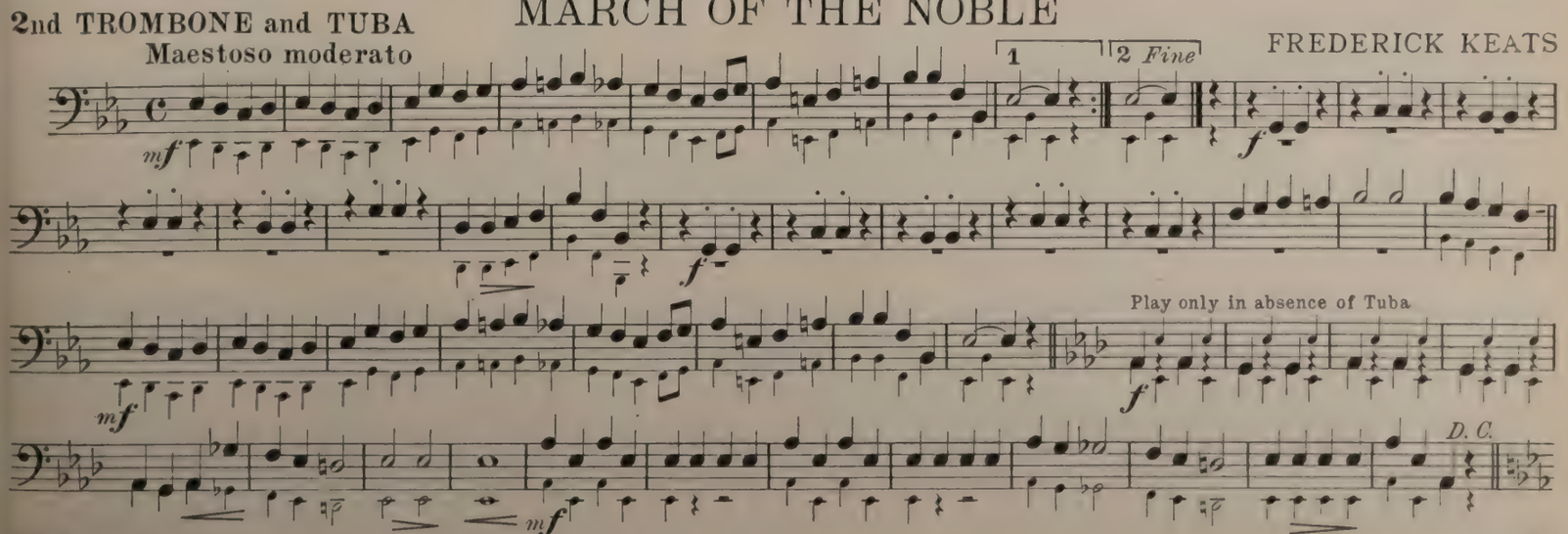


2nd TROMBONE and TUBA

MARCH OF THE NOBLE

Maestoso moderato

FREDERICK KEATS

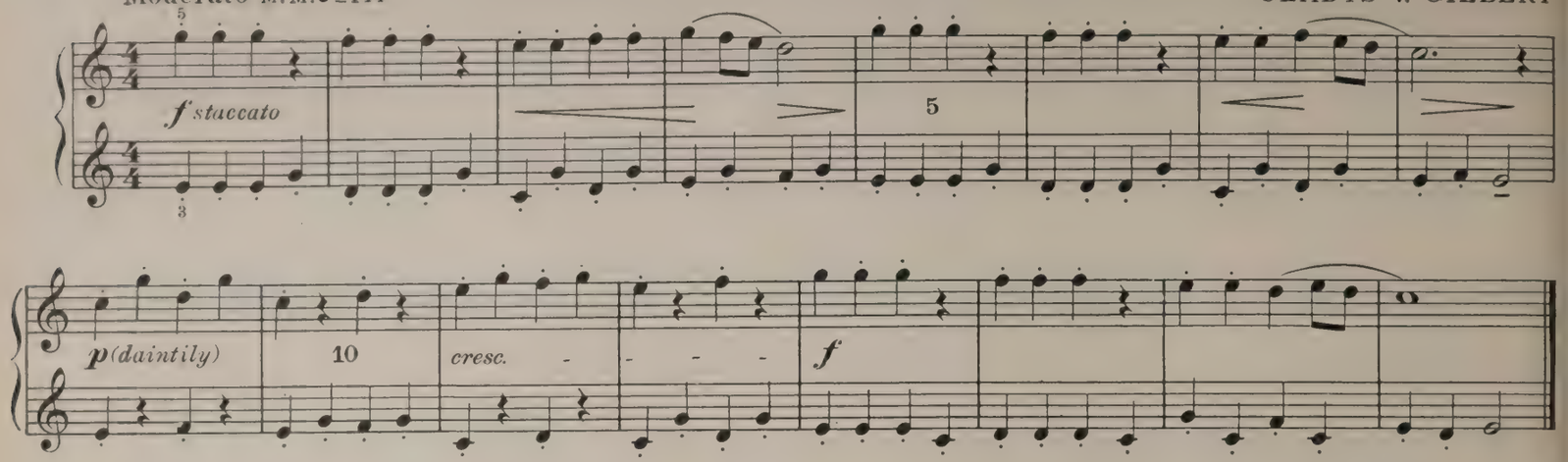


Grade 1.

IN A GOOD HUMOR

Moderato M.M. ♩=144

GLADYS V. GILBERT

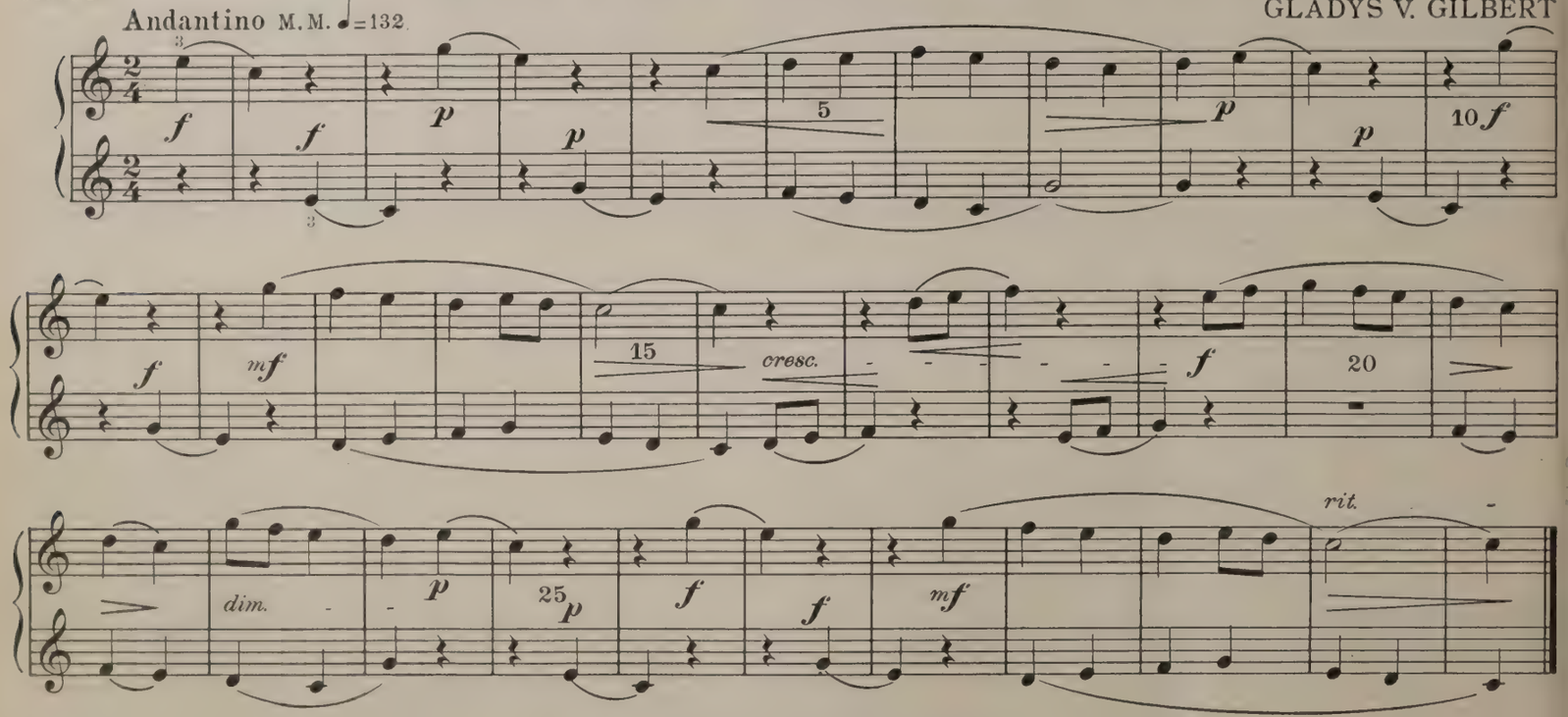


Grade 1.

RATHER LIKE THE CUCKOO'S SONG

Andantino M.M. ♩=132

GLADYS V. GILBERT

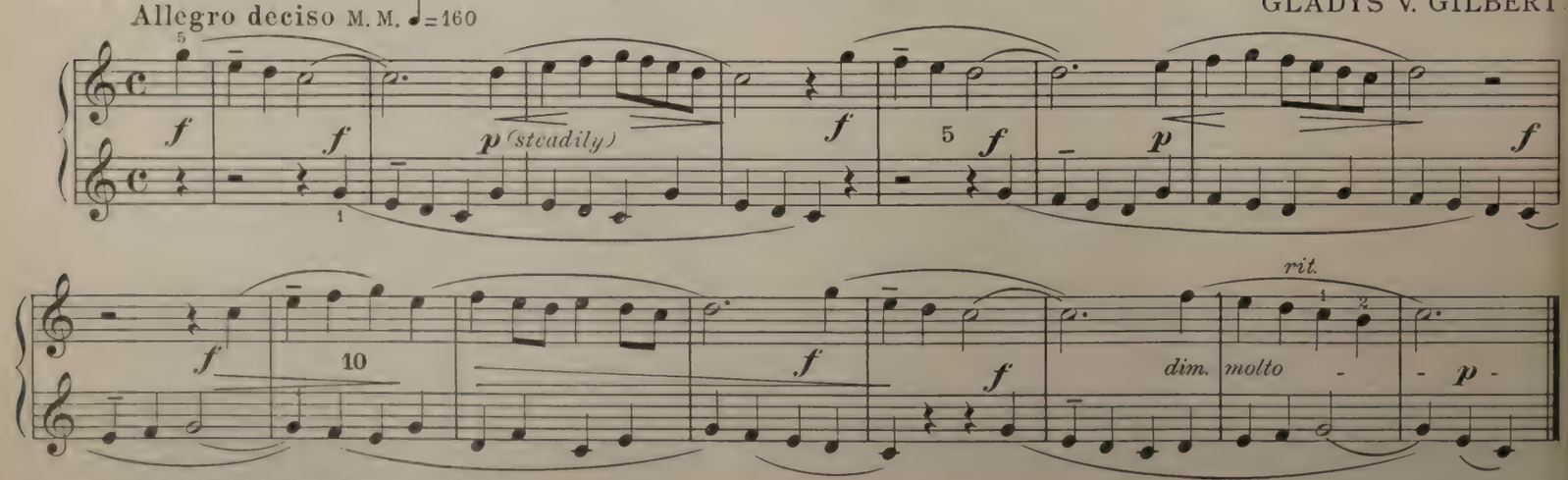


Grade 1½.

MORNING SONG

Allegro deciso M.M. ♩=160

GLADYS V. GILBERT



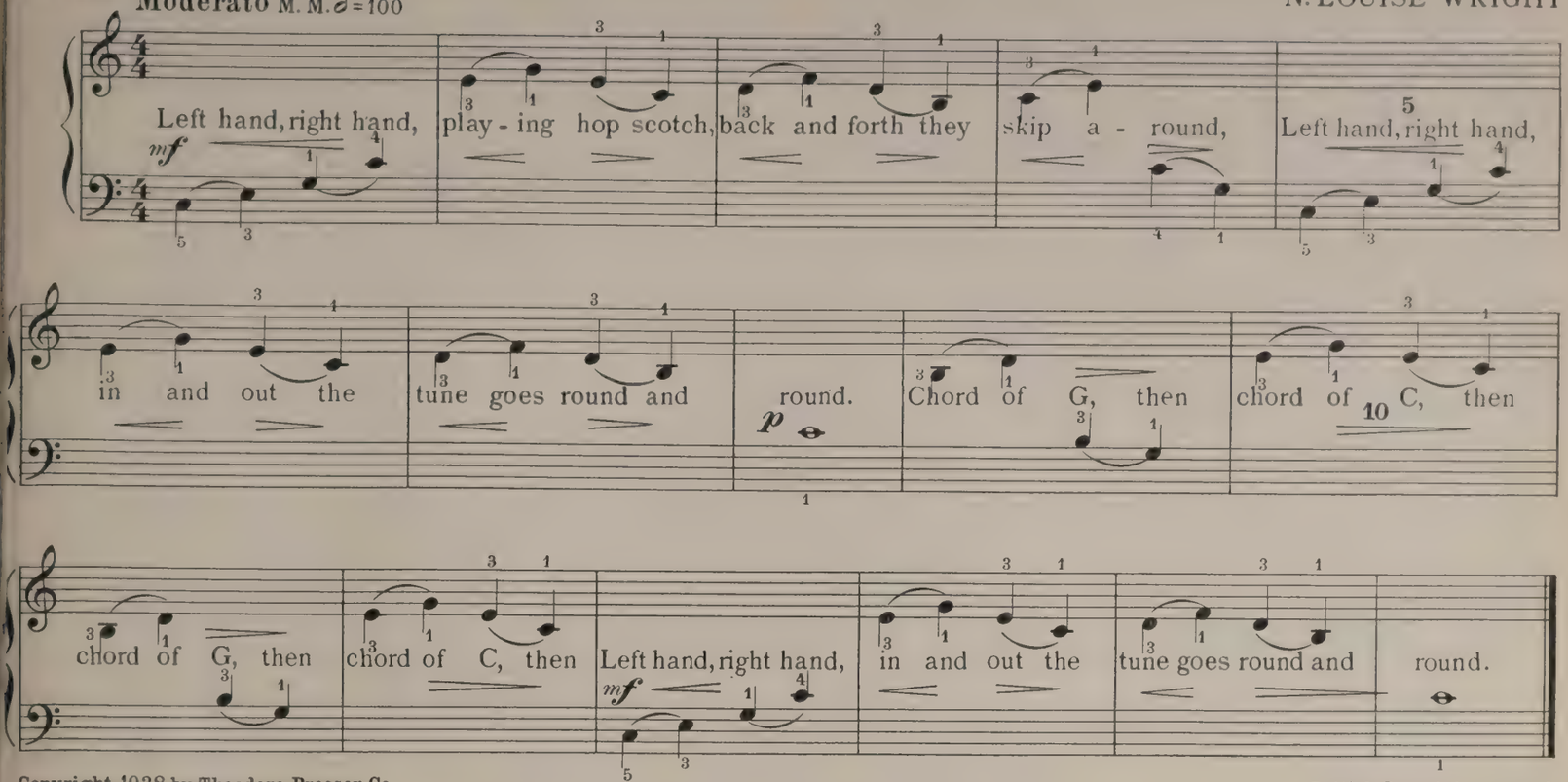
Copyright MCMXXIII by Oliver Ditson Company

International Copyright secured

ROUND AND ROUND

Grade 1½. **Moderato** M. M. ♩=100

N. LOUISE WRIGHT



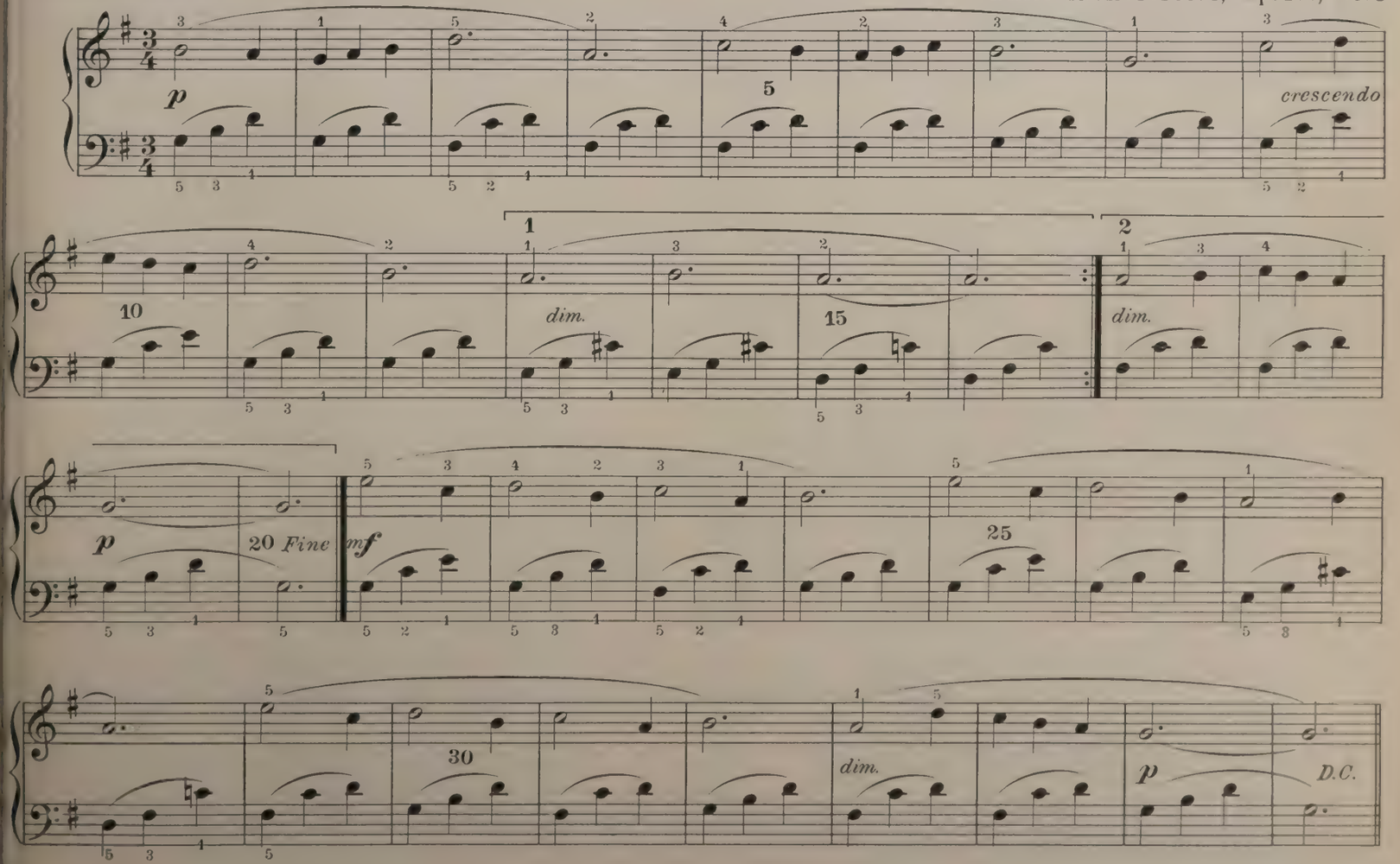
Copyright 1938 by Theodore Presser Co.

British Copyright secured

RUBY WALTZ

Grade 1½. **Tempo di Valse** M. M. ♩.=54

BERT R. ANTHONY, Op. 277, No. 3



Copyright MCMXXVII by Oliver Ditson Company

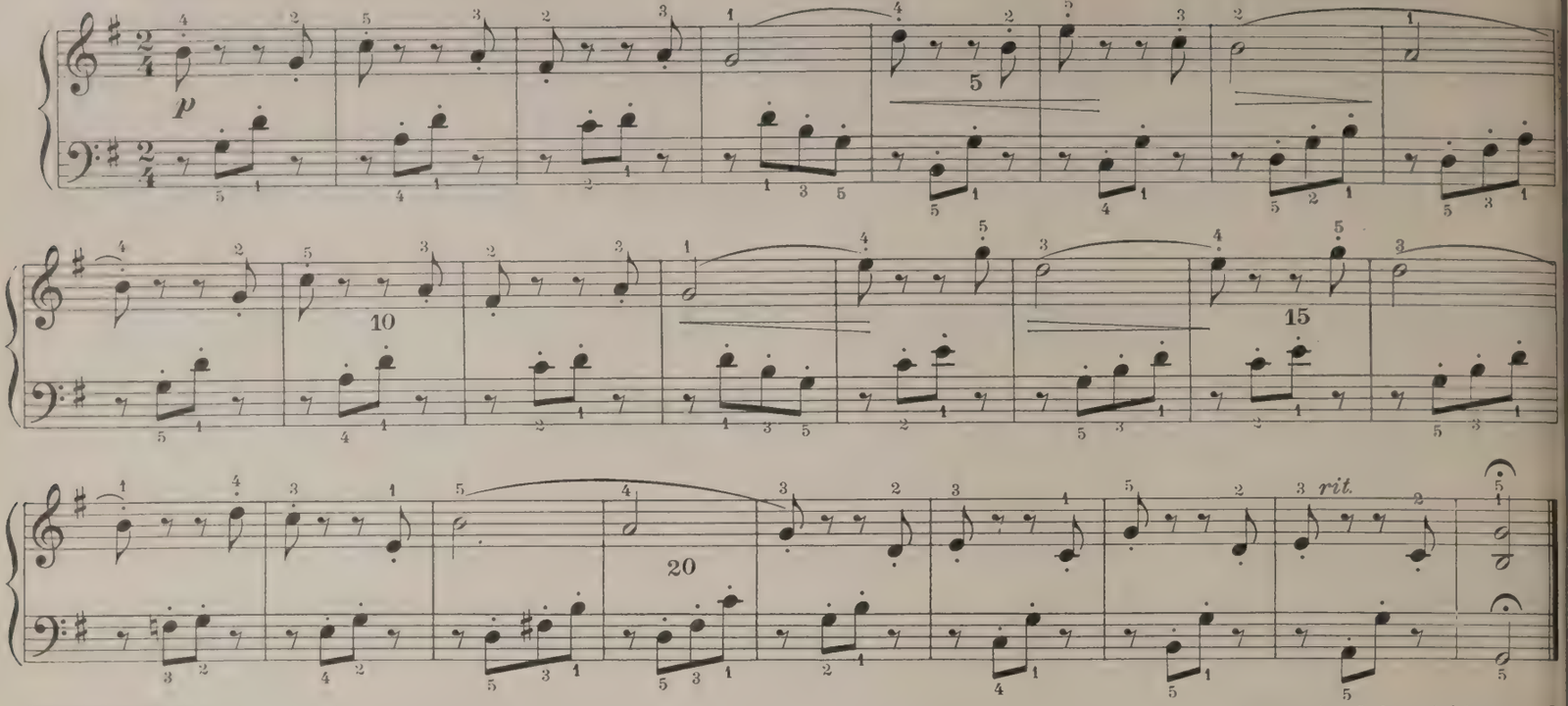
International Copyright secured

Grade 2.

LITTLE CAPRICE

NATHANIEL IRVING HYATT
Op. 36, No. 4

Allegretto grazioso M.M. ♩ = 104



Copyright MCMXXII by Oliver Ditson Company

International Copyright secured

BUNNY HOPS ALONG

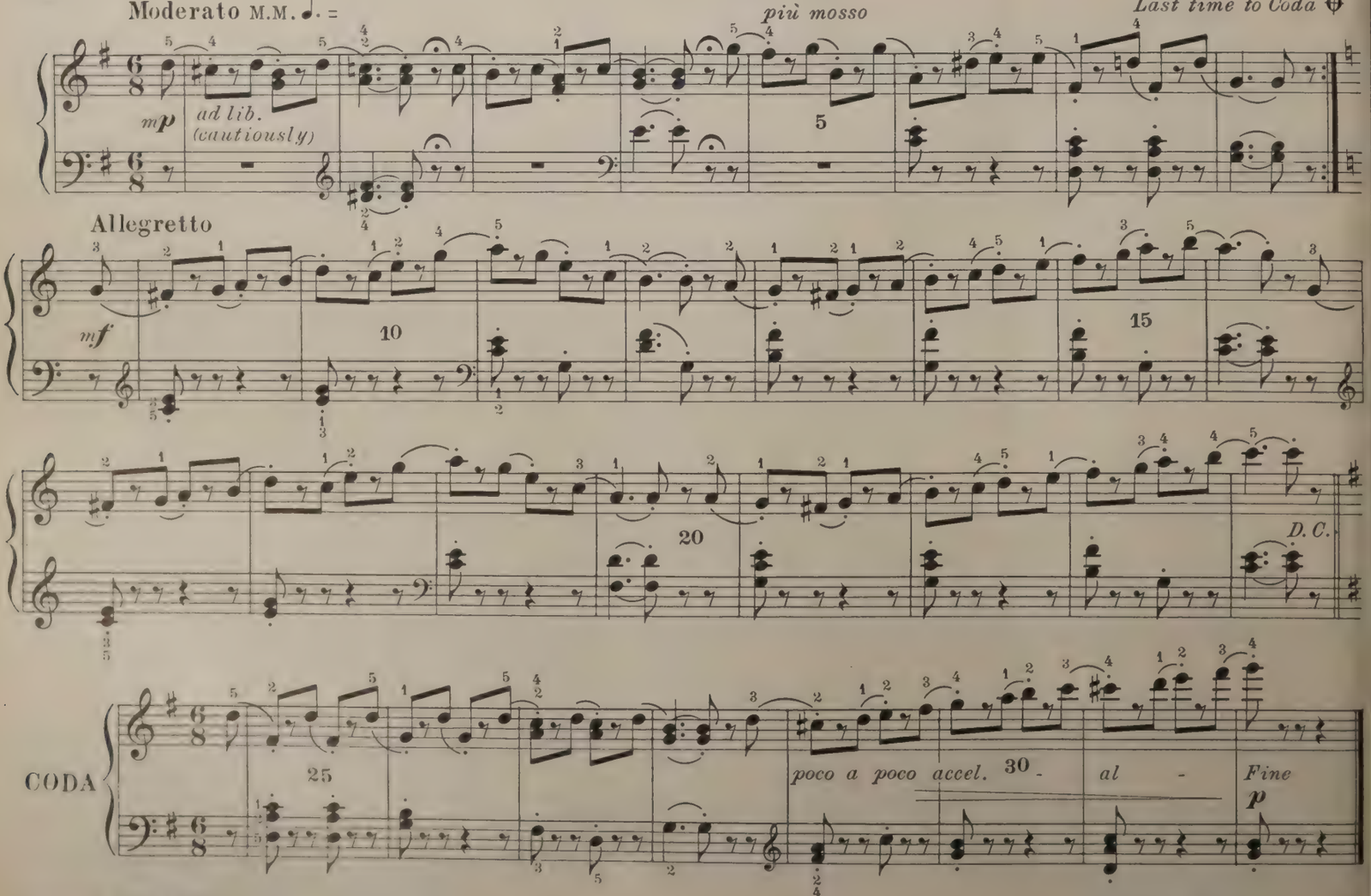
G. A. GRANT-SCHAEFER

Grade 2.

Moderato M.M. ♩. =

più mosso

Last time to Coda ⊕



Copyright MCMXXXVIII by Oliver Ditson Company

International Copyright secured

A SYMPHONY A DAY

(*Continued from Page* 706)

by inescapably bad jazz programs. We find many of these programs especially detestable. We belong, however, to a kind of blessed minority. There are millions who have not yet risen above the level of enjoying sounds of this kind, which seem to enthrall a certain type of jittery, chaotic American mind. Jazz, apparently, is a necessity for these millions; and many look upon it as the first musical step of the musically untutored masses. As long as there are novices, there must be music for novices; but, remember, uncounted thousands have started their musical life with jazz, who, only a few years later, have found themselves clamoring for Bach, Beethoven, Wagner and Debussy. For over fifty years THE ETUDE has published in each issue easily comprehensible little pieces that the advanced musicians, of course, look upon as somewhat trite; but these pieces are put there to initiate certain players who soon find themselves seeking better music. Likewise, musical commonplaces, and even jazz of the most rabid sort, on the radio, may be the first step toward finer music. Many wonderful and beautiful things have come out of the gutters of life. We know of a highly successful novelist who, as a boy, learned to read from *The Police Gazette* he found in a barber shop where he worked as a bootblack.

There has somehow been circulated the idea that this cheap jazz music, as it comes from metropolitan hot spots, is the normal music of the common people. Why should not the so-called "poor" have the music they like, as well as the so-called "rich"? This is a ridiculous fallacy. These monotonous tonal atrocities are usually the result of a cultivated musical depravity. This kind of jazz is in no sense natural music but is, on the contrary, highly artificial. Certain primitive intelligences among the "rich" go in for "hot jazz" more than the "poor." However, when the Kentucky mountaineers travel twenty to thirty miles, by wagons and by muleback, just to hear a program at a "listening radio station," they show a curious disdain for jazz. Brought up for two centuries upon a fare of fine old English ballads, they are instantly delighted by the better music and the symphonic programs, but hold their ears when the noise of the Harlem bedlamites is turned on. Their natural taste never has been perverted.

We have recently been listening to some aboriginal programs made in the Belgian Congo, under the direction of the Belgian government, by the Dennis-Roosevelt Expedition, and we must confess that some of this primitive jungle music represents sincere musical gifts, far higher than the meaningless musical jamborees we hear now and then echoed from wild "nite clubs." We are personally so sick of listening to the strident upper tones of the trumpet, which sound more like the shrieks of a rogue elephant than anything else we can recall, that, when one of these Lenox Avenue musical deluges breaks out, we rush to turn the radio dial around, hoping to find a beautiful Negro spiritual. We know a great many others who do likewise, but we know that thousands more have not yet gotten above the level of enjoying sounds of this kind, which, in turn, seem to enthrall this "hugger-mugger" type of American mind. Therefore we are glad that they have this kind of music to enjoy.

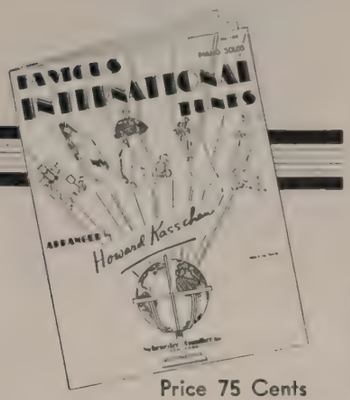
Of course there is only one reason why these sprees of jazz are admitted to the air. That is because many people, unfortunately, want this music and demand it. Naturally the broadcasting companies cannot ignore such a demand, as the very principle of broadcasting is to appeal to all and not to an academic few. The broadcasting companies are everlastingly faced by practical exigencies. They do not do what they might want to do, but what established conditions force them to do. For instance, a giraffe might have a desire to sing. It has a neck like an eight foot diapason, but it is said that it cannot make as much noise as a mosquito. When you think of the evils of jazz, always remember that George Gershwin, born and bred in jazz, created the opera, "Porgy and Bess," with its lovely idyllic lullaby, *Summertime*, one of the finest songs yet written in America.

If there is anything really worth while in a man or woman, he will inevitably rise above his surroundings. Many a beautiful flower has blossomed where once was a dung hill. Jazz has contributed a great deal of novelty and interest to modern music, through rhythmic designs, harmonies and orchestral colors, which have been discovered

(*Continued on Page* 766)

FAMOUS INTERNATIONAL TUNES

PIANO SOLOS



COMPILED AND ARRANGED BY *Howard Kasschau*

Price 75 Cents

Pianistically arranged in the second and third grade of difficulty. This Famous collection of familiar airs will appeal to all, at once satisfying the interest in *sight reading, rhythm* and the *fun of playing.*

—CONTENTS

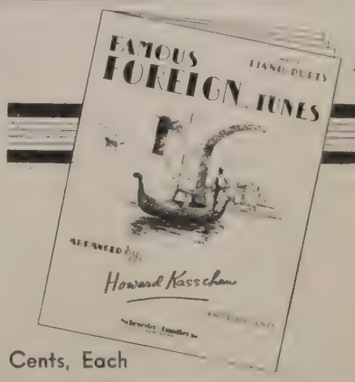
Amaryllis
Anvil Chorus
Augustin
Auld Lang Syne
Carry Me Back to Old Virginny
Ciribiribin
Comin' Thru the Rye
Country Gardens
Dark Eyes
Dixie Land
Home on the Range
Home, Sweet Home
Jingle Bells
I've Been Working on the Railroad
Juanita
Largo
Londonderry Air
Long, Long Ago
Lullaby
Maryland, My Maryland
My Bonnie Lies Over the Ocean
My Old Kentucky Home
Oh! Susanna
Old Black Joe
O Sole Mio
Silent Night
Song of India
Sweet and Low
The Arkansas Traveler
The Campbells are Coming
The Last Rose of Summer
The Old Folks at Home
The Wearing of the Green
To The Evening Star
Turkey in the Straw
Volga Boat Song
When Johnny Comes Marching Home
Yankee Doodle

Piano Duets

By Howard Kasschau

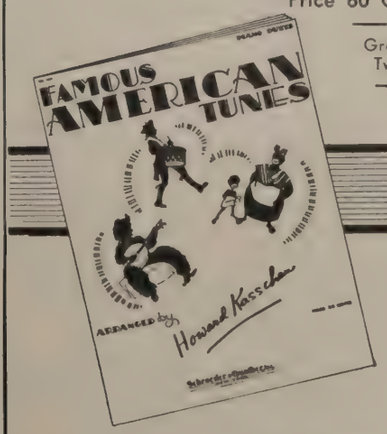
With melodies cleverly divided for players of equal ability in the second grade, these two Famous duet books offer important teaching features—

- SIGHT READING
- ENSEMBLE PLAYING
- RHYTHM
- FUN OF PLAYING



Price 60 Cents, Each

Grade Two



FAMOUS FOREIGN TUNES

CONTENTS

Amaryllis
Augustin
The Campbells are Coming
Dark Eyes
Volga Boat Song
Ciribiribin
Country Gardens
The Wearing of the Green
O Sole Mio
Barcarolle (From "The Tales of Hoffman")

FAMOUS AMERICAN TUNES

CONTENTS

Oh! Susanna
Home on the Range
Turkey in the Straw
I've Been Working on the Railroad
When Johnny Comes Marching Home
Arkansas Traveler
Carry Me Back to old Virginny
Yankee Doodle
Swing Low, Sweet Chariot
Dixie Land
She'll Be Coming 'round the Mountain

Other Interesting Duet Collections

BACH CHORALES (Gr. 2-3) 75c
Arranged By Louise Rhodes Crosby

PIANO DUETS (Gr. 3) Haydn, Brahms, Bach, Etc. 75c
Arranged By Howard Kasschau

SCHROEDER & GUNTHER, INC.
6 EAST 45TH STREET - NEW YORK, N.Y.
MUSIC PUBLISHERS

Catalogs and descriptive thematics will be sent gratis upon request.



THE SINGER'S ETUDE

Edited for November by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



Tone and Vowel Development

By LUZERN HUEY

COULD THERE BE ANYTHING more natural and reasonable than to suppose that the vocal base, or foundation, must be at the bottom of the voice? And what could seem more consistent than the idea, constantly advanced, that in order to open the voice we first must open the instrument producing it?

To accomplish these purposes, we are persistently advised to start with the open vowel *ah*, as in *father*. When sounding this *ah*, the throat, we are told, should be widely open, from the bottom of the neck upward. The *ah* sensation, thus produced throughout the throat, has been called the "model sensation—the one to be willed, no matter what vowel is to be emitted at the lips."

Here we have the foundation tone—the tone supposed to serve as a base when building the vocal superstructure.

Now, although this open *ah* belongs to "father," it also has been called the "mother vowel," or "the vowel which contains the possibilities of producing all the other vowels"; and it is indeed fortunate for all serious students of the use of the voice that "father" turned this vowel over to "mother": because "mother" decided that although the neck might be the proper place for forming the "father" *ah*, it is not a fit place for "mother" *ah*.

As we shall see, in changing the nature and placement of this *ah* as a foundation tone, it will tend to alter the trend of modern vocal procedure. To make a long story short, we must build our foundation tone as a part of vocal development.

The Vowels Sustained

WHAT HAPPENS to the vowels when sustained as singing tones by the natural, or undeveloped, voice? They become what are called open, forward, and covered tones, each group having a localized reënforcement only. A start is generally made on the open tones, with the open *ah* as a base. The tones are formed as "open," with a low, or mouth and chest, reënforcement, because the untrained, or improperly trained, voice can form them in no other way. Open tones, carried or forced too high, mean an injury to the voice. The lack of ability to give voice to "father" *ah*, with good quality and volume, has consigned to oblivion many a fine, if not potentially great, voice. Persistence in using the open *ah*, as a vowel building base, has injured many more.

Gladys Swarthout, prima donna mezzo-soprano, gives us an excellent example of what may happen when one attempts to build the voice from the bottom up—or by trying to open the throat from its bottom upward. Speaking of the result, after having changed entirely her method of approach, she says, "My tones became richer, easier, free from that thick, heavy, 'hooty' quality, which results from the chest upward attack."

Mme. Gertrude Wettergren, prima donna contralto of the Metropolitan Opera Company, was even less fortunate, as the succeeding statement shows: "I was allowed to push, or force, my tone from the throat; and the result was over four years of voicelessness." She adds, further, "For me the hardest sound to produce correctly was *ah*. I had to unlearn my native *ah*, which is normally made low in the throat, and to make a fresh acquaintanceship with the properly resonated *ah*." All tones based on the open, or "father," *ah* are practically without definite focus: and tones without definite focus are worthless in voice building, as it is from the point of focus that the tones begin to develop.

This open *ah* is very apt to lead one to push, or force, tone from the throat, under the mistaken impression that the fundamental tone, instead of the fundamental sound, is formed in the throat. In correct tone emission there should be no sensation of tonal vibration in the throat.

The Masters Differ

THE OPINIONS of prominent teachers of singing are, of course, entitled to serious consideration. The prevailing weakness among them, however, is a more or less narrow and superficial consideration of voice as a musical product, rather than as a living, vital force which, when properly handled, may operate to rejuvenate, or rebuild, the entire physical and mental being.

In treating of the action of tonal vibrations on the human organism, we are carried far beyond the vibratory action created by the voice in giving utterance to musical sound only. When taking up the task of developing a voice, which often means the rebuilding of both character and physique, the ear alone is generally depended upon to furnish a clue to its present and probable future possibilities. By no means is this a sure way of arriving at an accurate estimate of the potential possibilities of a voice, especially of a voice lacking in the elements considered essential to a good singing voice. Where such vocal diagnosis tends to debar from instruction one who has the urge and desire to develop the voice, it is a clear indication of pedagogic incapacity allied to inefficiency of method.

But the fact remains that the masters differ. Let us take, for example, three prominent teachers of voice—Garcia, Sbriglia, and Delle Sedie. Each had a different method of procedure in developing the singing voice. Each method was based on what the natural, or untrained, voice could do with the vowel sounds when converting them into singing tones. As before mentioned, these vowel sounds are classed as open, forward, and covered, tones.

According to Sbriglia, all tones should be kept singing (or vibrating) in the chest. Obviously this would mean that vowel production must be based on, or largely controlled by, the open tones.

Garcia, on the other hand, taught that all vowel sounds—open, forward, and covered—should focus in the masque. He claimed that "through this process the singer finds both tone and vowel impinging upon the same identical facial area, and there alone will their union be made perfect." Garcia is quite right in this; but he is absolutely wrong in his manner of approach. The idea of converting not only the covered tones, but also the open and forward ones, into singing tones with a masque focus, merely through the application of pressure, is rather crude vocal philosophy. Sbriglia's idea of keeping not only the open tones, but also the forward and covered ones, singing in the chest is just as crude. But, in its proper place in the scheme of vocal development, it assumes a vital importance. Whenever we start out to keep, or put, the voice either up or down, we are violating a basic law—the law of vocal automatism, which is immutable.

Delle Sedie, of Paris, one of the greatest singing teachers of all time, promulgated ideas which, in some respects, may be considered in advance of present day teaching. The very simplicity of his method tends to conceal its value. Certainly he does appeal to the modern vocal student, who leans strongly towards any method promising quick results—one, if possible, "warranted to transform a voice from the 'natural,' or commonplace, to the artistic plane almost instantaneously." Such an absurd procedure is sponsored only by the "green timber" tone builder. Delle Sedie was no "green timber" tone builder, but one who believed in thoroughly seasoning his material in a slow, natural way, meanwhile watching carefully the trend of the voice itself. He did not say, "Keep the voice singing in the chest," or "Focus all tones in the masque." No, but he said, "Exercise the pupil's voice in its natural center, which forms the ring conducting to the upper and nether extremities; and only allow it to leave this center by small degrees, *as the voice itself seeks to expand*." All honor to Delle Sedie! But we would modify somewhat his line of procedure, by first training the voice in sustained tone production on the plane of speech, instead of at once starting with vocalization on the plane of song, which tends to render much more difficult the mastery of speech in song.

Forward Focus

WHEN BEGINNING vocal training, a definite tone focus is all-important. The focus, with all voices, should be forward to the front mouth and lips. Next in importance is the sustained tone. All speech sounds, as they occur in forming a word, should be first separately sustained. The word should be then pronounced, by sustaining, or prolonging, the sound of each syllable. A sentence, after being so treated, should be read over very slowly, in order to train the organs of articulation in sustained vowel and word formation.

For at least six months this work should be done in monotone, on a natural, or easy, pitch of the speaking voice. Next, through automatic action, would come the rise and fall of the tone as in the *nuances* of speech, preparatory to the formation of sustained vowelized tone and speech at definite pitch. These exercises should be worked out in a sitting position. Sit well back in the chair, with the body erect and inclined slightly forward to free the chest. The feet should not be extended, but drawn back. When we evenly sustain, or prolong, the tones on the plane of speech, we are putting to practical use the fundamental principle underlying the production of the artistic singing tone.

The Vowel Blend

THE FIRST difficulty we are liable to encounter in working for a vowel blend, when starting with the open register, is the vocal break between the chest and the middle registers. But if we follow Delle Sedie's advice there will be no "open tones," and no vocal "break."

Another point worth remembering is that the open tones have no definite focus, which renders them worthless as a vowel building base. Instead of building from the bottom up, or from the top down, we begin by working from the natural center of the voice under a forward, or mouth, focus. As a rule it requires at least a year, and often longer, to establish a vowel blend under forward focus (the open *ah* should be avoided).

Of course we understand this is a temporary, not a permanent focus. Under the action of vocal automatism it will require from one to two years before this forward vowel blend, or vowel cohesion begins to work back towards the pharyngeal space leading to the nasal sinuses (or the masque) and the head spaces. The vowelized tones will gradually become perfected in the upper pharynx (above and back of the uvula) entirely independent of the forward focus employed at the start, but without in any way detracting from, but rather amplifying, the tone volume developed under forward focus.

However, one must not make the mistake of thinking that after the vowel blend develops back to the pharyngeal space it will ascend without interruption to the nasal sinuses, or the masque; or, in other words, follow Manuel Garcia's theory of a masque focus. At this point the nature of the voice automatically determines its own up and down movement. If bass or baritone, it will incline toward chest resonance; but permanent placement will not occur before all tones have developed a masque focus; which does away with all openness of tone. On the other hand, the tenor, owing to his higher range, will incline strongly towards a head, or bell, resonance; though also tending to develop solidity in the lower range, meanwhile maintaining a masque focus. This alone makes possible a close vowel blend over the entire compass.

Not at once, but in time, the vowel *ah*, if not deliberately formed open, will also develop a masque focus, or become so closely affiliated with the sound of *uh* in

mother, that it will become practically identical in both placement and quality. Not until this takes place can it be considered a foundation tone.

The Open Tone

A VOWEL having a masque focus is not an open tone. With this admission, the first question is, "Can any and all vowel sounds be developed to a masque focus?"

And the answer is emphatically, "They can be so produced."

Then comes the correlative, "Is the quality of the open and forward tones improved by this focus?"

And again we say with assurance, "Yes, decidedly."

And finally, "If tones with a masque focus are superior, in quality and ease of production, to open tones, then why are they formed as open?"

To which there is the unequivocal answer, "Because the natural, or partially developed, voice can form them in no other way."

The Romance of Beethoven's "Adelaide"

By PALMER VAN GUNDY

NO SEARCHER for romance in the history of the world's music would fail to thrill to the story of Beethoven's *Adelaide (Ah'-day-lah-ee'-day)*. This renowned composition, which has been described as "the longest, the most impassioned, the most varied, and the most inspired of Beethoven's songs," had its beginning in that wonderland of Europe, the Swiss Alps. There it was that the poet, Friedrich Matthisson, loved and wooed beautiful Annette von Glafey, the original Adelaide.

It was as members of the vacation party of Princess Louise of Dessau, one summer near the close of the Eighteenth Century, that the pair were brought together. Fraulein von Glafey was of noble birth and a member of the royal household. Matthisson held the comparatively obscure position of reader to the Princess. Although he was older than Annette by a number of years, he combined experience and learning with youthful appearance and brilliance of mind, in such a way as to form to the girl the ideal embodiment of all she had dreamed of poetry and romance.

Inevitably they loved each other. High above the world of conventional requirements and practical obligations, they knew the joys of unsullied adoration. It was a love, youthful, pure, romantic. In a few glorious, unreflecting weeks they experienced the happiness of a lifetime. It was not until the final days of summer that they realized the uncertainty which the future held for them.

She was of the nobility. He was a poor clergyman's son. What would her father say to such a marriage as they proposed?

Apprehensive and gloomy, they returned to Dessau. Informed of their wishes, her father came to a quick decision: "Marry in your own class or enter the Convent of Mosigkan! If you must bury yourself, let it be within the four walls of the church."

With tragic haste the maiden made her choice. Bidding a sad farewell to her lover and the world, she began the cloistered life that was to last more than half a century.

In the course of time Matthisson grew to be recognized as one of the great poets of Europe. Finally, by an ironical turn of events, he was granted a title. But she was forever inaccessible. Moreover, he had married another woman.

But the beauty of their love was not destined to die. By the alchemy of his genius, it was transformed into the deathless *Adelaide*.

When the poem came to Beethoven's attention, he at once conceived for it a regard that was intense and lasting. "I must set it to music," he declared; and immediately he began the search for an art form worthy of the verses. Neither the traditional ballad nor the lied offered the freedom necessary for a true expression of the mood of the poem. Beethoven knew exactly what emotions the song must convey. He could feel in his own soul the poignant loneliness of the pleading lover wandering disconsolately through the radiant air. He was familiar with the touch and sight and smell of the natural world—the quivering of nocturnal grasses, the lapping of wings over water. But, to convey that limitless wonder and anguish within the scope of the established song forms, was like trying to compress the starlit glory of a May night behind a lantern shutter.

A less restricted form was needed. Beethoven applied himself to the problem of creating an art song that would be free yet coherent, descriptive yet lyrical, profoundly moving without sentimentality. How well he succeeded may be seen from the enthusiasm with which the composition was received by the musical public of 1797, and from the lasting place which it holds in the library of the world's great songs. Among those who paid tribute to the composer was Matthisson himself. Of the many musical settings which his poem received, none seemed to him so ideally suited to the spirit of his *Adelaide* as the ethereal music of Beethoven.

The Way to Good Breathing

By DAVID SCHEETZ CRAIG

A SIMPLE yet effective exercise to develop breath control is after having inhaled naturally and deeply, without effort, to allow the breath to flow through funnel-shaped lips; that is, lips somewhat protruded, with a small round opening as if one said "boo." By this exercise we control the exhaling or the singing breath and thereby accustom the breathing muscles to relax gradually instead of contracting suddenly, as in their normal functions. It is by repeating this exercise over many times that these muscles become elastic; and this absence of rigidity means greater breath control. This exercise can be repeated, using "boo" audibly, with lips funnel shaped; but at first and for some time it should be practiced with the inaudible "boo."

A sure test of progress of this exercise is to place a lighted candle six inches before the mouth as the breath escapes, and to notice whether the light is extinguished, or the flame flickers or is bent to a steady angle.

By practicing the above exercise, a steady, even flow of tone is developed, from the beginning of one's study, and the very foundation of good tone production is begun.

—*Music and Musicians.*

Believe your ears! BELIEVE YOUR EYES

Yes it's true . . . that gloriously rich, abundant tone originates in this exquisite gem of a piano, which fits so perfectly into the most minute space. And it's just as much of a joy to behold as to hear. See the suave, modern encasements and authentic period models at your nearest Gulbransen dealer or write for Brochure illustrating latest designs. Gulbransen Co., 816 North Kedzie Ave., Chicago, Illinois.



GULBRANSEN CONSOLE PIANOS

Denison's PLAYS 60 Years of Hits.

OPERETTAS, JUVENILE SONGS, MUSICAL READINGS, MUSICAL COMEDIES, PLAYS *for all occasions*

Delightfully amusing, simple entertainments for both juveniles and adults. Denison's plays are produced everywhere—famous for 60 years. Complete selection of theatrical material for schools, dramatic clubs, lodges.

FREE CATALOG WRITE TODAY

T. S. DENISON & COMPANY
203 N. Wabash Ave., Dept. 73, Chicago

HARMONY BY MAIL

A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.
Small monthly payments. Send for particulars.
Music composed to your words.

HARRY WOOLER
1116 Elmwood Ave. Buffalo, N. Y.

MUSIC LOVERS: SALE! The world's finest recorded music. 50¢ and 75¢ per record. Regular price $1.50 and $2.00. The Symphonies, Chamber Music, Operas, BACH, WAGNER, BEETHOVEN, SCHUBERT, BRAHMS, etc. Mail Orders sent anywhere. Complete Catalog "E" on request. Also Victor and Columbia Records.

N. Y. BAND INSTRUMENT CO.
111 EAST 14th STREET NEW YORK CITY

IF You Really Want to Improve Your VOICE-

and will faithfully follow instructions—

WE GUARANTEE REAL IMPROVEMENT OR TUITION REFUNDED

But we want *only* students who mean business!—to whom a really fine voice is a life ambition. In the past we have received far too many inquiries prompted by curiosity. IF YOU ARE IN EARNEST—write us at once. We will gladly send you FREE a valuable and inspiring VOICE BOOK, telling you just WHY and HOW you can now have the voice you want—with an absolute guarantee of real improvement—you to be sole judge—or all tuition refunded.

We can make this binding guarantee to sincere students, because we enable you to strengthen and master your singing or speaking voice—NOT with singing lessons—but with scientific *silent exercises*—successfully taught for more than a century. Our binding guarantee applies to DEFECTIVE voices, also. In fact, we constantly achieve marvelous results, *where other methods have failed!* We repeat—*if you are in earnest*—write us. If under 17, we require parent's signature.

PERFECT VOICE INSTITUTE—Studio 5588, 64 E. Lake St., Chicago



MUSIC PRINTERS
ZABEL BROTHERS CO. INC.
5th St. and Columbia Ave., PHILADELPHIA, PA.
ENGRAVERS AND LITHOGRAPHERS
Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST

CORRECT BREATHING

Incorrect breathing impairs the voices of all singers as well as the general health. Correct breathing is required for good radio technique as well as for concert and opera singing. Send five 3 cent stamps for definite information concerning correct and incorrect breathing and vocal muscle training. This is perhaps the most valuable information ever offered to the vocal world. The complete course will more than double your singing ability. 12 lessons with 3 text books containing 70 Educational songs—Price $15.00 (installment payments if desired). Principles endorsed by the most celebrated artists. The price of this course is subject to change after Jan. 1st

SCHOOL OF AUTHENTIC VOICE PRODUCTION
405 CARNEGIE HALL, NEW YORK CITY 309 PRESSER BLDG., PHILA., PA.
W. WARREN SHAW . . . . . EDITH S. LISTER

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

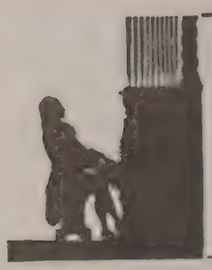
VIRGIL KEYBOARDS
ALL SIZES—OF IMMENSE VALUE FOR PIANO STUDY



ASK FOR CATALOGS VIRGIL CO., BERGENFIELD, N. J.

New Christmas Song With Violin Obligato
"CHRISTMAS ANGELS" by Lester L. Sargent. Price 50c net. Stamps accepted. Sent on approval.
FESTIVAL MUSIC CO.
1115 K Street, N. W., Washington, D. C.

NORMAL METHODS IN ELEMENTARY THEORY
This practical presentation has been thoroughly proven. Satisfies parents, students and teachers. Home study course for teacher or layman complete with many working materials $20. Teach one class and one piano lesson per week.
THE TUNE HOUSE Clay Center
509 Lane Street Kansas



THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



Legato Playing of Difficult Manual Passages

By PARVIN TITUS

MOST good books of organ studies provide material for the mastery of the *legato* style in manual playing. The following suggestions are for those who may not have such books at their disposal, or for others who may find a restatement of the principles of *legato* technic helpful in the fingering of passages which demand some special treatment. In all cases the ear and mind must be alert, to test whether or not a true *legato* has been obtained.

1. Divide the work as equally as possible between the hands, avoiding unnecessary shifts in position.

Ex.1



In measures 1 and 2 of the *Andante con Moto* of "Sonata V," for organ, by Mendelssohn, the fingering here given may be helpful.

The same may be true of this quotation from the *Chorale Prelude, Gottes Sohn ist kommen* (Peters Edition, Vol. V, No. 25; or Novello Edition, Vol. XVIII, No. 20).

Ex.2



2. Use

A. A rocking motion of the right thumb on white keys of descending passages, or of the left hand thumb when ascending.

B. A *glissando* of the thumb, or any finger, in passing from a black key to a white one.

In the following combinations,

Ex.3



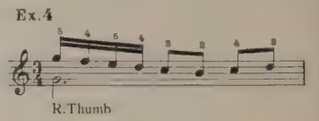
*Use a low wrist, with contact felt below the first joint of finger, and the thumb prepared for the next key.

°Play here by raising the wrist; and shift immediately to a position for preparation of the next key.

†Low wrist, with contact at the second joint.

3. Place a longer finger over a shorter one, or a short finger under a longer one

Ex.4



4. Substitute fingers while keys are depressed, if the above means are impossible.

Ex.5



By the study of these examples, and by the adaptation of their principles to other passages, the organist will be able to add much to the quality of his playing.

The Choirmaster and the Clergyman

As Seen by the Minister

By FREDERICK C. GRANT

DEAN OF SEABURY—WESTERN THEOLOGICAL SEMINARY

PART II

I have already tried to sketch some of the ideals which the clergyman and the choirmaster should share; I have stressed these, rather than the principle of fair-play, or the delimitation of spheres of responsibility (which I take for granted), since I believe that harmonious coöperation in their common, creative task will be more fully assured if they share the same ideals than if they merely follow a code (but the code is there, all the same!). Now what do you do when the aims and ideals of the two men diverge?

A Ruined Service

I PURPOSE TO DEAL with certain difficulties that arise, now and then, in the relations between choirmasters and clergymen, or vestries, or music committees. And I must beg you, in advance, to realize that these difficulties are exceptional; I entreat you not to think that your career is destined to be a thorny one, full of problems of this kind; the overwhelming majority of choirmasters and clergymen get on together as good teammates; it is only in rare cases that problems, of the sort I intend to discuss, arise in parishes; but now is as good a time as any to discuss them; and their best solution is in the light of the principles, or the theory, that I have already tried to present.

I know a choirmaster who spent several months in building up toward a magnificent Easter service; and in the very midst of that service, when the hearts of the congregation were lifted up to the very gates of the celestial city, the minister arose to announce a hymn. 'Now, folks,' said he, 'what shall we sing? What will it be? Let's forget the hymn on the program! How about "Brighten the corner where you are?" Who'd like to sing that? Raise your hands.' The poor, half-educated, egotistic boor probably never knew what he had done, how he wrecked the service, and destroyed by his clumsy bungling what another man, and a whole choir, had spent months in perfecting. Had he taken an axe to the organ, he probably would have gone to an asylum. But this was quite as bad—and he went on his way without reproof or restraint! I know another choirmaster who never gets away from the church after service without a tart word from the minister—never praise, always complaint. And I know another who has to face the 'grouchiest' vestryman in the parish, who chances to be head of the music committee (or is it chance?—he seems to be self-appointed!), every Sunday, and that before he has finished his part of the service, usually as he begins playing the postlude. The committeeman strides up to the organ bench and delivers himself, usually in harsh terms—What can these men do?

The first man *need* not do anything. The members of his choir have told their friends what the minister did to spoil their service; and that bungling minister will probably be on his way to a new charge, sooner or later. The second man *cannot* do anything: the clash of these two personalities is inevitable, and they meet like fire and gunpowder, and explode. One of them must go—and it will probably be the choirmaster. Let us hope the next time he will find a parson who—like the great majority, I fully believe—has a sense of fair-play, and knows enough to leave a man free to exercise the responsibilities committed to him, and has tact and sympathy and a feeling of brotherhood.

When two good men work together in a church, a good choirmaster and a good parson, there is not a happier relationship in the whole world of social contacts: for they are working together, and yet sufficiently apart, each in his own sphere, at a common task, and one that is really creative, and not mere routine and repetition. They are producing something new and fresh and vital, week by week: and theirs is the joy of fresh creation. The third man, I believe, *must* do something, or he will be a nervous wreck. If he cannot reach the vestry with his protest, and get the committee changed, let him resist the bully on the spot and demand that he be approached as a gentleman. The minister might well be the judge, and settle the case—though of course he may not choose to do so. If he will not, then there are the wardens, to whom appeal can be made. There is a great deal of unnecessary friction in human life, and sheer wastage of nervous energy, which could be stopped if bears and bullies were resisted, promptly and once for all, before they 'get the habit' of ragging and complaining—or of raging in violence.

Three Obligations

BUT WHAT TO DO when the vestry or the music committee is either domineering or critical! What to do when the Guild circulates gossip, and persons who don't know their scales pass judgment upon the work of the choir and its leader! I know this is a very difficult practical problem; and I believe the solution is just about the same as when a similar misfortune overtakes a clergyman. And so I shall outline the 'clerical' remedy I think most efficacious!—You simply must view your task as an educational one, quite as much so as the task of the clergyman. And you must, as an educator, both set up high goals to aim at and at the same time take your pupils (in this case the congregation) where you find them. And as an educator you ought, I believe, to do three things:

(1) First, get in touch with other idealists. There is a rising tide of musical appreciation in America, and along with it, as part of it, a rising tide of better church music and of higher standards in worship. The progressive men in the ministry, and the progressive lay leaders in all the churches, are becoming aware of this. Find your fellows and associates; there is added courage and fortitude in numbers. Two men, united, have the strength of three; and three men, united, can take a city—especially if they happen to be the leading organists and choirmasters of said city!

(2) Secondly, let people know that you belong to some society of church musicians. Be an expert in your line—Why not? Take journals; go to conferences and conventions; write articles; write hymns—if you have it in you to do so! Why not? It is your business to grow, to stay alive, never to get stale or dull or 'dead above the shoulders.' American communities have a solid respect for experts. Why not be one? Why not be so thorough a master of your art, as a whole, and a specialist in some one branch of it—say the seventeenth century, or Palestrina, or Plain-chant—that when you speak people will know you speak with authority, and will respect you? No danger then of being dominated and overborne by any committee or self-appointed individual! What would you think of a doctor who never goes to a clinic, never takes a medical journal, never reads a new medical book? The advice I give you is precisely the same that I give my young friends going into the ministry: *The man who is growing is not likely to be caught in a stalemate*, or driven to despair by opposition or attempted domineering. Be an expert in your line! Why not?

(3) Thirdly, and finally, paste into your hat, or at least repeat every morning at

ROBBINS

MODERN AMERICAN MUSIC

For Two Pianos—Four Hands
Containing Two Individual Piano Parts

MANHATTAN SERENADE
by Louis Alter

ON THE TRAIL
by Ferde Grofe

LAZY RHAPSODY
by Jackson and Sosnick

HOLIDAY
by Ethel Ponce

DEEP PURPLE
by Peter DeRose

Price 1.00 each at your dealer or order direct from publisher

ROBBINS MUSIC CORPORATION ET
799 Seventh Ave., New York, N.Y.

INCREASE YOUR INCOME!
Easily—Substantially—Pleasantly
— Take Subscriptions for —
THE ETUDE MUSIC MAGAZINE
— Write for particulars —
1712 CHESTNUT ST. PHILADELPHIA, PA.

GUILMANT ORGAN SCHOOL
Dr. WILLIAM C. CARL, Founder
WILLARD IRVING NEVINS, Director
39th YEAR OPENS OCTOBER 4, 1938
DISTINGUISHED FACULTY
A complete Course of Training for the Organist and Choirmaster
Scholarships
Write 12 West 12th Street, New York

IMPROVE YOUR PLAYING



Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.

Broadwell Studios, Dept. 311: L, Beadix Bldg., Los Angeles, Calif.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music
THEODORE PRESSER CO.
1712-14 Chestnut St. Phila., Pa.

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Ernst Bacon, Dean, Spartanburg, S. C.

KNOX COLLEGE, DEPARTMENT OF MUSIC
James MacC. Weddell, Chairman.
Catalogue sent free upon request

NORTHWESTERN CONSERVATORY OF MUSIC, Piano, Violin, Voice, Theory, and Dramatic Art. Esther C. Benson, M.M., President
Mes City, Mont.

SHENANDOAH CONSERVATORY OF MUSIC
Courses leading to the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia

breakfast, that line of Emerson: 'Nothing great was ever accomplished without enthusiasm.' If your inner fire goes out, and you slump into the attitude of the hireling, and you have no longer any of your youthful enthusiasm, then do not for a moment think you can make a go of your work. See a doctor at once, and get a diet, or have your tonsils out, or something; and then if, once you are physically on a sound basis, you still lack enthusiasm for your work, pray God to give you a new vision of life, and a fresh baptism of the Spirit. They say it doesn't take much of a man to be a clergyman (I disagree!), but that 'it takes all there is of him.' The same is certainly true of the choirmaster—I mean the second half of the saying, with which I agree. And I wish there were time to tell you the happy relations I have experienced in my own ministry, and have observed in that of other ministers whose choirmasters have been men of skill, intelligence, tact, idealism, devotion, earnestness, humor, and enthusiasm. If I have stressed the fact that a choirmaster should count himself fortunate in having a clergyman with such qualities, let me close by saying that happy is the clergyman who has such a choirmaster. Thrice a day, he will call himself the pampered pet of fortune; and all his friends will rise up and call him doubly blessed! *(Reprinted, by permission, from "Northwestern University Information.")*

A Duo-Artist on the Organ Bench

By WILLIAM REED

THE COMBINATION of organist and choirmaster in the same personality includes certain advantages especially in the management of a choir of moderate size. The two departments may be readily unified and assimilated, provided the organist, irrespective of his efficiency as a player, keeps before him the fact that the choir constitutes his main responsibility, exacting his constant attention both vocally and in some degree instrumentally.

Primarily, points essential to the success of a choirmaster's work may be summarized as Methodical System and Disciplinary Tact. He should know the voices and useful capacity of every member of his choir, and should seat them in such positions as will be likely to make for their personal and mutual assistance in the general effect. He must also be ready to afford individual assistance, where required in the matters of sight reading and small vocal points, all of which will be found to give good results in the long run.

A choir rehearsal should begin as punctually as possible, and it should not exceed one and three-fourths hours in duration, with an allowance of an intermission of three minutes, or so, half way through. All other time should be devoted to interesting work, done in a businesslike manner. To this end, discipline is all-important; a social atmosphere being maintained or relaxed according to circumstances. Experienced organists and choirmasters differ in their modes of management and conducting. Those who are less experienced in the combined duties will find the following suggestions of service, and it is to such that they are offered.

Voice parts should be rehearsed:

1. Individually.
2. In different combinations, such as Soprano-Contralto, Tenor-Bass, Tenor-Contralto, and wherever there are any cross difficulties; then collectively.

After this, a good test is that of accompanying the parts, both singly and collectively, with a simple harmonic basis of chords; and, if necessary, follow this with unaccompanied singing. Both of these means enable faults to show through, besides imparting confidence to the singers.

For expressional purposes, the organist may illustrate, not only vocally but also instrumentally, by means of the Swell Pedal, leads and attacks being emphasized through the use of 8′ and 4′ registers, thereby furnishing initiative and encouragement; but the singers should become familiar with the actual accompaniment when the parts have been sufficiently rehearsed. Good vocal tone is helped by the use of Diapason and Gamba quality in the accompaniment, to which may be occasionally added a 4′ Harmonic Flute. Such combinations assimilate well with the voices and may tend to become imitative in regard to more clearness of vocal tone.

Rehearsals after church services are sometimes found necessary; but such a system, regularly exercised, has little to recommend it. It has a tendency to encourage laxity in attendance at the week night rehearsals, besides lacking both the time and atmosphere for the more solid study of the latter.

The tactful choirmaster will not frequently interrupt the singing for the purpose of small corrections. He will make these at the end of the periods and sections, and then correct matters piecemeal.

Not the least important point in the successful management of a choir centers in the judgment of the choirmaster in the selection of music. Let him devote much thought to finding what is reasonably within the capacity of his singers, yet of real musical and literary worth; while at the same time he considers what is likely to be acceptable to the congregation that all serve.

How to Make the Hymn Breathe Life

By MARIE M. HINE

AN ESSENTIAL QUALIFICATION of the well equipped organist is the ability to play hymns well. Organists, do you make your congregations want to sing? This is a part of your job. However, unless you enter into the spirit of each hymn, you cannot expect the people to do so.

Is it asking too much to insist that the organist shall have memorized all of the most frequently used hymns?

If the hymn tunes are at the tips of his fingers, he can give attention to the phrasing and expression of each stanza (the expression not to be overdone, however); and who knows but that he may soon have the congregation singing artistically?

Let loose of the pedal occasionally. The pedal will enjoy the rest and so will the people. Also, forget for long stretches that your organ boasts of a 16-ft. coupler.

In giving out a hymn on the organ, play it through accurately, and use the exact tempo in which you expect it to be sung, remembering each hymn has its own tempo.

A rather free style of accompaniment on a very familiar hymn tune will prove inspiring, but should not be overworked.

—The Diapason

$895 buys a FINE WICKS ORGAN ...and easy terms



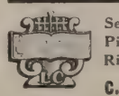
SATISFY that long-felt desire. Have one of the world's finest pipe organs in your home. The tone of all Wicks, the construction of every part, the material and skill used in them are the best...matching Wicks famous Direct-Electric Action.

WICKS ORGAN COMPANY
HIGHLAND · ILLINOIS · DEPT. *ET*

for CHURCH AUDITORIUM SCHOOL WICKS ORGANS



RINGS & PINS for CLUBS & ORCHESTRAS



Send for Catalog.
Pins from 35¢ up.
Rings $1.25 & up.



C. K. Grouse Co.
51 BRUCE AVE.—NORTH ATTLEBORO, MASS.

SCENERY TO RENT
For All Operas, Plays, Pageants, etc. Newest Settings: Lowest Rentals! Unexcelled Service! Lists. Address:
AMELIA GRAIN, INC., 245 S. 6th ST.
Washington Square Philadelphia, Pa.

New -- PIPE ORGANS -- Used
Builders of pipe organs for church and studio. Efficient, up-to-date used instruments on hand at all times, priced very reasonably. We also rebuild and modernize tracker and tubular organs, additions of stops, couplers and chimes installed. Yearly care of organs. We solicit inquiries.
Delosh Brothers -- Organ Experts
508 105th Street Corona, L. I., N. Y. City



KILL THE HAIR ROOT
Remove superfluous hair, privately at home, following directions with ordinary care and skill. The Mahler Method positively prevents hair from growing again by killing the hair root. Brings happiness, freedom of mind and greater attractiveness.
Send 6c in stamps TODAY for Booklet, "Beauty."
D. J. MAHLER CO. Dept. 10N Providence, R. I.

ORGANISTS, CHOIRMASTERS, GRADUATE STUDENTS
HYMN VARIATIONS: Arranged in their order of difficulty into 36 units of study in the fundamental abilities of organ playing and phrase-wise reading in large type by special mimeograph process: Approved by thousands of hearers. 75 p. 8½"x15⅝". Price, $3.00.
SACRED SONGS: #1, Introduction to Note Reading & Part Singing. 40 p. 45c. #2, Part Songs with Key Treble Clef. to Keys. 54 p. 50c. Fifth Edition. Beautiful Singable Enjoyable
ABSTRACT OF DOCTORAL DISSERTATION: Construction, Interpretation, and Use of Sight Reading Scale in Organ Music with an Analysis of Organ Playing into Fundamental Abilities. 10 p. 50c.
COMBINATION OFFER: Above four items together: $3.50, postpaid in U. S. A., cash with order
THEO. C. STELZER, Mus.D., Ph.D., 234 Faculty Lane, Seward, Nebr.

Jacobs' Piano Folios

A Veritable Treasure Store of Melodious Compositions for the Recreational Period [50 CENTS the volume POSTPAID]

Over 100 volumes, each containing 6 delightful lyric pieces tuneful, interesting, and colorful—exclusively by American composers well known in the field of light music, classified as

TONE-POEMS — REVERIES — BALLETS — NOVELETTES — ORIENTAL — INDIAN — SPANISH — MARCHES — GALOPS — WALTZES — ETC.

Every Number An Original Copyright Found In No Other Collection

[IF YOU ARE A PIANO TEACHER send your professional card for a GIFT of great practical value. *Refer to this ad.*]

School Music Collections

All clarinet and cornet parts for Bb instruments
Books published for saxophones

	Piano Part	Other Books
Choice Melodies from the Master Composers (Elementary)...Orchestra	.65	.35
Columbia Collection of 120 Patriotic and Favorite Home Songs...Orchestra	.50	.50
*In Melody Land (First pieces—Supplementary to any Method)...Violin	*.75	*.30
†Jacobs' Album of Master Classics...Orchestra, Band	.75	†.40
Jacobs' Band Book of Classics, No. 1...Band	...	.30
Jacobs' Band Book of Military Marches, Nos. 1 & 2...Band	...	.30
†Jacobs' Concert Album...Orchestra, Band, Saxophone Band	.75	†.40
†Jacobs' Ensemble...Orchestra, Band, Saxophone Band	.75	†.40
Jacobs' Evergreen Collection of 50 Famous Old Songs...Orch., Band, Sax. Band	.60	.30
Jacobs' Folio of Classics, Vols. 1, 2 & 3...Orchestra	.75	.40
Jacobs' Folio for School Orchestras, Vols. 1, 2 & 3...Orchestra	.65	.35
Jacobs' Loose Leaf Collection of Standard Marches, Vols. 1, 2 & 3...Orchestra	1.00	.50
Jacobs' School and Community Band Book, No. 1...Band	...	.30
R. B. Hall's Band Book of His Most Famous Marches...Band	...	.30

*Violin & Piano, $1.00. †All band books. 30c.

A UNIQUE BAND INSTRUCTOR

Melody-First Band Book (Unisonal—For all band instruments)...	.60	.30

By Fortunato Sordillo, Asst. Director of Music, Boston Public Schools.

To Supervisors and School Music Directors: Send us your name and permanent address, together with your present school location, and we will mail you free solo cornet or 1st violin parts to any of the above. *Check or advise which to send.*

WALTER JACOBS, Inc., 120 Boylston St., BOSTON, MASS.
JACOBS' BAND MONTHLY and JACOBS' ORCHESTRA MONTHLY, $1.00 per year, each



"HE CAN'T EXPLAIN IT—BUT HE SAYS THEY CAME OUT OF HIS SOUL."

FIFTY YEARS AGO THIS MONTH

EDGAR STILLMAN KELLY, then early in his distinguished career among our native musicians, gave to our readers these thoughts on "Pianoforte Study":

"Dr. Hans von Bülow, while commenting upon the effects of practicing monotonous five-finger exercises, maintains that the flexibility thus gained is acquired at the cost of musical intelligence. 'Involuntarily, the performer loses all thought of what he is playing. The great lack of charm and interest of the task produces absentmindedness, and, finally, utter thoughtlessness. The player becomes a mere machine, forgetting that he has to be engineer at the same time, without whose care its progress, if not stopped immediately, will be greatly impeded.'

"Schumann, in his 'Advice to Young Musicians,' expresses similar sentiments. 'Practice assiduously scales and other exercises. There are those, however, who fancy that they attain perfection by spending several hours daily in mechanical execution, even until at an advanced age. That is as if a person should exert himself to repeat his A B C faster and faster. Employ your time better.' Again he says: 'But how does one become a good musician?' Not by secluding himself for days together, and prosecuting mechanical studies, but by holding enlarged, living, musical intercourse.'"

ORGAN AND CHOIR QUESTIONS
Answered

By HENRY S. FRY, Mus. Doc.
Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Having a desire to learn to play the organ, until I am ready to do so it occurred to me that perhaps there is a book that would be helpful to a person who is a complete beginner, and who does not know how to read music or play the piano.—A. G.

A. We suggest your studying the piano, in order to learn to read music and to obtain technical ability on the keyboard. For information in reference to organ, you might consult "The Organ," by Stainer-Kraft (which contains some reading matter) and "Organ Playing; Its Technique and Expression" by Hull. Of course much will be difficult to understand by one whose knowledge of music is not more extensive.

Q. Enclosed find specificaton of a proposed residence organ. The Pedal Bourdon is to be omitted until funds permit installation. Reed organ attachment to be included to introduce additional voices in manuals and pedal. What would you consider suitable scales for the stops? Where can used pipes be secured? How much would the stops named on enclosed list cost? Should a String be added to the Great and Choir organs? What are the patent date, number and inventor of the Hammond Electric Organ?—E. H.

A. We suggest your seeking information from "Organ Stops" by Audsley, or, better still from some practical tone expert. You might find some used organ pipes by communicating with some organ builder, who could also quote you prices if pipes are available. We advise new pipes, arranged as to proper scales and so forth, by a practical organ builder. A String toned stop on the Great and Choir organs would be useful. We question the effectiveness of a Cor Anglais produced by a Clarinet and Salicional—also the "Horn" specified. The Swell organ Diapason might be of the Geigen type, and a Duiciana Nazard might be included in the Choir organ. We are not enthusiastic over the idea of including a reed organ attachment to introduce additional voices on manuals and pedal. You might secure information relative to the Hammond instrument by addressing the Hammond Organ Company, 2915 North Western Avenue, Chicago, Illinois.

Q. What, in your estimation, are the possibilities of an organ of enclosed specification? I have endeavored to preserve both the full toned qualities of the "straight" type and the special effects obtained by unification and duplexing. Would you advise any changes? Do you think it would be advisable to enclose in a third chamber a few ranks of pipes for the third or Choir organ, and to have these stops appear on the Great organ also? Or, would you leave the Choir manual with stops entirely borrowed from Great and Swell? Or, would you dispense with the third manual entirely?
—F. T.

A. We suggest for the Choir organ a Duiciana Nazard and a Duiciana Fifteenth—to draw separately. These stops can also be included in the Mixture on the Choir organ, as suggested. We advise, in the Swell organ, the including of the 8′ Salicional, and if possible, a Mixture and a Clarion 4′. In answer to your inquiry as to Choir organ, we would include, if possible a few solo stops to be placed in a third chamber. Of course, the player will have to remember the contents of the different swell chambers. The stops might bear an indication —such as I—II—III. Unless there are separate individual stops, exclusive to one manual, there is always the possibility of one stop being affected by the swell shutters while another stop on the same manual is not similarly affected. Some stops that might be included in the Choir organ are English Horn, Orchestral Oboe, French Horn, Gamba and Gamba Celeste. Whether these stops appear also on the Great organ is a matter of preference.

Q. Our choir is to sing Bach's Chorale, No. 3, *Paterson edition:* For the Beauty of the Earth (Hilf, Herr Jesu, lass gelingen) *or* Brightest and Best (Liebster Immanuel). *Our music does not contain any markings and I do not feel confident of my interpretation. Does the music call for a pause at the end of each eight measures? A pause at the end of each phrase is common in most Bach chorales. I am taking the music moderately slow and in a dignified manner, but changing the expression to meet the words. Is this correct? For instance, the first verse of the first chorale commences* mf, *with a slight swell on "beauty." The fifth line is sung reverently* mp; *and the last line gradually increases in volume to the word "praise."*—P. J. M.

A. We would not use any pauses at the end of eight measure phrases in the chorales you mention. We suggest a moderate expression according to words—not to the extent of sentimentality. We also suggest a *crescendo* on the last two lines of each verse of the first chorale, beginning at the word "God," and also the singing of verses three and four with a generally brighter tone, and perhaps, a shade faster, to indicate "joy." Lines three and four of verse three might be sung with a slightly darker tone, to indicate mystic harmony. Your ideas seem to indicate a proper sense of fitness.

Q. We have an outstanding music director in charge of our Church Quartet. She says she has tried for several years to get a girls' chorus, but she cannot get the girls to come either for practice or for the church service. Believing it would be for the good of the church, I would like to see a girls' chorus that would be a success. Usually only one member of the quartet is present at the evening service. Here is the idea I have had in mind: to have some individual have direct charge of the organization of the chorus and to supervise it afterward, relieving the music director of all matters except that of training the voices and of selecting the music for the chorus; and to have this chorus to sing at the night service and on special occasions. The director says that she will not do this without more money; but she is responsible for music at both morning and evening services. At present the music for the evening service is wanting. Our director is conducting a chorus of girls for another church in our city, which is a success. The chorus is under the supervision of the choir director of that church, and our director is paid to train these voices. These girls think she is fine and come to practice regularly. Our director says the parents of our girls are to blame for the girls' attitude. I have talked with her concerning the girls' chorus.—W. J. P.

A. It is somewhat difficult to advise you just what to do. Your director apparently is making a success of the girls' chorus in another church—which indicates her ability as a trainer able to do similar work in your church, if proper coöperation is present. Perhaps there may be a conflict of activities, unless each church has the individual members necessary for its own chorus. Perhaps you might secure the supervision of the choirmaster of the other church, since in connection with your director that work is satisfactory. The remuneration for your director is dependent on the arrangement existing. The introduction of a chorus certainly entails work additional to that of training the quartet. The girls' chorus might be "organized" with officers and so forth, to relieve your musical director of all details except the musical work, as you suggest. This might also serve to increase the interest of the members of the choir, through the increased activity of officers and so forth. The success of the organization will require coöperation, and the financial aspect is a matter of arrangement satisfactory to church and director.

Q. We have in our church a two manual organ. I have been the organist of the church for eight months, during which time I have been left to learn what I could. I have recently been told that the tremolo stop is not to be used incessantly; that it helps to wear out the organ. I have been using it most of the time, thinking that it was necessary because the music did not sound right without it. I am a radio fan, and notice that those organists most generally use it. Please advise me whether I have been doing right, and, if not, how I can remedy the matter.

A. We certainly do not advocate incessant use of the tremolo. Our objection to its use is not based on the idea that "it helps to wear out the organ," but from a sense of fitness. The tremolo should be used only when such use is effective, and generally not with "ensemble" combinations such as *mf* or full organ. The use of the tremolo by radio organists is, in many cases, probably governed by the music played, registration used, and appeal to popular taste, and may not always be justified to conservative listeners.

Q. The organ in our church is an old reed organ, two manuals and pedals. It has no blower. The instrument contains the stops named on enclosed list. There are also Grand Organ and Pedal coupler attachments. The Bass stops are very loud, and the higher pitched stops greatly overbalance the bass stops. How can this condition be remedied? Can octave couplers be installed on the keyboards? Please suggest some combinations for hymn and prelude playing. Would you advise getting a blower for this organ? What would be the cost of an electric blower?—R. T.

A. We suggest that you take up the matter of changes, installation of couplers and blower, with the builders of the organ, whose address we are sending you by mail. For hearty congregational singing, you might use "full organ," by using "Grand organ" pedal. If this proves to be too much organ, use 8′ and 4′ stops of both manuals, coupled, with pedal stop and manual to pedal couplers. The stops to be used for playing of preludes depend on the character of the music being played. We imagine your soft stops to be Duiciana and Gamba or Viola. The Vox Humana is a tremulant. Our advice would be to replace the organ with a newer, more satisfactory type of instrument.

Q. I am acting as substitute organist and would like to know what stops to use for Junior Choir, Senior Choir, Soprano soloist and Alto soloist. Organ stops on enclosed list.
—L. P. L.

A. The stops for the various uses you mention are dependent on the character of the music used, size of the choirs to be accompanied, and so forth. For *mf* combinations you might try Swell: Open Diapason, Stopped Diapason, Salicional and Violin (4′); Great: Duiciana, Melodia and Flute d'Amour; Pedal-stops to balance; Swell to Great, Swell to Pedal and Great to Pedal. For additional power, add stops in following order: Great—Open Diapason—Octave—Swell, Piccolo—Great—Twelfth and Fifteenth.—Swell Oboe (and Bassoon)—Swell Bourdon.

CENTURY MUSIC IS 15¢ A COPY
CENTURY Certified EDITION SHEET MUSIC
WHY PAY MORE YOU CAN'T BUY BETTER

For thirty-eight years Century music has enjoyed the distinction of being one of the finest editions published, yet its price is but 15c a copy.

In the following list are featured some of our very latest Issues, including the works of four of today's most popular composers.

Teachers, pupils and players will find them all of exceptional value, especially Kay Armour's "Modern Piano Method" and Walter Rolfe's "Book on Harmony." You can buy them at your dealer or direct from us.

Teachers who use and recommend Century music win the everlasting gratitude of parents who can't afford the high prices generally asked for teaching music. Century music helps you hold your old pupils and also aids in enrolling new ones.

Your money refunded without question, if not fully satisfied with your purchase.

NEW and IMPORTANT

A MODERN PIANO METHOD FOR BEGINNERS
by
KATHLEEN ARMOUR
PRICE 15c EACH PART

Here is something decidedly new and original. It is issued in five parts in sheet music form and each part sells at the regular price at 15c per copy, which enables the pupil to start the study of the piano with very little financial outlay. This modern work is based on the middle C approach and is so clear and step-wise that the pupil is playing little tunes almost at the outset. Profusely illustrated. Teachers, be sure to see this outstanding work.

3196—Part I—Learning Letters on the Keyboard
3197—Part II—Notes, Bars, Time Signatures
3198—Part III—Five Finger Exercises
3199—Part IV—The 2/4, Time Signature
3200—Part V—Introducing the 8th Note

CENTURY PIANO SOLOS, 15c ea.
(Capital letter indicates key-number the grade)

3178 A Wish (Symp. No. 3), F—2.Beethoven-Rolfe
3180 A Prayer (Symp. 2), G—2, Beethoven-Rolfe
3171 A Little Ballad, G—2.....Chopin-Rolfe
3143 A May Day Dance, C—F—2.....Crosby
3165 An Airplane Ride (Arpeggio), 2—D, Richter
3187 Andante Cantabile, Em—5.....Tschaikowsky
3185 Ave Maria, F—4.....Schubert
3189 Barberini's Minuet, C—2.....Hasse
3166 Bounce the Ball, C—2.....Richter
3168 Busy Little Bee (Valse Capr), Am—2, Richter
3179 Chicades (Symp. 8), F—2, Beethoven-Rolfe
3155 Darting In and Out, C—1.....Armour
3175 Dark Eyes (Easy), D—Mi—3.....Armour
3170 Dancing the Minuet, G—2.....Chopin-Rolfe
3190 First Waltz, C—2.....Durand-Rolfe
3184 Flight of Bumble Bee, C—5, Rimsky-Korsakoff
3188 Garland of Roses (Waltz), C—2....Streabbog
3154 In Rose Time (Waltz), F—B♭—1....Armour
3134 In Gay Costume (Minuetto), G—C—2.Crosby
3162 Jumping Rope (March Tempo), C—2..Richter
3137 Jolly Little Sambo, F—B♭—2.....Crosby
3173 Laces and Frills, Am—2.....Chopin-Rolfe
3176 March Militaire, C—3.....Schubert-Rolfe
3182 March of the Sardar, E—5—6—m, Iwanow
3156 Moonlight Waltz, G—1.....Armour
3164 Mr. Third Takes a Walk, C—2.....Richter
3051 My Little Pet (Valse), C—2.....Hopkins
3150 Nannette Poco Animato), F—1.....Armour
3117 Out on the Ocean (Waltz), C—2.....Hopkins
3169 Pussy Willow (Valse), C—2.....Richter
3151 Roaming Up and Down(Mar.), C—1, Armour
3054 Robin Red Breast (Waltz), F—2....Hopkins
3161 Sail on Little Boat (Barc.), F—2, . Richter
3139 Scouts on Parade (March), G—C—2..Crosby
3135 Shadow Waltz (Valse), G—C—2.....Crosby
3131 Skaters Waltz, C—2.....Waldeufel-Rolfe
3136 Skipping to School (Polka), G—C—2..Crosby
3144 Singing in the Glen (Waltz), G—2...Armour
3142 Spinning the Top (Scherzo), D—G—2.Crosby
3181 Stop, Pretty Water!, G—2, Beethoven-Rolfe
3157 Soldier's All (March), C—1.....Armour
3058 The Fairy Wish (Dance), G—2.....Hopkins
3057 The Meadow Princess E♭—2..... Hopkins
3152 The Wandering Minstrel, C—1.....Armour
3192 Two Guitars (Easy), F—2.....Armour
3141 The Sandman's Lullaby, F—B♭—2...Crosby
3177 The Violet (Sonata12), C—2, Mozart-Rolfe
3172 Valse Triste, Am—2.....Chopin-Rolfe
3183 Valse Lente, B♭—4.....Tschaikowsky
3193 Waltz in A♭ (op. 39), G—2, Brahms-Rolfe

ALSO
THE CENTURY MANUAL OF HARMONY
by
WALTER ROLFE

A pocket sized simplified method of the elements of harmony, embracing the scales and their construction, the intervals, the triads in both major and minor keys up to and including the dominant 7th, and its inversions.

Everything is quoted in the simplest terms possible so that even a child with a year or so of piano study can easily "follow thru" with it. Be sure to see it. PRICE, 25c.

The Century Catalogue contains over 3,000 compositions consisting of PIANO SOLOS—DUOS and TRIOS — VIOLIN and PIANO — DUOS — TRIOS and QUARTETS — SAXAPHONE and PIANO — MANDOLIN and GUITAR and VOCAL.

Ask your dealer for Century music, and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed you FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y

THE ACCORDION DEPARTMENT

How to Form an Accordion Band

By PIETRO DEIRO
As told to ElVera Collins

THERE IS MUCH to be said in favor of accordion ensemble playing. It is not only beneficial, but almost a necessity for students who contemplate becoming professional accordion soloists or orchestra musicians. It teaches them the important lesson of playing together under a director, the keeping of correct time, the playing of parts other than the melody and how to sight read.

Directors of established accordion schools, who have not previously given thought to the establishment of a band, will find it to their advantage to do so during the fall and winter season.

Up until recently the publication of accordion band music had been seriously neglected, but there is now a wealth of fine arrangements made from favorite standard selections.

The first step in forming an accordion band is to give it sufficient publicity in order to get response from those who will be interested. Let it be known that the band is forming for the purpose of its members being presented in concert twice a year.

Application blanks should be signed by those who wish to join the band. Such blanks will be in the form of a pledge, the contents of which will be given later.

Most accordion schools have a mixed student body ranging from tiny tots to adults. Separate rehearsals should be held for the small children. The age of ten is usually a good dividing line, unless some particular student under that age is quite advanced, in which case an exception should be made. The rehearsals for small children could be held any afternoon about four o'clock. The rehearsals for the older group will probably be found most convenient on Friday evenings.

Important Details

FEW SCHOOLS HAVE AUDITORIUMS large enough to accommodate an accordion band rehearsal, so a centrally located hall should be rented. As it is the students, rather than the director, who reap the benefits from such rehearsals, they are usually willing to pay a nominal rehearsal fee. This could range from fifteen to twenty-five cents, depending upon the rental cost of the hall and the number of members to share the expense.

The application blank, previously mentioned, would specify the rehearsal fee. When the student signs this he will pledge himself to be responsible for that amount weekly, whether absent or not. An exception could be made in the case of prolonged illness.

A definite rehearsal hour should be set and the director should be most punctual in beginning at that time. Tardiness in a director encourages tardiness in band members, and before long the thought becomes general that there is no need to appear on time because rehearsals never begin on time. Some directors impose a small fine for tardiness.

Assigning the Parts

A LITTLE DIPLOMACY must be exercised in assignment of parts. Naturally the advanced players should be given the first parts, with the second, third and fourth parts being given to players according to their ability. This rule will work out all right in most instances; but some simplified arrangements should be secured so that the less advanced students may occasionally play the first and second parts. Students lose interest if they continually have to play the third and fourth parts.

The first number selected probably would be a march, while the second would be a waltz. The third and fourth may be optional, although a characteristic novelty is a good choice, as it provides divertisement in rehearsals. The fourth number could be an overture, but of course rehearsals would go more slowly on it than on the other numbers.

Another point to consider when assigning parts is the type of instrument used by various members. The late model accordions with the multiple switches provide an excellent variety of tonal color, and the director should utilize these for certain effects.

Accordionists who have never done ensemble playing are inclined to play as loud as possible, as they feel they cannot be heard unless they do so. A director should begin at the first rehearsal and work for shading of tone, approaching of climaxes, *diminuendos* and other effects. It will probably take two or three rehearsals before the band will be able to play softly. Another problem will be encountered in getting all instruments to finish at the same exact moment, without two or three dragging out after the others have stopped. All instruments should have the air release valve, so they can be quietly closed when necessary.

The Members Become Soloists

THERE SHOULD BE A ROLL CALL at each rehearsal, and a certain number of absent dates should prohibit a member from participating in the next concert. Unless such a rule is established, it will be found that members miss rehearsals when not necessary.

After an hour or so of rehearsal, an intermission can be called, during which time individual members of the band should be asked to play solos. This can be made a most important feature of the rehearsal. Students, who have always been nervous and shy about playing before others, soon lose their self-consciousness and in this way prepare themselves for future public playing.

Most directors select certain members to take part in the playing of duets, trios

(*Continued on Page 760*)

WATCH YOUR TEMPO!
CONTROL IT ELECTRICALLY
with the FRANZ
ELECTRONOME



A Guarantee of Precision Timing

Master and student alike improve their musical technique by controlling tempo through this *metronome that operates electrically*. No springs to wind or weaken, it operates on any A C current on which an electric clock will run, through one of the world's most accurate precision motors. Absolutely correct tempo from 40 to 208 beats per minute; mechanically sealed for a lifetime of service under all conditions, and covered by a 5-year service-guarantee in writing.

SATISFACTION GUARANTEED *Price* $10 DIRECT OR FROM MUSIC DEALERS

SEND $1—good-faith deposit to have the Electronome shipped to you C.O.D. for the balance of purchase price, all express charges paid by us; your money stays right in your local express office for six days, ready for prompt refund if the Electronome doesn't please you in every way.

Or—SEND NO MONEY and we will ship the Electronome C.O.D. for $10.00 plus express charges, on the same 6-days' trial basis.

The FRED. GRETSCH MFG. CO.
Musical Instrument Makers Since 1883
60 BROADWAY, BROOKLYN, N. Y.

NEW CLASP PINS for
School and Church Musicians
Obtainable in the following qualities:



No. 85

*A—10 Kt. Gold..... $2.00
*B—Sterling Silver..... .50
D—Gold Plated..... .30
E—Silver Plated..... .30

This same style pin is obtainable with a LYRE in center of design instead of the CROSS. Order No. 87. Both pins may be had with the word CHOIR substituted for MUSIC.

**Indicates pins have safety catch.*

THEODORE PRESSER CO.
1712-1714 Chestnut St. Phila., Pa.

ISN'T THIS WHAT YOU WANT FOR *YOUR* CHILDREN?



• The wholesome pleasure of creating their own music . . . the ability to entertain themselves, their friends and their families . . . the lifelong satisfaction of musical expression. . . .

Aren't these the advantages you seek for your children? If so, there is no better way to fulfill your desires than the accordion—and no accordion better qualified to serve as a lifelong companion than the BRINDISI.

Here is what every shrewd buyer looks for—a perfect combination of Italian craftsmanship, American styling and popular prices. This coupon may be a passport to lifelong musical satisfaction for your child—Send it in today.

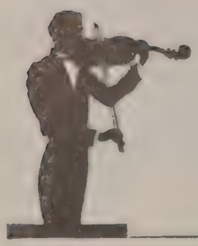
BEFORE YOU BUY ANY ACCORDION *Investigate*

TONK BROS. CO.
623 S. Wabash Ave., Chicago
Please tell me where I may see and play the 1938 BRINDISI Accordions.
Name .....
Address .....

ACCORDION MUSIC FOR CHRISTMAS
SACRED SONGS AND CHRISTMAS CAROLS
FOLIO OF 33 SONGS WITH WORDS
75¢
PLUS OTHER CHRISTMAS MUSIC
SEND FOR CHRISTMAS CIRCULAR E.



O. PAGANI & BRO., 289 Bleecker St., New York



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE



It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

A Violinistic Problem Solved—Holding the Bow

By KELVIN MASSON

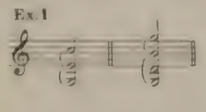
THE RUSSIAN MANNER of holding the bow is fast becoming the most popular (Wieniawski, Auer and his pupils) because of its strength conserving characteristics. In this the bow is held so that the index finger presses almost laterally on the stick, at the beginning of its third joint, counting from the tip of the finger. It lightly embraces the stick with its first and second joints during the entire bow stroke, thereby acting as a guide on the stick. The middle finger touches the stick at its first crease; and the little finger touches the bow with its extreme tip when playing in the lower third or half of the bow during closely connected bowings, depending on the player's length of fingers. The ring finger touches the stick with the inside surface of its nail joint; which point of contact is determined by the set of the other fingers and the conformation of the hand. Furthermore, the index finger and the little finger are held slightly apart from their adjacent fingers, with the middle and ring fingers touching each other.

The thumb is held in a bent outward position and touches both the stick and the frog. It should rest against the frog (nut) enough to give it stability in its counter pressure against the fingers. It touches the stick opposite a point midway between the middle and ring fingers. This position may be determined by looking at the bow hand position with the hair of the bow up. Such a procedure is necessary, for the slant of the fingers on the bow makes the thumb seem to outward appearances, to lie opposite the middle finger.

The bow is drawn so that the stick is directly over the hairs, when playing in its upper two-thirds, except when playing *p* or *pp*, when the bow is tilted in the general direction of the fingerboard. The bow hairs should be rather slack.

Usually, when playing in the lower third of the bow, and always when attacking a chord, but three-fourths of the bow hair surface is used. Also in playing chords it is important that the bow be drawn lightly, beginning with an attack from the wrist. Three-note chords are usually broken in 2-2 manner, and four-note chords in 3-2 manner, thus:

Ex. 1



In order to manipulate the breaking of four-note chords in this manner, it is necessary that the bow attack all three bottom notes at once, in the vicinity of the fingerboard, with a quick wrist attack as already mentioned; then the bow quickly passes up into the vicinity of the bridge to play the sustained two upper notes. In his transcriptions Kreisler usually notates how he wishes particular chords broken.

The bow hairs should constantly retain a position parallel with the bridge; generally the bow is farther away from the bridge for *p* and *pp* playing and to attack chords; it is closer to the bridge for *f* and *ff* playing and for high notes usually played on the outer strings. The bow midway between the bridge and the fingerboard is a requisite of most bowing.

The upper side of the hand adopts a horizontal position throughout the bow stroke. At the nut the knuckle joints and the elbow are on a straight line with one another. Also, the lower arm is kept rotated slightly inward to facilitate the use of the Russian hand position. Auer ("Violin-Playing As I Teach It," p. 56) gives the following valuable hint relative to the technical side of the approach to good tone production:

> "Do not press down the bow with the arm; the *whole body of sound* should be produced by means of a light pressure of the wrist, which may be increased little by little, until it calls forth a full tone, perfectly pure and equal in power, from the nut to the point of the bow, and *vice versa*."

In playing the closely connected bowings at the nut, a follow-through stroke, with the hand and fingers, is employed, to make the connection smoothly in this section of the bow.

Names of Bow Strokes

THE FOLLOWING is a classification of the various types of bow strokes used in violin playing:

I. Strokes in which the bow adheres to the string.
  A. Notes closely connected.
    1. The spun tones (*sons files*). Change of bow inaudible.
    2. *Legato*. Notes smoothly connected on one bow stroke.
    3. *Portato*. *Legato* with pressure accents as tone sounds.
    4. *Detaché* (without or with French wrist articulation).
      a. Whole bow.
      b. Large, broad strokes.
      c. Short, small strokes
      d. *Tremolo*. Stick is turned toward face, with separate strokes.
  B. Notes separated from one another.
    1. *Martelé*. Alternating bow strokes; pressure accents before tone sounds, produced with index finger.
    2. *Staccato*. One bow stroke; *martelé* accents.
      a. Up-bow *staccato*. Bow almost over hairs.
      b. Down-bow *staccato*. Stick turned toward bridge.
      c. Stiff *staccato*. Stiffening of entire arm.

II. Bowings in which the bow leaves the string after each tone sounded.
  A. Thrown strokes. The player is active in throwing the bow against the string and lifting it off. This stroke is used for slow *tempi*, in any part of the bow. The little finger touches the stick.
    1. One note to a stroke, and *battuto* at the point.
    2. *Col. legno*. Percussion with the stick.
    3. More than one note to a stroke.
    4. Flying *staccato* (*staccato volant*).
    5. Standing *staccato*. Up-bow only.
    6. Thrown arpeggios. Bow turned toward bridge.
  B. Springing strokes (bouncing strokes, *spiccato, sautille*). The bow is active of its own accord in bouncing away from the string. This stroke, in the middle of the bow, is used for fast *tempi*. The little finger leaves the stick after the rebound qualities of the bow are set into action. The bow itself is dropped on the string from a little height, in order to produce the first note of a passage demanding this type of bowing.
    1. One note to a bow.
    2. More than one note to a bow (*ricochet, saltato, bowed-tremolo*).
    3. Fast arpeggios on three or four strings.

In violin playing the term *staccato* is used to label two or more notes played on one bow stroke, with a marked separation of the notes. The term *spiccato* is used to label those strokes in which the bounding qualities of the bow are utilized to effect a separation of the notes.

In the thrown strokes it is advisable at times to take the first note of a passage of separated notes, by playing it with a *martelé* stroke.

The down-bow *staccato* usually acts best with ascending passages; the up-bow *staccato*, with descending passages.

The bow strokes are executed in the following parts of the bow (Carl Flesch: "Art of Violin-Playing," Vol. I, p. 64):

At the extreme point: Rapid bowed-tremolo, small *martelé*.

At the greater point: All types of bowing combined with *detaché, martelé, staccato*, and quick changes of string.

At the middle: All springing or thrown types of bowing.

The greater middle: Flying *staccato*, change of string in the *detaché* with intermediate unused strings.

Upper half: Broad *detaché* and *martelé*, mixed bowings, long *staccati*, rapid tied change of string.

Lower Half: Broad chords; a slow, flying *staccato*.

Greater Nut: Slow *detaché* on the G-string; double-stops in the *detaché*, with or without intermediate pauses; the *detaché*, or the bowing types combined with it, which in view of the phrasing or the division of the bow cannot be executed in the upper third; short notes separated from each other by raising of the bow; short chords.

Extreme Nut: Rapid *detaché* on G-string; standing *staccato*.

The right hand *pizzicato* is produced by strumming three or four note chords. To pluck single and double stops the thumb rests against the corner of the fingerboard while the index finger (with sometimes the middle finger in conjunction with it) plucks the string with its fleshy cushion in a left to right direction.

The manipulation of the bow and bow arm, to obtain special effects during various passages and *cantilena* portions of a work, is a subject which requires the assistance and guidance of a competent teacher.

Interesting Points in Violin Construction

By B. E. ELLSWORTH

The writer of this article is an electrical engineer by profession. He is a member of the Lincoln Symphony Orchestra, having studied and played the violin for over twenty years.—Editor's Note

We Study Anatomy

AFTER A THOROUGH STUDY of the details of violin construction and the theory of the instrument, it has always been a question why all the violin makers from the time of Amati to the present have relied upon a cut and try method of construction. The ear training and experience of the maker have always been relied upon to determine the dimensions of the instrument and the quality of the wood used. There is no question but that wonderful instruments have been produced, but the men capable of producing them by these methods have been few and far between.

Knowing the theory of the instrument, why would it not be possible to calculate mathematically the proper proportions and dimensions of a violin and to reduce the process of violin making to a more or less exact science? The only variable quantity then would be the quality of wood used in the actual construction. Once the correct dimensions are arrived at, wood tests could be made for determining the correct quality of wood to produce the desired tone quality.

This the writer has attempted to do with more or less success. After several months' effort, juggling the slide rule and playing with complicated formulas, a set of figures was arrived at, which gives the essential measurements of a violin. It is not to be inferred that these figures are final and that the secrets of the violin can all be written in black and white; they do, however, make a good start. It was extremely surprising how closely these calculated values agreed with the dimensions used by the "Masters." The "why" of these dimensions is now very apparent. It undoubtedly has taken years of the "cut and try" methods to arrive at the dimensions which, with the aid of modern mathematics, can be calculated in a few days' time.

If the modern violin manufacturer

The DESIRED GOAL

of the Average Student in the

STUDY OF PIANO
PIANO-ACCORDION
HAWAIIAN GUITAR
SPANISH GUITAR

can be best attained in less time and with greater ease if our MODERN METHODS are used. The material we publish for these instruments has been written by writers whose years of experience in teaching has qualified them to write practical lessons that will GET RESULTS.

Necessary technique is acquired in the playing of interesting melodies making study a real pleasure.

TEACHERS will find our material PRACTICAL for CLASS WORK as well as PRIVATE lessons.

Write for descriptive catalogs. Be sure to specify the instrument you are interested in as well as whether or not you are teaching.

FORSTER
MUSIC PUBLISHER, INC.
216 So. Wabash Ave.
CHICAGO, ILL.

TUNEFUL TWADDLE

Marketing Musical Patients

Landlady (to lodger): "Beg pardon, sir. Did I understand as you were a doctor of music?"

Lodger: "I am, ma'am; why?"

Landlady: "Well, sir, my Billy 'ave just been and broke his concertina, and I thawt as 'owe I should be glad to put a hodd job in yer way."

Naughty Fiddle

First Indignant Roman Citizen—I hear Nero was torturing people at the palace again last night.

Second Ditto—Somebody ought to take that fiddle away from him.—*Judge*

Sirshe!

Little Doreen had just received a new doll from her aunt. "And what are you going to name her?" the aunt asked.

"Sirshe," said the child.

"Sirshe?" said auntie: "I've never heard that name before."

Little Doreen looked aghast. "Don't you remember that song you taught me—'Where are you going my pretty maid? I'm going a milking, Sir she said.'"

Why Repeat?

"Now," said the leader of the Brushville band, "we'll play 'The Stars and Stripes Forever!'"

"Gosh!" exclaimed the cornet-player. "I've just played that!"—*Lancaster Evening News*

would use theoretically correct proportions, his product would be much superior to the violins produced by a hit and miss method. Some of the proportions and dimensions used by manufacturers are atrocious. Most of these monstrosities are inside the violin, where they cannot be readily seen by the purchaser.

The country is full of cheap violins of varying ages. Many of these violins may have been made with good wood which, because of its age, is now well seasoned. Many of these instruments can be purchased for a song, because the proper dimensions of the back, belly and bass-bar were not used and the violin is doomed. Some of these, if they contain sufficient wood, can be remodeled without much labor and made into respectable instruments.

The Fallen Rise

FOR EXAMPLE, the writer recently purchased two violins at a pawn broker's (the ultimate destination of many a fiddle) for two dollars and a half each. One was a miserable thing with thick wood; in fact, it was the worst sounding instrument the writer ever attempted to play. The other was an older instrument with thin wood and with a poor tone. The responses secured from the different strings were badly unbalanced in both instruments. These two instruments were dissected and carved out with an electric planer to the theoretically correct dimensions; and where the wood was too thin, allowance was made for it in the dimensions of the bass-bar.

After several weeks' work at odd times, they were reassembled and the results were quite gratifying. The one with thick wood now responds very well and has a tone quality comparable to a fifty dollar instrument. The other instrument now gives equal response from all the strings and has a pleasing tone, comparable to about a seventy-five dollar instrument. The quality of wood was present in these instruments all the time, but incorrect proportions and construction doomed them to a shelf in a pawn shop. The same laws apply to a fine instrument as to a cheap one; however, by skill or chance, the dimensions of a good instrument are more likely to be close to the theoretical values. For obvious reasons, expensive instruments were not used in these experiments.

A scientific analysis of the wood used in the manufacture of violins similar to the tests made by many manufacturers of wood products should produce some startling relations between certain wood contents and tone quality.

Tone Tonics

By ROBERT M. GEORGE

THE NECESSARY FACTORS in tone production may be said to be a good instrument, a good bow, and a violinist with the ability to develop a good tone. Let us look into the details of these three factors.

The instrument is the making or breaking of a violinist. If Kreisler should be heard playing a very beautiful selection on a very cheap violin, no one would want to listen to him. It is reasonable to suppose that a violin made of good wood and of the right dimensions and thicknesses will have a good tone. The beginner's parents or he, himself, should see that he gets a good violin. It certainly does not pay to buy a cheap instrument. A good violin should be full and even toned on all the strings, and it should have as few "wolf" tones as possible. These "howling" notes are found even in fine Stradivarius violins, but they are few and far between.

If you do not have a good violin, you surely do not need a good bow. A light, cheap bow, probably made of white wood, is an abomination to a good violinist. The tone it produces has a tendency to be thin and scratchy rather than full and solid. Such bows do not have the elasticity so necessary for shading and the playing of double stops. *Staccato* notes and broken chords are dull and uninteresting, without the grace and brilliance that a good bow gives to them.

No player is at his best without a good violin and bow; but some players, by their skill, can take a cheap instrument and bow and produce a really good tone. A justly famous violinist once said, "Seven-eighths of a violinist's art can be taught him, but the other eighth must be born with him." An amateur's tone may be improved by hearing and seeing good violinists, and thus getting a mental conception of what constitutes a really good tone. If one practices much, he will naturally produce a tone more pleasing and less tiresome to his ear. Playing with a rhythmic "swing" of the bow improves the tone, but one should not let himself degenerate into a "jazz" or "swing-time" player. If an amateur really wants to produce a good tone, he will not have much trouble in finding ways to do so.

An Emergency Repair of a Damaged Bow Nut

By ANTHONY G. KOVACH

ON SEVERAL OCCASIONS the writer has seen the procedure described here "save the day" for a violinist when the thread was stripped (worn) in the frog of the bow so that it could not be tightened.

Generally, the tension nut within the frog of a bow is made of a soft alloy, such as brass, and after much tightening and loosening of the bow the thread within the nut becomes stripped so that the bow cannot be tightened. This brass nut is an item which is seldom carried in the repair kit. However, it is possible to make the old one serve for a long time to come by simply flattening the nut slightly by applying pressure across its sides at the base of the jaws of a pair of strong pliers, or even with a few careful taps of a hammer. It is best to remove entirely the screw from the bow and insert it in the nut before flattening, as this precaution will eliminate the possibility of flattening the nut too much. The object of this operation is to obtain an oval shape of the hole within the nut, so that the yet unstripped depth of the thread presses against the screw on two opposite sides.

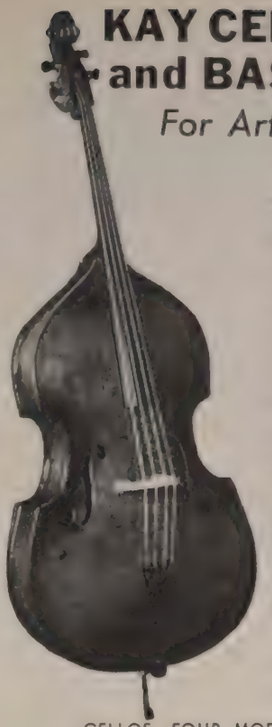
Fine oil, sparingly applied to the screw mechanism within the frog, will lengthen considerably the life of this part of a bow.

* * * * *

"Different roads lead to Parnassus; but on first starting on their journey, they have, each and all, for some time to walk the same road, till they come to a place where many different roads branch off . . . Those great masters who have traveled the same road with success are the most likely to conduct others."—Sir Joshua Reynolds.

KAY CELLOS and BASSES

For Artists



● American-made instruments duplicating genuine old Italian models. Entirely crack and warp proof laminated construction. Beautifully polished finishes in Stradivarius models, with finest quality appointments. Moderately priced, with quality in comparison to competitive models at much higher prices.

CELLOS—FOUR MODELS	
Artist	$100.00
Concert	75.00
Orchestra	60.00
Student	50.00
BASSES—THREE MODELS	
Artist	$180.00
Concert	135.00
Orchestra	100.00

Go to your dealer today! See and try Kay's new duplications of the Old Master models, or write direct for complete details.

Kay Musical Instrument Company
1640 Walnut St., Chicago, Ill.



LEHTO HAND MADE SUPER VIOLINS
Great Since Stradivari
I built my violins all by HAND from [illegible] finest, old wood money can buy. My [illegible] tireless research and rivals the variations of [illegible] Beautiful in appearance, magnificent in tone—the kind you have longed to own—For all artists. Descriptive [illegible]
JOHN G. LEHTO, *Master Violin Maker*
905-14TH, SAN PEDRO, CAL

AUGUST GEMUNDER & SONS
53 W. 56th St., New York
Old & New VIOLINS
"Gemunder Art Violins"
Bows, Cases, Strings, Expert Repairing
Est. 1846 Send for Catalog E.
America's Famous Violin House

Virzi Violins
FREE CATALOGUE
OLD & NEW VIOLINS
At a Surprisingly LOW PRICE
We Guarantee to improve the tone of your violin with our T. P.
EXPERT REPAIRING
E., J. & J. VIRZI CORP., 503 Fifth Ave., New York

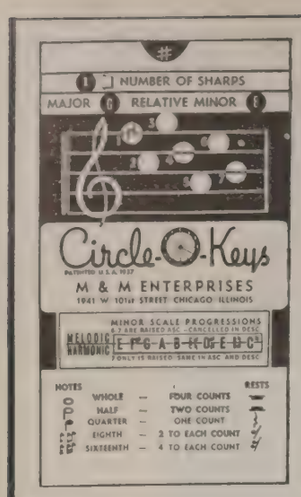
SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

FOR SALE: Lyon and Healy make, Style 12. Complete with case. Only used a few months. $325.00. Write E. B. Kurtz, 221 River Street, Iowa City, Iowa.

ANNOUNCEMENTS

SINGING MADE EASY: Send for free detailed information to Eastern School of Voice Culture, Chambersburg, Penna.



Circle-O-Keys
MUSIC CHART

An Ingenious Device That Simplifies Music Study and Teaching

● Circle-O-Keys Music Chart consists of a movable card that slides up and down in a sleeve. You slide the card to show the key you want and through the holes in the sleeve you can tell, at a glance, for that key, its number of sharps or flats, their names, and their staff locations in the signature. The relative minor key also is shown with both the relative harmonic and melodic minor scales, ascending and descending. These minor scales are shown through the slot in the lower half of the sleeve. Circle-O-Keys is a valuable aid in teaching, in stimulating interest in harmony and theory, and a handy reference for transposition. Every music pupil should have one. Actual size 3½" by 6½".

Price, 10 cents
(Special Price on Hundred Lots)

For Sale by
THEODORE PRESSER CO.
1712 Chestnut Street, Philadelphia, Pa.

How to Form an Accordion Band

(Continued from Page 757)

and quartets. These make interesting interludes in concert programs and provide excellent training for those taking part.

In all communities, whether small towns or large cities, there will be found opportunities where an accordion band can appear as an entertainment unit for benefits, social gatherings, lodge and church affairs, as well as in theaters. Also, radio programs can be arranged, in cities which have broadcasting stations.

If a director expects enthusiasm from his members he should arrange to present them in public frequently, in addition to the semiannual concerts. If he is fortunate enough to do so, he will probably be able to interest them in costumes to make their appearance more colorful. Most accordion bands like to wear an accordion pin as an insignia of their particular band.

Pietro Deiro will be glad to answer questions about accordion playing. Letters should be addressed in care of The Etude.

What About Scales?

By NELL V. MELLICHAMP

In discussing with the head of a famous school the most common deficiency shown by entrants, the writer learned that in a great number of cases these new students showed a most superficial knowledge of scales. The instructor asked, "Why do music students not know scales?" He then told of a case where a student had come a considerable distance for a hearing and had played brilliantly but could not tell him which major scale had five sharps.

Is the piano teacher to blame? Yes and no. She may be discouraged by lack of coöperation, by distracting influences or by the carelessness of average young persons.

Try this scheme: when giving a much coveted composition to a student, let it be understood that the key must be mastered and the scale and signature learned before the piece is begun; then that scale must be played each time the piece is practiced. If the student uses this plan willingly, he will learn his scales intelligently and *with a reason* which is necessary in this day and time.

Scale contests are helpful in groups of grammar school age. Preparation that extends over several weeks, and a final test with scales written and played, are required.

Competition begets interest; and, as we are told by John Dewey, effort will come only as a result of interest.

What Does "Voicing a Piano" Mean?

An Etude reader asked this question and we put it up to Mr. Hermann Irion, of Steinway and Sons, to answer. He has kindly sent us the following:

"Voicing a piano means to regulate the tone to be either brilliant or mellow or somewhere between these two qualities. New Steinway pianos are usually voiced toward the brilliant side, although we strive to attain a happy medium. There are some musicians who require an extremely brilliant tone, and there are others, particularly when the piano is used as accompaniment for other instruments, who prefer a more mellow tone. This regulating, or voicing, should be done only by a person who is fully competent to do this kind of work. It is done by pricking the felts of the hammers with very sharp needles fastened in a small implement, to soften the felts, when new, or as they may have become hard through use. It is the combination of the felt and the expertness of the regulator that produces the fine tone of our pianos.

"Inasmuch as you say your piano is a new grand, and unless you are giving it an extraordinary amount of usage, we would say that your piano ought not to require voicing at this time. It may require this work after two or three years of constant use. What is more important for a new piano is that it should be kept in tune at all times, and a new instrument should be tuned three or four times a year, again depending upon how much it is used."

* * * * *

"Musical education, of a simple sort, would do more than the average mind can imagine to reconstruct society."—Harriet A. Seymour.

Violin Questions
Answered
By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

How Can We Judge?

B. E. H.—Your letter, my dear correspondent, contains a question, which is the most frequently asked, and one which cannot be answered without a personal audition. You tell how long you have studied, and the number of hours of your daily practice. Then you give a list of the pieces and studies, you have had in this time and ask whether you have made satisfactory progress. You do not seem to realize that it is not the number of pieces you have *been over* that counts, but *how well* you play them. If I could hear you play these pieces and exercises, I could tell at once whether you have made good use of your time; but not knowing how well you play them, it would be pure guess work to try to give an opinion. Your best course is to take half a dozen of your pieces to an experienced violin teacher, play them for him, tell him how long you have worked on them, and he will be able to tell you whether you have made the proper progress.

Getting Proper Instruction

D. S.—1. Without hearing you play I cannot tell whether you have made good progress in the time you have been studying the violin. Take some of your pieces and exercises to a first class violin teacher, and he will be able to advise you. You will find such a teacher in a large city, near your home. As you live in a small city, you will hardly be likely to get the information you seek there. 2. What you need now, after having a number of class lessons, is a first rate private teacher, who can give you thorough training. If you can visit a large city, the teacher there can tell whether you have been properly taught, if you have talent for the violin, and if you have made sufficient progress for the time you have studied.

As your object is to learn to play in a symphony orchestra, you had better move to a large city and enter a conservatory or college of music of note, preferably one which has a pupils' orchestra. In such a city you will be able to hear symphony orchestras, grand opera, and concerts of various kinds. This will do you untold good. Philadelphia and Chicago are both important music centers. Both have fine symphony orchestras and excellent private music schools and teachers. You are just at the age—fourteen years—when it is important to receive the best musical instruction. I do not know the high school you name, nor its musical director.

Contradictory Labels.

J. M. B.—1. Of the two labels in your violin, the first would indicate that the instrument was made by John Baptist Schweitzer, at Budapest, Hungary, in the workshop of Hieronymo Amati. That your violin is a copy and not a genuine Schweitzer, is proved by the second label, on which is printed "Germany." This proves that the violin is a German imitation, and not genuine. 2. Temperatures during the summer of one hundred to one hundred twenty degrees in Oklahoma where you reside, are very apt to affect the glue of a violin. It should be kept in its case, in a closet, in the coolest room in your house.

Another Imitation

J. E. A.—There are hundreds of thousands of violins scattered all over the world, bearing the label, "Rigat Rubus, St. Petersburg." These violins are made by various makers, and are not usually of much value. As a rule they are like the "wooden nutmegs" of Connecticut, made merely "to sell," or like "wooden razors," manufactured for the same purpose.

The Foot as a Metronome

M. L. B.—There always has been discussion over beating time with the foot, while playing the violin. Some violin teachers consider this the "unpardonable sin," while others do not object to it, as long as it is done quietly, and in such a manner as not to annoy the audience. If you watch the members of a symphony orchestra, or even eminent violin soloists, you will note that, at times, they beat the rhythm with the foot. I remember hearing the late Karl Halir, eminent violin soloist of Berlin, play a violin concerto before a large audience, here in America. When it came to some difficult passages, he would "stomp" out the time with his honest thick soled German shoes, but the audience seemed to forgive him, because of the excellence of his playing. So you see, about beating time with the foot, some do, and some do not. But, whatever you do, if you must use the foot, tap gently.

A Varnish Formula.

L. P.—Here is the formula for a good oil varnish, extensively used for violins. "Clear and pale African copal, one pound; pale drying oil, one quart; rectified oil of turpentine, three pints."

Boil the copal, and drying oil, till stringy, then thin with the turpentine and strain immediately into a store jar. This varnish is hard and durable, and dries hard in from twelve to twenty-four hours.

You will find many other formulas for making oil and spirit varnishes, in the little book, "The Violin and How to Make It, by a Master of the Instrument." This book can be purchased through the publishers of The Etude.

Judging Progress

B. H.—See answers to B. E. H. and D. S. I cannot tell if you have made proper progress in the time you name, without hearing you play the pieces you state that you have studied. However, if you play the pieces you name really well, you have made good progress. Take your pieces to a good, experienced violin teacher, play them for him and he can judge.

Do Not Bite the Nails

J. M.—Your teacher is right in telling you that biting the nails of the left hand, (or the right) is a very bad habit; and you should do everything possible to discontinue it. The nails of the left hand should be carefully and closely trimmed, so that the end of the nail does not cut into and scuff the strings, as the tip of the finger presses them down. Any physician or druggist can give you a preparation to put on the finger tips and nails, which I think will solve your problem. This medicine has a disagreeable taste which will stop your tendency to bite the nails when you are tempted to indulge in it.

"The Violin Maker's Bulletin"

J. M. C.—I have not yet received the copies of the "Violin Maker's Club," which you speak of sending me. I have no doubt, also, that the readers of The Etude would be interested in "The Violin Maker's Bulletin," which you state is being published by the Club in Chicago.

When the Sound Post Falls

A. D. F.—If the sound post in your violin falls down, be sure to loosen the strings without delay, and get the instrument to the repairer to be reset as soon as possible. When the sound post falls, the pressure of the strings on the bridge, which amounts to many pounds, is transferred to the top, which, being made of very thin wood, sags under the pressure, creating much damage. I have known inexperienced pupils to play on violins without sound posts, for a year or two, all the while wondering why their instruments gave forth such horrible sounds. When any mishap occurs, the violin should be taken to the repairer at once.

To Hold the Violoncello

Y. O. I.—You can avoid damage to floors and rugs from the sharp end of the peg which supports the violoncello, by procuring from your music dealer a rubber device which fastens to the end of the pin, and thus avoids all scratching. A well known music firm describes this device as follows: "A very clever attachment which will interest every violoncello player. The swivel ball and socket joint permit a free and easy angle of the instrument. Three substantial screws clamp the end of the point of the end pin securely in the holder. All metal parts are nickel plated. The base is of hard rubber, and covered with sponge rubber to prevent slipping, and scratching of the floor."

An Efficient Bow Grip.

B. H.—When using a violin bow which has nothing to serve as a grip, the fingers are apt to slide to and fro on the stick. Several devices can be obtained to prevent this. One that is very widely used is a piece of rubber tubing which is slipped on the bow stick at the portion of the bow where the fingers grasp it. Another is to have the bow stick wrapped with silver-plated wire, near the frog, where the fingers are laid. The latter device is largely used in Europe.

To Acquire Good Vibrato

H. M. N.—The best, quickest, and surest way to learn the vibrato is to go to an experienced violin teacher and have him show you how it is most effectively produced, and the best method of teaching it to your pupils. It is quite difficult to learn from books, or by mail. I note that you have the books by Gruenberg and Eberhardt. These books deal extensively with the vibrato, and are both excellent. The book "Violin Teaching and Violin Study," by Eugene Gruenberg has detailed directions on the subject, and quotes extensively from famous violinists, giving their views on acquiring it. For exercises at the start in learning the vibrato, any pieces or studies with long, sustained notes will be satisfactory. Scales and slow melodies are best adapted for the work. As for the technic of the vibrato, you will find it described as well as it can be done in print, in Gruenberg's book. You can get many ideas on the vibrato by watching good violinists perform it, either as soloists, or performers in an orchestra. It is simply a to and fro motion of the hand, from the wrist, without use of the forearm, although some violinists perform it that way. The neck of the violin is held lightly between the first finger and thumb; it must not be tightly gripped. The best way to acquire it as I said above, is to take a few lessons from a good violinist, even if you can take only two or three.

It is a beautiful embellishment, and entirely changes the character of violin playing.

MUSIC SERVICE
Publications

FAY BAND METHOD
Simple, Practical and Thorough
14 Books each 75c
Teacher's Manual $1.50

FAY STRING METHOD
Newest Manner of Procedure
4 Books each 75c
Manual, including Piano acc. $1.50

SAVOY BAND BOOK
Gilbert & Sullivan Favorites
25 Books each 35c
Complete Score 75c

SAVOY BAND LIBRARY
17 Numbers, each complete with score 75c
Double numbers with score $1.00

FESTAL PROCESSION
March of Dignity
by Cross and Lake
For Band and Orchestra

TEMPO DI BALLO
for 3 Clarinets
1938 Contest List

OCTAVO CHORUS (T.T.B.B.)
GOLDFISH.....15c
by Henry Cross

THERE BE NONE OF BEAUTY'S DAUGHTERS (S.A.B.)
by Quinlan

Complete Catalog of Musical Instruments, Music of all Publishers, including Operettas, Choral and Instrumental Music, Methods and Special Record Catalog.

● SEND FOR FREE COPIES

MUSIC SERVICE PRESS
111 EAST 14TH STREET
N.Y.C.

IT'S SO EASY—WITH THIS P-A



● Music for every child—*your* child; with the greatest assurance of rapid success on a Pan-American Saxophone, Flute, Clarinet, or other P-A instrument. Beautiful tone, easy blowing and quick, sure advancement delight the young student. Children love these P-A instruments. See your music dealer or write direct for free book and full advice. Easy terms. Write today. Start your child correctly in music. 1287

PAN-AMERICAN 1108 P-A Building ELKHART, IND.

MUSIC KINDERGARTEN and TOY SYMPHONY

Complete correspondence course including daily plans, flash cards, work book, toy symphony arrangements, musical games. Exclusive use in cities under 50,000 pop. Only $30 now. Terms. Enroll now.

BRUCE SCHOOL, Inc., 624 E. 63, Kansas City, Mo.

LEARN "SWING" MUSIC

Quick course to players of all instruments—make your own arrangements of "hot" breaks, choruses, obbligatos, embellishments, figurations, blue notes, whole tones, etc.

ELMER B. FUCHS
186 Remsen St. Dept. E Brooklyn, N. Y.

Beware of Frauds

November is the month in which magazine solicitors are intensively active and unfortunately too, many unscrupulous men and women take advantage of enthusiastic magazine buyers. We caution our musical friends against magazine subscription frauds. Beware of the canvasser who offers bargains in magazines at any time, but particularly now. Look out for the man who offers you THE ETUDE for a year at a cut price, or for THE ETUDE combined with other periodicals at a price which does not pay for cost of manufacture. Representatives of THE ETUDE carry the official receipt of the Theodore Presser Co., publishers of THE ETUDE. Accept no plain "stationery store receipt." Ask for the agent's credentials. Help us to protect you from loss. We cannot be responsible for the work of swindlers.

Bands and Orchestras

(*Continued from Page* 719)

the various types of bowings and an analysis of their uses, will do much to aid in the building of a full round tone, as well as a flexible, firm and even stroke.

Classification of Bowings

ALL BOWING may be classified into three basic types which are distinguished by the following characteristics: 1. Decisive, 2. Sustained. 3. Resilient. Each of these types may be applied to the playing of a separate tone or note with each stroke (separate strokes), or to a group of two or more tones with a single stroke (group strokes).

The three types of bowings, and their principal subdivisions, are as follows:

Group I. The Decisive Stroke. Sharply articulated or detached types.
  Separate Strokes
    (a) Whole bow. The long decisive
      Grand *martelé*
      Grand *detaché*
    (b) Divisions of the bow. The short decisive
      Martelé
      Dotted rhythms—as the dotted eighth and sixteenth
  Group Strokes
    (a) *Staccato*
    (b) Rhythmic variances of the *staccato*
Group II. The Sustained Stroke
  Separate Strokes
    (a) Whole bow. The long sustained
    (b) Divisions of the bow. The short sustained
  Group Strokes
    (a) Slurred *legato*
    (b) Interrupted *legato*
Group III. The Resilient Type
  Separate Strokes
  The *spiccato*
  Group Strokes
    (a) Flying *staccato*
    (b) *Ricochet*
    (c) Arpeggio
    (d) Tremolo

I. The Decisive Strokes

MORE AND MORE we find that string teachers are employing the detached decisive strokes as the best means of developing right arm control. There are but slight differences in the general characteristics of the grand *martelé* and the grand *detaché*. Both are forceful, decisive types of right arm action, carried out with the entire length of bow, with more stress laid upon the incisiveness of the attack, the freedom of arm movement, and the manner of concluding the stroke, either on or off the string, than upon the quality of tone. Observance of the correct playing level in spite of the rapidity of the stroke, and a uniform grip of bow throughout the stroke are important problems that should be carefully kept in mind while teaching this type of bowing.

In the grand *detaché*, the bow should not be permitted to leave the string at the end of the stroke, but should be stopped on the string. It will take considerable practice to acquire sufficient relaxation in order to break the jar of the sudden stop. It is at the conclusion of the down stroke that the rigidity of the hand position becomes so pronounced that relaxation is very difficult. As a means to attain this relaxation, we suggest the following: Immediately at the conclusion of the stroke, with the thumb remaining in position, lift the fingers from the bow one at a time, permitting them at once to fall back into position without effort. The raising of the first finger will naturally cause it momentarily to lose its usual control of the bow. To regain this control, merely return the first finger to its usual position. This type of bowing, properly employed, will do much toward developing freedom of the upper arm as well as firmness of the entire stroke.

II. The Sustained Stroke

IT IS THROUGH this type of bowing that the *cantabile* or singing character of tone may be realized. The various features of the sustained type of bowings are:

1. Evenness of stroke.
2. Unbroken contact between bow and string.
3. Balance between bow speed and bow pressure.
4. Accuracy in timing with regard to change of stroke.

The mastery of this stroke depends largely upon the close adhesion of the bow to the string, the even sustaining of string vibrations, and the accurate timing of the change of stroke. Much has been said of the wrist motion and its relationship to various types of bowings, and it again is of extreme importance in the correct performance of the sustained stroke. The wrist must be so skillfully coördinated with the main action of the forearm and upper arm, that the listener cannot tell when the stroke is changed from up to down or *vice versa*. Wrist motion, properly applied, is very helpful in securing continuity of tone and is depended upon so to join the strokes that the sustained character of the tone is not disturbed. Unevenness in the *legato* may be due to unevenness of stroke, or to lack of sufficient control of the *wrist movement*.

III. The Resilient Bowings

THIS TYPE OF BOWINGS employs the natural resiliency of the stick. To do this it is necessary that the hand stroke be placed on a level slightly elevated above the string to permit a rebound of the stick. A well balanced muscular control is required as well as sufficient onward movement of the bow in contact with the string.

The resilient bowings can be divided into two general types. First, those which are carried out by the hand—as the *spiccato* or, second, by a combination of arm and hand as in the thrown strokes, such as the *ricochet*. It is a common tendency to overdo the action by which the resiliency is released or the rebound is accentuated. Exaggerated effort to secure the rebound will check the movement of the bow. The bow must be *permitted* to bounce, not *forced* to do so. Not until the student has become thoroughly schooled in the first two types of bowings should he attempt any of the bowings belonging to the resilient groups.

Just as the teaching of finger technic in the playing of a wind instrument is usually deferred until the student has acquired reasonable control of his breath, so should the teaching of the various types of bowings be delayed until the student has mastered the elementary problems of tonal quality and intonation. Bowing is the means to the end, but at no time should the student become impatient, and attempt to cross his bridges before he comes to them.

* * * * *

"Public taste in this country is much higher than in Europe. We have at least eleven major orchestras, the worst of which is at least two hundred per cent better than any European orchestra."—Eugene Ormandy.



EASY to Own—
EASY to Play

It's new, it's thrilling, it's spectacular—a genuine 2½ octave DEAGAN marimba, embodying DEAGAN standards of quality and beauty, at the lowest price in history.

The DEAGAN STU-DETTE is your opportunity, at negligible cost, to *stimulate* the musical interest of your children, *develop* their musical talent. No instrument gives greater expression to musical abilities. None wins greater applause—or is easier to master.

There's fun for all the family in the DEAGAN STU-DETTE. Shall we send you particulars? . . . J. C. Deagan, Inc., Dept. E11, 1770 Berteau Ave., Chicago.

Deagan
STU-DETTE MARIMBAS



Easy
NEW
Improved CONNQUEROR

World's largest manufacturer announces sensational improvement in Band Instruments. New patented VOCABELL revolutionizes tone effects. Easier to play. You'll develop talent fast with these new Conns. Choice of world's greatest artists. See your dealer or write today for FREE BOOK and home trial, easy payment offer. Mention instrument.

WRITE FOR FREE BOOK

C. G. CONN, LTD. 1113 CONN BUILDING ELKHART, INDIANA

CONN
BAND INSTRUMENTS

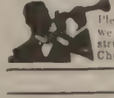
SWING PIANO PLAYING

New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily. Harmonize tunes with professional bass and breaks. Write for *FREE DESCRIPTIVE FOLDER*.

AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

Rebuilt Band & Orchestra Instruments

Honestly Rebuilt—Fully Guaranteed



Please specify instrument you are interested in and we will quote prices. Distributors King Band Instruments. WEYMANN CO., Dept. E-10, 1613 Chestnut St., Phila., Pa.

JAZZ

Play [illegible] hits at sight [illegible] with our new [illegible] teed 20-lesson course. Mail the coupon or post card today for free details.

Erskine Studio, Dept. E, 810 East 14th St.
Oakland, Calif.

Gentlemen: Please send me free information about your 20 lesson course in piano Jazz

Name

Address

City State

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
(opposite Chateau Marmont)
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing" Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, — California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

PRIVATE TEACHERS (Mid-West)

NINA BOLMAR
Teacher of voice
Endorsed by L. S. Samoiloff
612 Fine Arts Bldg. — Chicago, Ill.
Phone: Web. 4937

ROY DAVID BROWN
Pianist and Teacher
assistant and successor to Emil Liebling
612 Fine Arts Building, Chicago, Illinois
Telephone Webster 4937

HILDA VON TAUBE
CONCERT PIANIST
Doctor Malvine Brée & Theo. Leschetizky
3632 Homewood Ave., Toledo, Ohio

... columns afford established music teachers in the large metropolitan centers an opportunity to bring their courses to the attention of ...

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Teacher of Voice
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York — Tel.: GRamercy 5-6392

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

(Louis) DORNAY — (Betsy) CULP
Only teachers of Lucille Manners
Cities Service Radio Star
344 West 72 St. — New York City
Tel.: Trafalgar 7-4999

MARGARET HENKE
Oratorio and Concert Soprano
Teacher of Singing: Bel-Canto, Phonetics.
Overexerted Voices accepted.
610 Riverside Drive
New York City — AUdubon 3-1910

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.
Pupils accepted during Summer. Credits for degrees granted.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

GEORGE S. MADDEN
Scientific Mental Art of Singing
Singing a mental study not a mechanical one as is taught today.
1425 Broadway — New York City
Pen. 6-2664

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

IAN MININBERG
PRIVATE LESSONS — GROUP LECTURES
Author—Visual Approach to Piano Technique
809 Steinway Hall — New York

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., — New York
Tel: COLumbus 5-2136

Study Modern Popular Piano Playing with
HENRY SCOTT
Famous Screen and Radio Pianist—Teacher
Courses in Swing—Harmony—Orchestrations.
PROFESSIONAL PREPARATION
Telephone Columbus 5-6894 or write
315 West 57th St. — New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September
Apply Now

FREDERIC WARREN
Teacher of Singing
169 East 78th Street, New York City
REgent 4-8226
Member, American Academy of Teachers of Singing—New York Singing Teachers Association

THE MARK OF CULTURE

There is no mark of culture finer than that which is associated with beautiful music. Advertisers who desire to appeal to those who have come to love beautiful things and have the means to purchase them, know this, and think too highly of Etude advertising space to offer you anything but that which they are sure will please you.

It pays to read ETUDE advertising.

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

Miguel Llobet

1878-1938

THE RECENTLY REPORTED death in Barcelona of Miguel Llobet will come as a great loss to the guitar fraternity.

The younger generation of guitarists will be interested to know that in his native land Miguel Llobet was considered the greatest guitar virtuoso and a worthy successor to his teacher Francisco Tarrega. Born in Barcelona, October 18, 1878, son of a celebrated wood carver, young Miguel quite early in life displayed exceptional talent for the fine arts. When ten years of age he entered the Municipal Conservatory, where he received a thorough training in all branches of music. One day his uncle, owner of a hostelry in Barcelona, came into possession of a guitar left with him in settlement of a debt, and he presented this instrument to his nephew. At once the youngster was attracted to the guitar and within a short time mastered its technic sufficiently to entertain his friends. Realizing the boy's exceptional musical talent, his father placed him in the hands of the incomparable Francisco Tarrega, and now his studies were carried on in earnest. His concert activities began when he was about twenty years of age and were at first confined to the cities of his native land, where he scored great successes whenever he appeared. After the death of Terrega, Llobet made his home in Paris, where he was received with the greatest admiration by the cultured musicians; and his recitals in the Schola Cantorum, as well as those with the Trompette Societe Nationale were veritable triumphs. In 1910 there followed a trip to the Argentine, where he gave over one hundred concerts and became quite the *"Enfant Cherie"* of the public. In 1912 and 1913 he toured France, Belgium, Germany, Austria and Spain creating a furore wherever he appeared and impressing the critics with his astonishing technic and musicianship. After the world war Llobet undertook several more concert tours to South America, Mexico, and Central Europe, after which he returned to his native city, where he spent his leisure hours amongst his vast collection of books and paintings gathered during his travels.

Miguel Llobet was the greatest exponent of the school of Tarrega, who regarded him as his favorite pupil; and it was Llobet who made the name of Francisco Terrega immortal amongst guitarists throughout the world.

An extract from "Le Courier" of Paris (1910) makes interesting reading. "At his recent recital in Madrid, Miguel Llobet received a welcome never to be forgotten; and the entire royal family united in this felicitations to this exceptional virtuoso. He is the fortunate possessor of an admirable instrument made by the great master Torres. Upon this instrument he has done wonders in music—on this instrument, the guitar, which once we thought, and so wrongly, was capable only of rendering a serenade under a starry sky. The works of the great composer Ferdinand Sor give to this true magician an opportunity to make us feel and thrill in moments of artistic emotion. We must say in passing that many pages of Sor are true masterpieces; and has not this Ferdinand Sor been called the Beethoven of the Guitar? Mr. Llobet executes these works with a style and a rare charm such as he only can do. From Bach, Beethoven, Chopin to Albeniz, his talent has reached an extremely rare artistic perfection. We may compare him with Paderewski and Kubelik. In other words he is not a guitar player, he is a great artist."

A Changing Attitude

IT IS AN INDISPUTABLE FACT that the Llobet recitals greatly influenced the guitaristic movement throughout Europe and South America and gave it an impetus that reached its culmination with the Segovia recitals in late years. Before Llobet came upon the scene the guitar was heard frequently in concert halls, but failed to attract the general musical public, neither did the music critics think it worth while to attend a guitar recital.

The remarkable technic and rare musicianship displayed by Llobet brought about a change in their attitude towards the guitar and it was his rendition of the classics that convinced everyone within his hearing that this instrument was capable of producing musical effects that equalled, and in some instances surpassed, those one is accustomed to associate with violin, piano or violoncello.

The writer was fortunate enough to attend the only recital given by Llobet in Philadelphia, on October 29, 1912. Stopping in New York for a few days on his way from South America to Paris, Llobet happened to meet the late Paul Eno, prominent guitar and banjo teacher, who persuaded him to come to Philadelphia for an afternoon concert. Having only a few hours we went to work with the telephone and managed to get together an audience of about two hundred fifty, in the Orpheus Club rooms.

To the best of the writer's knowledge this was the first complete guitar recital ever given in Philadelphia, and it goes without saying that it proved a great artistic success. The late Camille Zeckwer, pianist and composer, who happened to be my guest of the afternoon, turned to me after Llobet played the Chopin *Nocturne, Op. 9, No. 2,* and remarked: "This was the most artistic rendition of that beautiful Chopin classic I've been privileged to listen to." His program consisted of:—

1. *Menuet,* Sor; 2. *Etude de Concert,* Coste; 3. *Nocturne, Op. 9, No. 2,* Chopin; 4. *Variations, on a theme by Mozart,* Sor; 5. *Baurrée,* Bach; 6. *Andante* ("Sonata, No. 10"), Beethoven; 7. *Reve,* Tarrega; 8. *Caprice Arabe,* Tarrega; 9. *Fantaisie Espagnole,* M. Llobet.

As an artist Miguel Llobet has set a standard every ambitious guitarist should strive to reach.

* * * * *

Verdi Snubs Publicity

In a letter written just a few weeks before his death, Verdi thus relieves his feelings towards newspaper notoriety:

"For an artist who courts the public approbation, to have the press against him is, to my mind, a great asset. At all events he thus remains independent. He does not need to spend his life thanking this one, listening to the advice of this other. He can write freely, without trammels, as his heart and mind dictate; and if there be anything worth while in him, it will come out."

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Fingering and Pedaling.

Q. 1. In Handel's Fuga in F minor *("Suite No. 8"), how is the right hand fingered in measure 112?*

2. How are both hands fingered in measure 130?

3. How are measures 145-146 figured?

4. What is the tempo *of this* fuga?

5. How is measure 5 of the Allemande *fingered? Also, how do you play the trill?*

6. What exercises should I use in connection with this "Suite"?

7. In Rustle of Spring, *by Sinding, how do I interpret the "con pedal"?*

8. How do you finger and pedal measure 40?

9. How do you pedal measures 44, 45, 46, and 47?

10. What is the tempo *of this piece?*

11. What exercises should I use in connection with this piece.—A. M., Ecuador.

A. 1. I suppose you are bothered as to how you can hold the half-note D with the thumb. Catch it with the pedal on the third eighth note. This makes it easy to finger the rest of the measure.

2. You are not supposed to hold all the notes down with the fingers. Sustain them with the pedal. The pedal is held through the first three beats.

3. Here again the pedal helps you out. Free your hands by catching the fourth beat with the pedal; however, it seems to me the thumb F of the final chord is superfluous and could just as well be omitted.

4. *Tempo* of the *Fuga* is about ♩=120; of the *Allemande*, ♩=100.

5. As follows:



6. Bach's "Three-part Inventions."

7. *Con pedal* simply means that the pedal is used at your discretion.

8. Measure 40 is fingered exactly like the C minor scale. The pedal can be held throughout the measure provided you start softly with the run and make a *crescendo;* otherwise, release pedal in middle of the measure.

9. Measures 44, 45, and 47 are pedaled through the measure. Measure 46 does not need any pedal.

10. *Tempo,* about ♩=108.

11. I know of nothing better than scales and arpeggios. (It would greatly benefit you to buy a copy of Mendelssohn's "Songs Without Words," edited by Theodore Wiehmayer. Play through all of them, with careful attention to his pedal markings.)

Liszt's Fourth Rhapsody

Q. Will you please answer the following question in regard to the Fourth Rhapsody *of Liszt?*

1. What is the meaning of altieramente?

2. Is the maestoso *faster than the* adagio?

3. Is the same tempo *kept while the left hand has the melody accompanied by rapid runs in the right hand?*

4. The first theme of the Andantino is sixteen measures in length. Should the contrasting theme which ends in a cadenza *be in the same* tempo *as the first theme?*

5. An accelerando *begins toward the bottom of the second page of the* Allegretto. *Would there be slight retards where the theme changes from one hand to the other, or must it move on steadily faster and faster to the end?*

6. What are the tempi *of the various sections?*—Mrs. F. R. R.

A. 1. *Altieramente* means *"with grandeur."*

2. Just slightly in this case.

3. Keep it the same if possible.

4. Yes.

5. Where the hands interlock, the *tempo* should be kept strict.

6. The *tempo* of this *Rhapsody* is pretty much the same up to the octave section, which is taken according to one's octave playing ability. Start at 60 quarter notes to the minute. You can take the *Andantino* a shade faster if you like. The *Allegretto* had better not be begun at a too rapid *tempo,* unless your octave technic is good; probably about 104, if you can manage this, then gradually increase the speed to the end.

Improving One's Reading

Q. 1. I read your column each month with interest. I have been troubled with a few things in my study of music and would like you to advise me as to what I should do to correct them. I have trouble with rhythm. Whenever I take time to count the rhythm, I get it; but I feel I should not have to do that in my music. I want to be able to sense the rhythm on the first sight of the composition. How can I develop this?

2. Could you give me some information as to where I might study interpretation of piano compositions alone?—T. G. S.

A. 1. I think it will greatly benefit you to sight read some easy sonatinas. Be sure to play slowly enough so as to take in the note values as you proceed. Begin with the sonatinas of Clementi or Kuhlau, after which take up the easier sonatas of Mozart and Haydn. Try to read ahead of where you are playing. Take in a whole measure or even an entire phrase at a glance instead of reading note by note. Some of the time just look at the music and try to *hear* it without playing at all.

2. This magazine often has master lessons on various piano compositions. In addition, the publishers of THE ETUDE will be glad to tell you what they have in stock. Also, you might be interested in a book, "Interpretation of Piano Music," by Mary Venable, which may be obtained through the Publishers of THE ETUDE.

Rachmaninoff's Prelude, Op. 3, No. 2

Q. 1. In Rachmaninoff's Prelude, Op. 3, No. 2, *measures 7 to 12, it seems difficult to keep the right hand above the left hand while playing these chords. Can one change the hand position when it seems easier to do so?*

2. At Tempo I *why is there a double staff connected with a perpendicular line? They are alike with a little different harmony. Which of the two is played, or can one choose?*

—Mrs. L. S.

A. 1. It is better to change hand positions. Throughout this passage, when the left hand octave is on black keys and the right hand octave on white keys, keep the left hand over the right; in all other places the right is placed over the left.

2. This is not a case of "take your choice." The two staffs are played together. Rachmaninoff wrote the passage as he did for the sake of clearness in reading, but it has had the opposite effect on many.

Trills in Purcell

Q. Will you kindly tell me how the trills are played in Two Bourées *by Henry Purcell? Measures 7, 15, 31, 39 of No. 1; and measures 7, 15, 23 in No. 2. I have looked through a number of books and they all say to start trills from the note above the principal note in compositions of this period. Only I do not know whether Mr. Moffat, the editor, wants them played this way.*—L. L. S.

A. I am not acquainted with these Bourées. If you will copy the measures that trouble you and send them to me I will gladly answer your question; however, I may be able to help you by a general statement. It is true that trills of this period are *usually* played from the note above the principal note, but not always. So do not let this worry you. If you think they sound better the other way, play them that way. Most artists do not pay much attention to such rules.

How to Select Material

Q. 1. I am a young piano teacher seeking advice. In our small town we have no music store and cannot select our material. When we order we have no way of knowing what to send for. I have a student playing Heller and John M. Williams' "Third Year." What shall I teach next?

2. What exercise book is best to use in developing the fingers and technic for grades two and a half, three and three and a half?

—Mrs. P. L. S.

A. 1. I think a young teacher in a small town gets the best results by using graded course books. If I were you I would order the first five books of "Mathews' Graded Course" (In 10 grades) and get acquainted with the material. These may be procured through the publishers of THE ETUDE. You will find the material very interesting and beneficial.

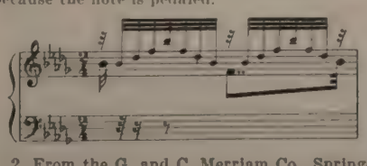
2. The Hanon "Studies" are also good for finger training; however, nothing can quite take the place of good practice in scales and arpeggios. (Most publishers are quite willing to send material "On Selection" and I am sure that the publishers of THE ETUDE will gladly send you a package of music which you may look over at your leisure, returning to them the publications that you do not want.)

Wrong Notation.

Q. 1. In measure one of Sinding's Frühlingsrauschen, *I cannot figure the value of the notes played by the left hand. All I can make out is one thirty-second note, one double dotted eighth note, and one thirty-second note. There should be three more thirty-second notes. Will you please explain this measure for me?*

2. Where can I purchase the Webster New International Dictionary?—Mrs. E. J. V. B.

A. 1. Composers and publishers sometimes are careless in their notations, and this is a good example. For every note not played in the left hand there should be a rest of equal value marked in the bass clef; also, for the right hand in the treble clef. The example below will enlighten you, I think. Of course, in sound, the first thirty-second note (B-flat) played by the left hand is a full quarter note because the note is pedaled.



2. From the G. and C. Merriam Co., Springfield, Massachusetts.

OCTOBER 1938 — MAY 1939

Thoroughly Individualized

Each student is a separate entity whose traits and inclinations are carefully considered in planning his course of study.

THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square
Philadelphia Pennsylvania

FIFTEENTH SEASON

AMERICAN CONSERVATORY OF MUSIC—CHICAGO
Offers courses in all branches of music and dramatic art
Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 576 Kimball Building, Chicago

1867 - 72nd Anniversary Year - 1938
CHICAGO MUSICAL COLLEGE
Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President
FIRST SEMESTER REGISTRATION TO SEPT. 15th.
Write Dept. 67-E for new Fall Catalog
64 E. Van Buren Street CHICAGO

A professional school in a university environment
For Free Bulletins Write to
SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois
NORTHWESTERN UNIVERSITY

NORTH PARK COLLEGE
E. Clifford Toren, *Director*
School of Music
47th Year
Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. For complete information
Write E. CLIFFORD TOREN, Dir.
3248 Foster Avenue, Chicago, Illinois.

Chicago Conservatory
Established 1857
A distinguished faculty of 165 teachers offering complete courses in
Piano Voice Violin Cello Organ Theory Normal Methods
Public School Music Orchestral and Band Instruments.
School of Opera School of Radio Recording Laboratories
Little Theatre seating 350
in which students are given ample opportunity for public appearance
Bachelor and Master Degrees in Music and Dramatic Art
SECOND SEMESTER OPENS FEB. 6
Member of the National Association of Schools of Music
Write for Catalog E.T. and full information
JEANNE HOWARD, REGISTRAR • 25 E. JACKSON BLVD., CHICAGO, ILL.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, *Acting Director*

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director. Quincy Porter, Dean of the Faculty. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1938-39 catalog. Opening of first semester September 15. 310 Huntington Avenue, Boston, Mass.

SCHOOL of MUSIC **TEMPLE UNIVERSITY**

1812 Spring Garden St., Phila., Pa.

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. (No high school education for Teachers and graduate courses). Moderate tuition fees. Write for Catalog

NEW BOOK

GREEK MODES and CHURCH MODES MODAL and SECULAR HARMONIZATION CLARIFIED by Effa Ellis Perfield

Single Copy $1.00. Special rate for dozen or more copies. Order through your local dealer, or direct from

EFFA ELLIS PERFIELD
103 East 86th St., New York, N. Y.

LOUISE WEIGESTER'S MASTER COURSE
in
CHILD VOICE TRAINING
Correspondence Lessons
Used Throughout the Country
160 W. 73rd St.-7-1 New York

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

ALVIENE SCHOOL OF THE THEATRE

(45th year) Choice—Drama, Dance, Vocal; Stock Theatre appearances, Motion picture filming, screening and Radio (while learning) for Acting, Teaching and Directing. Graduates: Una Merkel, Fred Astaire, Lee Tracy, Peggy Shannon, etc. Separate children's department. (Catalog) Apply Secy. 66 West 85 St., N. Y.

Madrigals of the Days of Good Queen Bess

(*Continued from Page* 716)

many madrigals were composed and performed. Masques also provided the musicians with great opportunities, and many excellent compositions were written for them. Henry VIII favored this type of musical presentation.

Wedding festivities in wealthy homes were very elaborate. It is generally thought that Shakespeare's "A Midsummer Night's Dream" was first produced at some notable wedding festivity.

The customary May-Day Revels included much singing and dancing, and many madrigals were written for them. The entire populace would go out at an early hour and gather flowers and hawthorn blossoms. The final ceremony of bringing home the May Pole was a climax to the choice of the fairest maid of the village as May Queen. Every house was decked out with May blossoms and the evening ceremonies centered around the May Pole which was a permanent fixture in almost every village. References to these festivities are found as early as Chaucer. In his "Court of Love" he states, that "Forth goeth all the Court, both most and least, to fetch the flowers fresh." In his "Shepherd's Calendar" Spenser gives a good account of the entertainment of the times.

There was an unlimited fund of first-rate poetry to set to music, since the poets contributing texts to madrigals were contemporaries of Shakespeare. While the Elizabethan madrigalists varied considerably in their choice of texts, most of them chose the works of poets of the first order. Among the most popular were Edmund Spenser, Philip Sidney, Ben Jonson, Robert Greene, Christopher Marlowe, Walter Raleigh, and Samuel Daniel. There is no known example of any of Shakespeare's words being set as a madrigal.

The death of Queen Elizabeth dealt a serious blow to music in England. Political upheavals throughout the middle of the seventeenth century seriously affected all the arts as well as the domestic life of the country. Music suffered more than all its fellows. Music books, instruments and organs, were ruthlessly destroyed during the Puritan regime. Church music was forbidden by authority, and fanatics in certain quarters taught the people that all forms of music and dancing were unforgivably sinful.

With the Restoration there came a great revival of the arts; and, for a short period towards the close of the seventeenth century, England seemed to resume again the supremacy in music that she had held in Elizabethan days. Henry Purcell stands out in this period. Revivals of madrigals were undertaken, but they were not successful. The rhythms were misunderstood and false accentuation was the result. Another art form, the opera, was the "modern music of its day"; and it had become so thoroughly established as to exert a powerful influence on all future musical composition.

Musicians of November Birth

(*Continued from Page* 716)

19th—François-Alexandre-Nicolas-Chéri Delsarte (1811)

20th—John Wall Callcott (1766), Daniel Gregory Mason (1873), Henry Purcell (Nov. 20[?], 1658 or 1659)

21st—Louis Campbell-Tipton (1877), Walter Battison Haynes (1859), Siegfried Karg-Elert (1879)

22nd—Wilhelm Friedemann Bach (1710), Howard A. Brockway (1870), St. Cecilia (year unknown), Muriel Foster (1877), José Iturbi (1895), Conradin Kreutzer (1780), Joseph-Jean-Pierre-Émile Meifred (1791), Maud Morgan (1864)

23rd—Thomas Attwood (1765), Manuel de Falla (1877), Joseph Hellmesberger, Sr. (1828), Fanny Moody (1866)

24th—Karl August Heymann-Rheineck (1852), Lilli Lehmann (1848), René Maison (1895), Daniel Protheroe (1866), Bernhard Stavenhagen (1862)

25th—Franz Benda (1709), P. Paul Bliss (1872), Peter W. Dykema (1873), Paul Hillemacher (1852), Ethelbert Woodbridge Nevin (1862), Sergei Ivanovitch Taneiev (1856)

26th—Henry Coward (1849), Earl R. Drake (1865)

27th—Mattia Battistini (1857), Sir Julius Benedict (1804), Mabel Wheeler Daniels (1878), Margaret Ruthven Lang (1867), Harrison Millard (1830)

28th—Franz Drdla (1868), Gottfried Emil Fischer (1791), Orlando Augustine Mansfield (1863), Louis Plaidy (1810), Anton Gregorovitch Rubinstein (1829), Adolf Weidig (1867)

29th—Gaetano Donizetti (1797), Charles Hubert Farnsworth (1859), Jean-Baptiste de Lully (1632), Eduardo Marzo (1852), Anna von Mildenburg (1872), Sofia Scalchi (1850)

30th—Charles-Henri-Valentin Alkan (1813), Frederick J. Crowest (1850), Andreas Dippel (1866), Cecil Forsyth (1870), Karl Loewe (1796), Joseph Mosenthal (1834), Ernest Newman (1869), Peter Raabe (1872), Eleanor Spencer (1890), Ludwig Thuille (1861)

Window Advertising

By ANNETTE M. LINGELBACH

It is an excellent idea for the beginning teacher to study musical advertising through pamphlets, catalogs, and magazine advertisements. Possibly a local music dealer would consent to her arranging his display window one day of the week. If not, she should try to secure space in some prominent store-window, where her musical message will reach a large audience. If the expense for using the window is great, she might suggest to a group of musical friends that she and they go together to create a worth while window display.

For this display, she might use miniature furniture and dolls to trace the development of music, to show the benefits of music study to-day, and to impress on her audience the essential accuracy and modern quality of her own teaching methods. Window contests, with small prizes, can be featured at certain intervals, for identifying the figures, describing the musical event or incident pictured, or answering the questions on musical history and personal advertising, posted in the window. This field of window advertising is practically unlimited, and it may be made to be of immeasurable value to the wide awake teacher.

Famous Writers and Music

By ARTHUR O'HALLORAN

Among the great novelists, playwrights, poets or historians, it is seldom that we find the literary artist skillful in the science and art of music. There are, however, some notable cases where great literary craftsmenship go hand in hand with a passion for music and academic attainments.

George Eliot, the great Victorian novelist, was a proficient pianist and took pleasure in playing duets with her (adopted) son whilst he lived under the George Lewes "Menage."

Samuel Butler, writer of the famous novel, "Way of All Flesh," and of the great satire "Erewhon," was a competent composer and a pianist. During the voyage out to New Zealand, where he resided for several years, he conducted a choir formed from among the passengers. To his out back sheep run, high up among the mountains, he somehow got a piano. He played his beloved Handel after a day of mustering sheep. Later, in London, he essayed his hand at composing.

George Bernard Shaw, in the nineties, was one of the best music critics in London and probably knew more about Wagner than any newspaper man then or since.

Schumann was a clever writer for the music journals of his day.

Edward MacDowell wrote excellent poetry; and, had he chosen the profession of the Muses, he would be numbered perhaps among the minor poets of America.

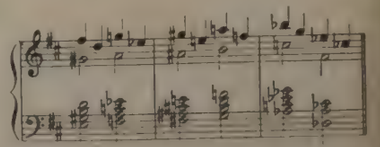
The Threshold of Music

(*Continued from Page* 708)

preoccupied with the fascinating tone color of the dominant ninth chord. One, César Franck, did so, and this is the passage in his "Symphony in D minor" which resulted.

Ex. 6





(This quotation, from the "Symphony in D minor" of César Franck, is reproduced with the permission of the owner of its copyright, J. Hamelle.)

Here, also, every chord is a dominant ninth!

VOICE QUESTIONS
Answered
By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

What Is Harmful to the Voice?

Q. Is it harmful to the voice to sing moderately early in the morning, late at night and after meals?

2. Is it harmful to clear the throat?

3. Can the vocal apparatus, after having been given rough use and perhaps somewhat injured, be brought to a perfect, normal condition again?

4. Are there any books written by competent vocal teachers or singers which teach voice training from a physiological standpoint? If so, kindly suggest one or more.—J. A. F.

A. It is not harmful to sing moderately early in the morning. One should remember, however, that the heart action slows down during sleep; and the highest tones are seldom quite as free and clear at that time as they are later. Opera and concert singers must sing late at night, and most of them are then at their best. After a heavy meal, it is always wise to rest for half an hour or so before singing. The blood flows to the digestive organs at that time, and therefore the singing voice is seldom of as good quality or as easily produced immediately after eating.

2. When there is tenacious mucous in the throat or larynx it is difficult to produce a clear tone. To dislodge it by a moderate expulsion of air from the lungs through the trachea is not harmful. Forceful hawking, scraping and spitting may strain the throat and the vocal cords and lead to serious trouble.

3. If the vocal bands have been injured by rough usage, it takes a considerable period of time and skilful teaching to bring them back to normal. Consult a good throat doctor.

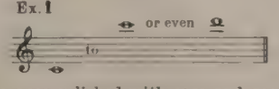
4. Oscar Gutman—"Gymnastics of the Voice," Behnke & Pearce—"Voice, Song and Speech" are books that treat voice training from a physiological point of view. Please remember that a man is more than a collection of muscles, bones, cartilages and nerves. He is a living, breathing organism, and the spiritual, intellectual side of him should never be ignored.

The Young Girl's Voice

Q. In the department Voice Questions, I notice seventeen year old girls saying that their singing range is only to high C and they go on to say that the tones B and C are sweet. I cannot see why they should not be. I am only fourteen years of age and can reach G above high C without effort, and I do not flat. You probably do not believe me and I do not blame you, for I have never shown any one how high I can sing, because of my bashfulness. Would you please tell me why people think it is a miracle if one can reach B or C when they are in their teens?—R. S.

A. It is not at all unusual for a very young girl to be able to sing extraordinarily high notes, especially if she is healthy and naturally well developed. A range from

Ex. 1



may be accomplished with ease and good tone quality. The tones above that are quite unusual. Remember that the strain put upon the vocal bands by the muscular contraction necessary to produce the intense vibrations above the "high C" is very great. Often, as a girl grows older, the voice deepens, so that at nineteen or twenty a tone is lost at the top and added at the bottom. If you can sing comfortably and with a good quality of tone throughout the extended range that you specify in your letter, you should certainly study singing seriously. You need a good singing teacher, preferably a woman who will train your voice without forcing it, and who will be willing (as you also must be) to bring you along slowly and gradually, without trying to turn you into another Deanna Durbin, and probably hurt your voice in the process. You should study the piano so that you will be able to play for yourself, and languages also, commencing with Italian and French and later adding German.

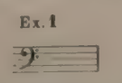
A Question of Clefs

Q. Do the tenor, baritone and bass naturally have voices an octave lower than the woman's voices? Should exercises for the tenor voice be played in the bass clef?

2. In an arrangement of a mixed quartet sung by a male quartet, which voice should sing the alto.—G. M. K.

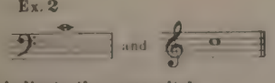
A. The fact that the part for the tenor is written in either one or the other of two clefs leads to confusion. When it is written in the F, or bass, clef

Ex. 1



the note must be sounded as it is actually written. When it is written in the G, or treble, clef, it must be sung an octave lower. Thus the notes

Ex. 2



really indicate the same pitch.

2. It is never satisfactory to sing a piece written for a mixed quartet by having the soprano and alto parts sung by the tenors and the tenor and bass parts sung by the two basses. The piece must be especially arranged for a male quartet, and many of these arrangements are published and easy to come by. It is the fashion of the moment, in many of these arrangements to give the melody to the baritone, in which case the other three voices must be careful not to sing too loudly. They may even hum. In some arrangements the melody wanders from one voice to the other, in which case the voice that carries the tune should be the most prominent, the others subduing themselves. "The *Revelers*" do this sort of thing very well. Listen to them over the air.

The Young Voice Once More

Q. I am a girl of thirteen with musical ambitions, chiefly singing. My range is

Ex. 1



Is this very exceptional? My notes are clear and true up to high C and reasonably so from there on. I would like to take some voice lessons, but my parents think I am too young. I can play Grade 4-4½ piano pieces and am taking lessons from a very capable teacher. Could I continue piano and take up singing in addition to my school work?—S. R.

A. A range of three octaves is quite remarkable, if all the notes are equally easy, clear and of good quality. You should consult an experienced singing teacher, one whose word you can depend upon, before starting your singing lessons. Thirteen is, as your parents suggest, very young for serious vocal study. The decision as to whether you must wait a year or start now must rest with them.

2. If you are strong enough and if your health is good enough to stand the rather strenuous program of continuing school work, vocal lessons and piano practice all at the same time, I see no reason why you cannot do it. Your physician and your parents, who know you intimately, plus your own common sense, will help you to make this very important decision. Good luck to a very ambitious girl.

Should the Singer Play a Brass Instrument?

Q. Will you please tell me whether a young lady starting voice lessons should continue playing cornet in the school band? She has had no training on how to play the instrument correctly and they play a great deal. I am inclined to think it would not be good for her to continue playing.

2. What exercises do you consider best to open the nasal passages of a young man who sings very nasal. I have used all the exercises I know, but on I *and* Ah *he shuts the passages tight.*—Mrs. H. T.

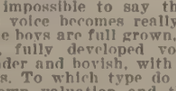
A. Playing the cornet or any other brass instrument is excellent for the lungs, the chest, the diaphragm and the intercostal muscles. It strengthens and develops them all. It may help the girl's musicianship, too. Unfortunately, it may stiffen the lips and because the actions are so forceful, may tend to tighten the throat muscles. If the cornet playing is doing any or all of these things she must stop. If not she may continue as the exercise will certainly benefit her health.

2. Perhaps your nasal young man has been trying to place his tones in his nose in the hope of developing the so called nasal resonance. His jaw is probably stiff in consequence and his uvula tightly wedged into the back of his throat, leaving but little opening into the mouth. Teach him to breathe deeply. Make him understand that the breath is the motor that runs the voice. Make him relax his tight jaw and throat muscles and sing more deeply, and see that his speaking voice is free from nasality; and he will improve. Have a physician examine him to see if there is any deformity of the nasal passages.

Is Eighteen too Early for a Man to Study Singing?

Q.—I am a boy eighteen years of age, my voice is a baritone, and I would like to know if a boy's voice is fully settled at eighteen. My range is from low F to high F in the bass clef and is developing rapidly. My teacher likes my voice and does not think it will hurt me to continue my studies, while a former opera singer expressed the opinion that I should wait until I am twenty-one. Shall I stop singing lessons and concentrate upon piano and theory until that time?—C. H. G.

A.—It is impossible to say the exact age that a boy's voice becomes really settled. At eighteen some boys are full grown, strong men, with strong, fully developed voices. Others are still slender and boyish, with weak, undeveloped tones. To which type do you belong? Upon your own valuation and that of your teacher must rest the decision. A range from



is a long one. Be very careful not to growl the low tones nor to scream the high ones, but produce them all firmly, without throatiness or breathiness. Pay great attention to your breathing, and to the quality and clarity of your speaking voice. Some study of piano sight reading, languages and harmony, will do you a great deal of good and can do you no harm. If you are a normal boy and will be willing to develop your voice slowly and naturally, singing lessons need not be put off too long.



DEVELOP YOUR TALENT AT SHERWOOD

At Sherwood Music School native musical ability is carefully brought to maturity. Whatever your field of musical interest, you here have every facility to develop your talent to the fullest. There is a balanced program of technical training and culture—an atmosphere of friendliness, mutual interest and common objective.

Courses lead to degrees, diplomas and certificates in Piano, Violin, Cello, Voice, Organ, Theory, Composition, Public School Music, Conducting, and Dramatic Art. Instruction fully accredited.

Scholarship assistance for deserving students. Dormitory. Write for catalog. 410 S. Michigan Ave., Chicago, Ill.

Institutional Member of the National Association of Schools of Music

SHERWOOD MUSIC SCHOOL

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Faculty of Nationally Known Musicians

BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.

Second Semester Begins February 13.

CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

Cincinnati CONSERVATORY OF MUSIC

announces the appointment of
STEPHEN FOX
of New York and London stage
as
Director of Drama

2650 Highland Ave., Cincinnati, Ohio

DETROIT INSTITUTE OF MUSICAL ART
DR. FRANCIS L. YORK, Chairman
DR. EDWARD B. MANVILLE, President

Member of the National Association of Music Schools. Founded 1897. All branches of Music and Dramatic Art. School of Sacred Music. Faculty of 70 artists. Accredited Teachers' Certificates, Diplomas and Degrees.

H. B. MANVILLE, Business Manager
52 Putnam, Detroit, Mich.

COSMOPOLITAN SCHOOL OF MUSIC

SHIRLEY GANDELL, M.A., Oxford University, England, President. 34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E, 306 S. Wabash Ave., Chicago

OBERLIN CONSERVATORY OF MUSIC

Advanced study in all branches for Mus. B., Sch. Mus. B. degrees, combination with Oberlin College for A. B. Distinguished faculty of specialists. Excellent equipment. For entrance, high school or equivalent. Dormitories. Catalog. Frank H. Shaw, Dir., Box 5118, Oberlin, Ohio

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

APPLETON, WISCONSIN

Carl J. Waterman, Dean

Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA

An Endowed Professional School, Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees. *For Catalogues*

Address: Ernst Bacon, *Dean*

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Seventh Annual Bach Festival, June 9 and 10, 1939. Send for catalogue or information to:
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

ESTABLISHED 1857

PEABODY CONSERVATORY
BALTIMORE, MD.

OTTO ORTMANN, Director

One of the Oldest and Most Noted Music Schools in America.

Instrumental Ensemble Music

EASY QUARTETS FOR YOUNG VIOLINISTS

Each Part, 40 cents
Piano Acc., 75 cents

This collection also is delighting quartets of B-flat clarinet players.

This album may be used by a group of young violinists, just for the fun of ensemble playing, or for participation in programs. The piano is not essential to the rendition of these 15 attractive and interesting numbers. The 4 violin parts are quite easy, the 1st violin being the only part to go out of the 1st position and then only for an occasional use of the 3rd position.

THE BRASS CHOIR

A COLLECTION FOR BRASS INSTRUMENTS

A dandy collection of well-arranged selections of an attractive character. These are ideal for amateurs, as no parts are difficult. Various combinations can be made. Four different practical quartet combinations are suggested. The B-flat and E-flat books may be used by saxophones if desired.

PARTS PUBLISHED FOR

First B-Flat Trumpet
Second B-Flat Trumpet
First Trombone (*Bass Clef*)
Second Trombone and Tuba (*Bass Clef*)
E-Flat Horn
Baritone or Trombone (*Treble Clef*)

Each Part, 35 cents
Piano Acc., 60 cents

GONDOLIERI (GONDOLIERS)

By Ethelbert Nevin—Arranged for WOODWIND ENSEMBLE (Flute, Oboe, Clarinet, Horn, and Bassoon)
By Hugh Gordon
—Complete, $1.25.
—Score, 40c. Separate Parts, 20c Each.

This is one of the favorite tone poems from Nevin's world famous suite, *A Day in Venice* (*Un Giorno in Venezia*). It lends itself particularly well to the woodwind combination, and Hugh Gordon has made a very excellent scoring for this group of instruments.

DANCE OF THE ROSEBUDS

By Frederick Keats—Arranged for FOUR CLARINETS—By Hugh Gordon
—Score, 25c. Separate Parts, 15c Each.

A bright, tuneful composition that has the rhythmic appeal of a sprightly ballet. It is here arr. for a quartet of B-flat clarinets.

MELODY OF LOVE

By Hans Engelmann—Arranged for STRING QUARTET—By Ladislas Kun
—Complete, 50c. Separate Parts, 15c Each.

Everyone loves this melodious selection. Its theme has been borrowed for ballads, gospel songs, etc., but still it holds its standard worth and it is especially appealing in this string quartet form.

MENUETTO (From Quartet No. 52)

By F. J. Haydn—STRING QUARTET
Edited by Rob Roy Peery
—Complete with Score, 75c.
—Score, 25c. Separate Parts, 15c Each.

The Committee on Instr. Affairs of the M. S. N. C. recommend this easy number for small instrumental ensembles.

MENUETTO (From Quartet No. 41)

By F. J. Haydn—STRING QUARTET
Edited by Rob Roy Peery
—Complete with Score, 75c.
—Score, 25c. Separate Parts, 15c Each.

The more advanced string quartet will enjoy this charming movement from Op. 76, No. 2.

GARDEN OF ROSES

By Irene M. Ritter—Arranged for VIOLIN, CELLO, AND PIANO—By W. M. Felton—Complete, 75c.

With pleasing themes this number delights. This arr. is of moderate difficulty.

PRESSER'S FIRST STRING QUARTET BOOK

For First Violin, Second Violin, Viola and Cello. $2.25, Complete.

15 worthy compositions each skilfully arranged for effective string quartet playing. Each player is given an interesting, but not difficult, part. The aim at variety, in making up this collection of entirely new material for student players, was carried further by having several gifted arrangers, instead of only one, edit the book.

THE TRIO CLUB

Collection for Violin, Cello and Piano.
$2.00, Complete.

A splendid album containing 19 excellent numbers for violin, cello and piano ensembles. This is a collection of pieces of such varied assortment as to make a strong appeal to the professional as well as the amateur musician. The pieces are melodious and attractive without being trivial, and none of them has ever before appeared in any similar collection. This album is especially recommended for its adaptability to school ensembles, since the arrangements, while being very excellent and entirely adequate, make no unusual technical demands on the performer. Truly a most unique publication.

TRIO REPERTOIRE

For Violin, Cello and Piano.
$2.00, Complete.

The well equipped amateur group, or the professional ensemble requiring a large repertoire of attractive, musicianly selections, can do no better than add this superb collection to their library. The arrangements are intelligently made and the composers represented mark this collection as one of genuine artistic worth.

A DAY IN VENICE

(UN GIORNO IN VENEZIA)
Suite by ETHELBERT NEVIN.
Arranged for Violin, Cello and Piano.
$2.00, Complete.

These 4 beautiful and world-renowned tone poems, *Dawn, Gondoliers, Venetian Love Song* and *Good Night*, are enhanced in these masterly arrangements for an instrumental trio.

THEODORE PRESSER CO.
1712 CHESTNUT STREET PHILADELPHIA, PA.
DIRECT-MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS

A SYMPHONY A DAY

(*Continued from Page* 751)

empirically, as some untutored players have chanced upon them and liked them. Men, with fine musical training, have taken this new material and "streamlined" it for well trained orchestras and bands, and the result often has been a kind of glorified jazz, very delightful and exciting in its interest. If you "can't stand jazz," do not worry about it. A great pattern in music is to-day being evolved in America, and jazz is only an incident.

Let there be no mistake in the reader's understanding of our attitude toward a kind of music so widely accepted by the great public that certain groups of leaders make millions from it yearly. We do make a wide distinction between the modern glorified jazz, such as we hear from the orchestras of Andre Kostelanetz, Paul Whiteman, Rudy Vallee, Frank Black, Phil Spitalny, Guy Lombardo, and Fred Waring, as well as Vincent Lopez, Eddie Duchin, and other better groups, which thrill us with the ingenuity and virtuosity of the players, and, the boiler factory, pandemonium jazz, in which two or three players ignorantly and impudently feel that they are heaven-sent and may, therefore, improvise any old kind of tune upon any orchestral background, with the thought that the louder, higher and harsher the rumpus, the more satisfactory the results. Because the public runs after these "Pied Pipers of Harlem," the players imagine that they are producing something artistically marvelous. The public, dear friends, will run after anything. Once, in a western town, we attended a shivaree (charivari) given to a young bridal couple. The "callithumpian" band was composed of all kinds of resonant domestic utensils, selected with none too delicate humor. The players pounded mercilessly upon these for hours, and the crowd seemed just as much overwhelmed by this orgy of sound as are the neurotic jitterbugs of to-day, and quite as abnormal for the moment. Certainly neither music nor religion is at its best when followed by those who indulge in sprees of such emotional frenzy.

In many of the jazz bands, we have heard white players and black players of incredible virtuosity, some of the most astonishing being Negroes; but we have listened with sorrow to what can be looked upon only as a perversion of their skill. Incidentally, superior Negro musical art, such as that of Roland Hayes, Marian Anderson, R. Nathaniel Dett, William Grant Still, Florence B. Price, Clarence Cameron White, Harry Burleigh, and others, has had no more enthusiastic champion than THE ETUDE MUSIC MAGAZINE.

The remarkable thing about radio is the splendid amount of time which the broadcasting companies in America give to the finer programs and to education. These cost the companies millions of dollars a year, and much of the revenue that makes this possible is derived from sources financially fertilized by jazz. Our readers should note, for instance, that, of the 1937 programs of the National Broadcasting Company, only thirty per cent were "sponsored" or "advertising programs." Many of these sponsored programs presented music of the highest class. A few were inebriated with vile jazz. Seventy per cent of the programs, including the great musical programs, are thus subsidized from the profits of broadcasting. The Columbia Broadcasting System reports a ratio of 39.7% sponsored programs, to 60.3% unsponsored. Jazz, and what you may possibly call trash, thus brings to us a far greater amount of fine music than is broadcast in all Europe. If you cannot stand the maniacal shrieks of "hot" trumpets, the blare of despondent trombones, the wail of saxophones in the last stages of *mal de mer*, and the apoplectic gargles of clarinets, just turn the dial to something better. It is almost always there.

A symphony a day does not keep jazz away; but jazz pays the bill for many a symphony.

* * * * *

Verdi Balks at Portrait Idea

In 1878 Verdi was made a member of "Arcadia," or, as it was also called, the Academia Properziana. Acknowledging receipt of the diploma of membership, under date of Busseto, December 1, 1878, he wrote:

"I am much obliged for this evidence of the regard of so ancient a society. But, since in the accompanying circular, I perceive that your Academy has decided to get up a gallery of portraits of all its members, I feel constrained to tell you that, if such a portrait be made a condition of membership, I should regretfully have to decline the honour of accepting this diploma."

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers

— November 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Fragments from Famous Symphonies—Piano—Baines	$0.30
Manual of Fugue—Orem	.40
One-String Solos—for Violin Beginners—Harper ..... Violin Part Piano Part	.15 .20
Organist's Resource—Flagler	.60
Penitence, Pardon and Peace—Cantata for Women's Voices — Maunder — Warhurst	.30
Play and Sing—Piano—Richter	.25
Reward Cards for Music Pupils—Second Series	.35
Sixteen Modern Etudes—Trumpet—Huber	.40
Ten Studies in Black and White—Piano—Mana-Zucca	.20
Twenty-Eight Miniature Etudes—Piano—Ketterer	.30
Victory Divine—Easter Cantata for Treble Voices—Marks-Warhurst	.35
Youthful Baritone, The—Song Album	.35
Youthful Tenor, The—Song Album	.35

Tropical Brazil Speaks!



● Our mail constantly brings us messages of the most cordial and appreciative kind from enthusiastic Etude friends all over the world. Many teachers are frank in declaring that it would be exceedingly difficult for them to continue their work without the monthly visits of The Etude. Here is a photograph of a bright class of Etude devotees, each with an Etude in hand, in a small Brazilian city. The class is conducted by Senora Nair Soares Lins. She writes "The Etude is an invaluable source of help in my work." In numerous countries as well as in America, some teachers insist upon having their classes 100% Etude subscribers.

To our friends in foreign countries we desire to say that the same purchasing facilities and service enjoyed by American patrons of The Etude, are always extended to them. Of course transit problems and customs make a difference, but our foreign customers find the convenience and economy of patronizing the Theodore Presser Co. a most satisfactory experience.

The Cover for this Month



The antiquity of the violin is suggested in the cover decoration for this month as the eye beholds the violin superimposed upon a manuscript from an ancient source. Those who have endeavored to trace the origin and development of the violin admit that the mysterious veils of time shroud the origin of the stringed instruments which formed the ancestry of the violin which we know to-day.

One thing that is discovered in the study of violins is the great care necessary in order not to be fooled by spurious labels. It was not always the intent of the manufacturer to fool people as to the age of the instruments made by them, labels sometimes being intended only to indicate that the instruments were modeled after an instrument made by some maker whose instruments, made many years before, continued to be held in high repute.

It is doubtful if there is a day passes without the mails containing letters going to leading musical magazines, instrument manufacturers, famous violinists, or other musical authorities, carrying the news that the writer believes himself to be in the possession of a valuable old violin, which he discovered in the attic of the old homestead, or which some old person gave to him or left behind when he died.

Unfortunately, it is a very rare thing when these people are to have any other experience than to have their hopes dashed in learning that it takes more than a label with some name such as Stradivarius, Guarnerius, Amati, Storioni, or Stainer, to make an instrument an authentic product of a famous maker of several centuries or more ago.

It is generally accepted that the type of instrument called the violin came into being somewhere in the very beginning of the sixteenth century. Most of the higher priced old violins in existence to-day are instruments that were manufactured around the close of the seventeenth century and in the beginning of the eighteenth century, the most notable of these being the famous creations of Antonio Stradivarius (164(?)-1737). The instruments of this maker as well as those of Joseph Guarnerius (1687-1742) have brought fabulous prices, not because they are the very oldest instruments in existence but because they represent the greatest achievements in violin making.

The real student of any subject gets great joy in doing his own research and perhaps these few remarks and the cover of this issue will inspire many to turn to such works as *Grove's Dictionary of Music and Musicians* for the excellent articles it gives on violin making and violin playing. One of the more exhaustive works on the subject of the old violin is the 488 page volume entitled *An Encyclopedia of the Violin* (Bachmann).

Christmas Music



When the warm summer days were with us letters began arriving from choir masters, some asking for a selection of Christmas Music, others naming certain Christmas anthems that were wanted for examination. Fortunate indeed are the individuals who have their lives so ordered that they may take up things which they plan to do well in advance of the time when they are to be needed. Many must crowd so much activity into each day, however, that there comes a time when some things must be set aside to take up other things which no longer can be deferred.

It is to such busy people that these paragraphs are AN URGENT REMINDER TO SELECT CHRISTMAS MUSIC NOW. Do not risk further delay—reach for writing materials now and address a note to us here at the Theodore Presser Co., 1712 Chestnut Street, telling of the type of Christmas Music you would like to examine.

All you need do is tell us what you may want in the way of cantatas, or anthems. That is, whether you want them for mixed voices, men's voices, or treble voices, and if you want any Christmas solos, and if so, for what voices. By mentioning some numbers which you have used in the past our selection clerks will know what types and grades of material to send for examination with return privileges. Single copies only are sent on special inspection with return privileges.

You also have the privilege of naming any numbers you would like to examine, and if you prefer this method of ordering material "on approval" you will find it helpful to have on hand the folders we issue listing Christmas Music. Just send a postal asking for a Christmas Music folder (P-2)—this covers anthems, organ solos, cantatas, etc. If you want a list of music for Christmastime entertainment and for pupils' recitals at Christmastime, ask for folder P-10.

If you are particularly interested in recently published numbers for Christmas perhaps you will want to ask for the privilege of examining some of the following:—

ANTHEMS

Cat. No.		Price
21359	Christmas Lullaby (a cappella) *McCollin*	.12
35368	The First Noel (a cappella) *Banks*	.12
35367	Homage to the Christ Child (a cappella) *Bampton*	.12
21361	Sing Ye! Sing! The Saviour's Birth *Curry*	.08
21360	On This Christmas Day (2-Part) *Richter*	.08

CAROLS

21362	Traditional Christmas Carols (Unison) *Baines*	.15

CANTATA

	The Manger Prince *Stairs*	.60

Play and Sing

Favorite Songs in Easy Arrangements for Piano

By Ada Richter

What child does not like to play a song he knows? And what parent does not like to hear his child play and sing the old favorite melodies? The music teacher is constantly being asked, "Why can't Mary play *Sweet and Low* or *Home on the Range?*"

Such songs as these, as originally composed, however, are usually too difficult for the child to cope with, and a special simplified arrangement is necessary. It is to meet just this need that Mrs. Richter has prepared this new book, similar to her very successful *My First Song Book*. The pupil who has studied a year or more will be able to play the arrangements in this book with ease, since at no time does it surpass grade two in difficulty.

The author has divided the songs into six interesting groups: School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas, and Songs My Grandparents Sang Long Ago. There are some forty songs in all and a glimpse of the contents reveals favorites like *Love's Old Sweet Song, The Mocking Bird, Toreador Song, Merry Widow Waltz, Comin' Through the Rye, Aloha Oe, Levee Song,* and gems from Stephen Foster. One verse of the text is given in each case, for singing purposes.

A single copy now may be ordered at the special advance of publication cash price, 25 cents, postpaid. Sold only in the U. S. A.

Victory Divine

An Easter Cantata by J. Christopher Marks

Arranged for Women's Voices

By James C. Warhurst



Choirmasters generally are familiar with this favorite Easter cantata from the pen of one of America's outstanding composers of church music, Dr. J. Christopher Marks of Brooklyn, N. Y. In its original form for mixed voices, it long has been in the "best seller" class.

Because of the growing demand for extended choral works for women's voices, we are pleased to offer a new arrangement of this cantata for three-part chorus. In the new adaptation, there are solos for Soprano, Mezzo-Soprano, and Alto, and a duet for Soprano and Alto. Of particular interest is the appealing chorus, *God So Loved the World*. Several of the solos occur with accompaniment of the chorus, such as *It Is the Hour of Morning* for Mezzo-Soprano and *Fear Not* for Soprano. The arrangement is strictly three-part (S.S.A.) throughout, with but occasional division of the voices for added emphasis or to provide an optional note where the range is wide.

This work is being announced early for the benefit of those choirmasters who make their plans far in advance. A single reference copy may be ordered now with the assurance that delivery will be made in plenty of time for rehearsals preceding the Easter season. The special advance of publication cash price is 35 cents a copy, postpaid.

An Etude Subscription Is a Lasting Holiday Gift

When renewing your own subscription to The Etude, as many subscribers do at this time, why not send a year's subscription to a musical friend? Add only $1.00 to the price of your renewal subscription, $3.00 in all, and we will enter both subscriptions for one year.

Such additional subscription must be a gift, however, in order to secure the low rate. If requested, a fine Christmas gift card will be sent at holiday time, bearing your name and good wishes to your friend. Isn't this a splendid way in which to do your Christmas shopping? No fuss or bother. This is a special holiday offer good until December 31st.

(*Continued on Page 768*)

Advertisement

The Organist's Resource

A New Collection of Organ Music Selected from the Compositions and Arrangements of

I. V. Flagler



Organ music, at one time associated mostly with church worship, is now used also in many other forms of public assemblage. As the organ is to-day, it is undeniably the "King of Instruments". Much wonderful music has been written for it by such masters as Dubois, Bizet, Lemaigre, Widor, Beethoven, Guilmant, Massenet, Rubinstein, Meyer-Helmund, and others.

An important contributor to organ literature was Isaac V. Flagler, for many years organist and composer of Albany, N. Y. He wrote much for the instrument, and was prolific in fine transcriptions and arrangements of the works of other writers. *Flagler's Collection of Organ Music*, in five volumes, is everywhere recognized as a standard work.

The Organist's Resource is a careful selection of the very best compositions and arrangements from this larger work. It will be published in the handy oblong size, 12 x 9", and will be universally appreciated by the organist in need of the very best music for his instrument.

In earlier announcements, this collection was called *The Organist's Treasury*. Due to a similarity with an existing book, and the probable confusion which would result, this new collection will be issued under the title *The Organist's Resource*.

Single copies of this fine book may be ordered now at the special advance of publication cash price of 60 cents, delivery to be made upon publication. Sale is restricted to the U. S. A. and Its Possessions.

Penitence, Pardon and Peace

A Lenten Cantata by J. H. Maunder

Arranged for Women's Voices

***By* James C. Warhurst**

Most choirmasters are acquainted with Maunder's celebrated Lenten cantata, and, from the response to our initial announcement of the forthcoming publication of this new arrangement, many are delighted to learn that it soon will be obtainable for choirs of treble voice singers.

The new edition calls for three-part singing of most of the choruses interspersed with solos for soprano and alto—all supported by the excellent organ accompaniment. It may be given in its entirety, requiring about 35 minutes, or each of the three parts may be given separately as part of the church service.

Single copies of Mr. Warhurst's arrangement of *Penitence, Pardon and Peace* may be ordered now at the special advance of publication cash price, 30 cents postpaid. This work will be sold only in the U. S. A.

The Youthful Tenor

An Album of Songs for Studio and Recital

In the present day music culture of all kinds is increasing by leaps and bounds. An important feature is voice culture. True voice culture means much more than extending the range of the vocal compass. It is much more creditable to have a limited range of pure, even tones than an extended compass of greater length where the extreme notes sound thin, nasal, rasping, or otherwise unpleasant. The best modern teachers aim to train the voice so that all the tones used are in perfect balance.

Many singers who have had most of their public appearances confined to choirs, choruses, glee clubs, and the like, have ambitions to appear in solo work. Among these are many men whose voices have the true tenor quality and range. They naturally need songs best suited to their voices and ability. *The Youthful Tenor*, mentioned above, contains valuable material for their needs. Every song gives opportunity for vocal display, good enunciation, and artistic interpretation. The texts and melodies seem to be written for each other and add to the pleasure of both singer and listener. The dozen songs in this collection contain a variety of subject and style that will enable the singer to find something suitable for almost any occasion.

Customers may now order single copies of this work at the special advance of publication price of 35 cents, postpaid, cash to accompany order, and copies will be delivered when ready.

The Youthful Baritone

An Album of Songs for Studio and Recital

In this age more emphasis is placed on correct voice culture than was the case some fifty years ago. This is apparent in all stages of voice growth. In the early grades the culture starts with teaching the child worth while melodies with worth while texts, thus laying the foundation for proper musical appreciation. As the pupil grows older, opportunities are afforded for participation in group singing (class, choir, chorus, glee club, operettas, cantatas, etc.), and for solo work. Experienced teachers abound to train the voice properly, as is evidenced by the wealth of good vocal talent all over the country.

Many men are by nature gifted with voices which, by their quality and range, are classified as baritones. Baritones, having a medium range of voice, are more numerous than tenors, and have greater ease in finding suitable songs.

Because it requires something more than mere range to make a good baritone, we have gone to special pains to prepare a collection of songs in every way suited to bring out the abundance of richness in a well-trained baritone voice. The *Youthful Baritone* contains about twelve selections of interesting variety, giving a chance to choose something suitable for almost any occasion. The texts are especially suitable for men to sing, and well fitted for artistic enunciation.

By ordering promptly, customers will be able to secure single copies of this book at the special advance of publication cash price of 35 cents a copy postpaid, copies to be sent as soon as printed.

Manual of Fugue

***By* Preston Ware Orem, Mus. Doc.**



Listening to a few programs of present day choirs and choruses should convince any ambitious young composer, or student of music composition, of the absolute necessity for a thorough knowledge of the art of Fugue writing. Note the prominence of the compositions from Bach, Handel, and their successors who cultivated this form of musical expression.

Many have successfully taught the higher branches of musical theory — counterpoint, canon and fugue—but few have been able to express their pedagogic skill by means of the written word. Fewer have been able to produce compact, yet thorough, text books on musical theoretical subjects.

Those who have progressed through Dr. Orem's *Harmony Book for Beginners* (1.25) *Theory and Composition of Music* (1.25) and *The Art of Interweaving Melodies* (A First Study in Counterpoint) (1.25), teachers and pupils, know what to expect in this forthcoming work. The number of advance of publication orders being received for copies proves that many are anxious to begin work on Dr. Orem's fourth and final book in the series.

Our Mechanical Department promises to have this book ready for delivery as soon as possible, but during the current month orders still may be placed for copies at the special advance of publication cash price, 40 cents postpaid.

28 Miniature Etudes

A Book of Studies for the Third Grade Piano Student

***By* Ella Ketterer**

Frequently, teachers have in their classes boys and girls who began the study of the piano early, often at the pre-school ages. Because of natural aptitude and studious application, many of these students have arrived at the ability to take up the work of the third grade before their hands have grown sufficiently to play the average third grade study or piece. They still are little children, too, and their imaginations are readily fired by attractive titles and by descriptive and characteristic compositions.

Covering the various phases of third grade study that should be accentuated to supplement the work of the instruction book, this volume will present study-pieces, or etudes, each one page in length. Note some of the titles and the purpose for which the pieces are intended: *The Whirlpool* (triplets), *Oriental Song* (syncopation), *Sunday Morning* (suspensions), *Up the Stairs* (broken thirds), *Prattle* (the trill), *Bouncing Ball* (repeated notes), and *Harp Song* (arpeggios).

Knowing that many teachers will be glad to add this book to their curriculum and wishing to give them the opportunity of doing so at the least possible expense, we repeat this month our special advance of publication price offer, 30 cents postpaid.

Ten Studies in Black and White

For the Piano

***By* Mana-Zucca**



At an early age Mana-Zucca won acclaim for her artistry and technic as she appeared here and abroad in individual piano recitals and as the featured soloist with some of the leading symphony orchestras. Between the urge to give free expression to her gifts for composition, and her marriage to her student-days sweetheart, Mana-Zucca for a number of years has refrained from major concert appearances, so to-day she is best known as a composer.

Mana-Zucca's pianist background, her composing talents, and her love of helping music students, are sufficient reasons for any alert teacher to want to become acquainted with this set of ten original studies she has just written. Each one of the ten is a titled composition, but in the development of each composition some special phase of piano technic figures.

Thus, in these ten pieces the fourth and fifth grade student may be given material for expanding the reach of the fingers, handling melody and accompaniment in legato style, playing in crisp staccato, effectively using the wrist attack, performing a left hand arpeggio study with melody in the right hand, executing a contrasting rhythm, cleanly and accurately rendering double notes, utilizing velocity to produce sparkling music, etc.

As may be expected the flow of melody in these compositions has been handled in a musicianly manner, worthy of Mana-Zucca's pen. This work is to be a new addition to the Theodore Presser Co. *Music Mastery Series*. By ordering now, at the advance of publication cash price of 20 cents, a single copy will reach you postpaid as soon as the work appears on the market.

Fragments from Famous Symphonies

Compiled and Arranged for the Piano

***By* William Baines**

Successful men in all walks of life have repeatedly declared that their accomplishments, in large measure, could be attributed to the fact that they "got a lot of fun out of their work". Successful teachers of music, years since, discovered that "mixing the agreeable with the necessary", in choosing study material for pupils, made for more rapid and satisfactory progress.

Remember the "song transcriptions" and the "operatic medleys" of the past generation of music publications? The hundreds of "arrangements" under the names of Krug, Dorn, Richards, etc., and in the earlier grades by Spaulding and Greenwald? To be able to play easy arrangements of the celebrated operas, or songs that were household favorites was considered an accomplishment by the youngsters and always was a source of pleasure to their parents.

Today, with the rapid strides music instruction has made in our schools, and the opportunities afforded for hearing the best music via the radio, appreciation for the best in music has increased. Both parents and children hear the great symphonies played by the foremost symphony orchestras, and they learn to love these masterworks of musical composition.

From the better known symphonies, Mr. Baines has selected favorite themes, or "fragments", and arranged them for piano players and pupils able to play grade two music. These will form the contents of this book and a finer collection of good music to assign young students seldom has been assembled. "Fragments" have been chosen from the symphonies of Beethoven, Mozart, Haydn, Schumann, Schubert, Brahms, Tschaikowsky and Dvořák.

Copies of this book may be ordered now, delivery to be made when the book is published, at the special advance of publication cash price, 30 cents, postpaid. Sale of the book will be restricted to the U. S. A. and Its Possessions.

Librettos of the Grand Operas

Add to your enjoyment of the Opera broadcasts over the radio this season by reading in advance the story of the opera, and then follow the rendition with the complete English text before you. Many new opera devotees thus prepare for the rich musical treats provided for them by the opera managements and the broadcasting companies.

Complete librettos of the standard operas which give all of this information may be had for as little as 30 cents. The librettos of some of the more recent grand operas, upon which performing rights are restricted, are priced a bit higher, say 50 cents. Surely, opera in America is being brought to the masses, when the cost is so reasonable, and increased interest in and appreciation for this majestic form of musical composition are bound to be noticed in our musical lives.

One String Solos For Violin Beginners

***By* Kate LaRue Harper**

In both private and class teaching it is vitally essential that the interest of the student be aroused from the very beginning and that it be continued throughout the early stages of instruction.

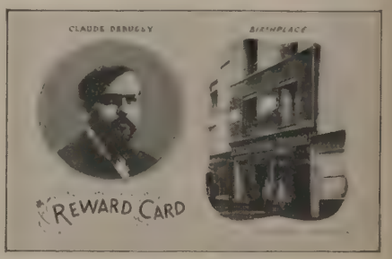
To enable pupils to take up these pieces almost at the first lesson, the author has confined the technical demands to playing on one string, and then using only the first, second and third fingers, as frequently in younger children the fourth finger is too weak to use in playing until developing exercises have been practiced for some time.

With the aid of a well-harmonized piano part it is surprising how melodious these little compositions become. And then, as an added attraction, each piece is accompanied by a fascinating story and attractive illustrations.

One String Solos will be issued in two separate volumes, oblong in shape, one for young violinists, the other for the teacher or accompanying pianist. Copies may be ordered in advance of publication at 15 cents for the violin part and 20 cents for the piano, postpaid.

Reward Cards for Music Pupils

(Second Series)



Bizet	Gluck	Rimsky-Korsakow
Chaminade	Grieg	Rossini
Debussy	MacDowell	Rubinstein
Dvořák	Massenet	Saint-Saëns
Elgar	Moszkowski	Sibelius
	Moussorgsky	

For many readers of THE ETUDE a description of this novelty series, so frequently used in music teaching, is unnecessary. But for those who may not know our *Reward Cards* (First Series), and for the benefit of new teachers just entering the profession, we insert here this brief note.

The *Reward Cards* (both series) are about the size of a U. S. Post Card; in fact, the first series is, and the second series will be, issued also as *Music Post Cards*, priced at 40 cents for the set of 16. These *Music Post Cards* appear as illustrated above, without the words "Reward Card", and on the reverse there is space for name and address of the recipient, as on regular U. S. Post Cards.

The *Reward Cards* appear as above, one side having a picture of the composer and his birthplace, or some other scene of interest, lithographed in the style of a water color painting, and on the reverse a condensed biography of the composer, a facsimile of his manuscript and a reproduction of his signature. Their educational value readily can be recognized and, given as rewards for well studied lessons, they act as an inspiration and encouragement to pupils.

Some teachers present these *Reward Cards*

(Continued on Page 769)

Reward Cards for Music Pupils

(*Continued from Page 768*)

for each piece learned and when the pupil has earned all 16 of the set, a *Prize Card* is given. This *Prize Card*, which always has been included in the first series at no extra charge, and will be given with the second series, too, is reproduced from steel engravings and contains the portraits of 8 great composers linked together by an artistic design and background. Separately, these *Prize Cards* sell at 10 cents each.

The *Reward Cards* (First Series) sell for 50 cents for the set of 16, including the *Prize Card*. Advance of publication orders for *Reward Cards* (Second Series) may be placed now at 35 cents for the set of 16, *Prize Card* to be included, of course. It will be several months, probably, before the new cards will be ready for delivery.

16 Modern Etudes

For the Advanced Trumpet Player

***By* John Huber**

As an aid to attaining that virtuosity that marks the performances of players of this instrument with the orchestras of today, these studies should prove most satisfactory. The author, instructor in a prominent Philadelphia school of music, has prepared this book as a result of his experience with ambitious students who come to him for help in preparing for professional work.

Properly used, under the direction of a good teacher, these studies will develop interpretative ability, proper breathing, correct tone production and flexibility in triple tonguing. While in the course of preparation orders may be placed for copies of this work at the special advance of publication cash price, 40 cents postpaid.

The First Oyster

Often in jest someone makes a remark to the effect that it was a brave man who ate the first oyster. This remark tells a whole story in itself, as it points to the fact that millions of oysters are consumed a day because thousands know that somebody else proved they are edible.

Music courses of study, concert and radio programs, church calendars, etc., give evidence of music folk's natural inclination to use music publications that have proved their worth many times over. A music publishing organization is firmly established only when its catalog contains a goodly number of publications which active music workers have no fear about using.

It is such works that come up for printing, or ones which users of music find acceptable to their needs, and so here each month we present some of the outstanding items from the Publisher's Printing Orders of the previous thirty days.

Examination privileges will be extended cheerfully on single copies of any of these numbers.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title	Grade	Price
26168	Betty's First Waltz—*Light*	1	$0.35
26051	Santa Claus—*Stairs*	1	.25
11949	The Little Skeptic (*With Words*) —*Spaulding*	1½	.25

SHEET MUSIC—PIANO DUET

9807a	Children's Symphony for Christmas—*Hewitt*	3	.75
9807	Children's Symphony for Christmas—*Hewitt* (*Complete with Toy Instruments*)	3	1.25

PIANO SOLO COLLECTION

Play with Pleasure—*Felton*	1.00
From Hollywood—*Cadman*	1.50

PIANO DUET COLLECTION

Book of Piano Duets for Adult Beginners	1.00

PIANO INSTRUCTORS

Middle C, and the Notes Above and Below—*Simmons*	.75
Student's Book (*School for the Piano, Book Two*)—*Presser*	1.00
Happy Days in Music Play (*Complete*)	1.25
Proficiency in the Piano Class (*Presser's Piano Class Method, Book Three*)	.75

ORGAN COLLECTIONS

Organist's Offering—*Orem*	1.50
Organ Miscellany	.75

INSTRUMENTAL COLLECTION

The Brass Choir	Parts .35, Piano .60

MUSICAL LITERATURE AND THEORETICAL WORKS

Manual of Modulation—*Orem*	.40
Harmony Book for Beginners—*Orem*	1.25
What to Play—What to Teach—*Brauer*	2.00

CHILDREN'S SONGS

Songs of the Child World, Vol. Three—*Riley-Gaynor*	1.25

VOCAL COLLECTION

Folk Songs of Many Nations—*Elson*	1.50

OCTAVO—MIXED VOICES, SACRED

10831	Open Now Thy Gates of Beauty—*Hosmer*	.12
6	Sing, O Heavens—*Tours*	.12
5985	First Christmas Morn—*Newton*	.10
10207	We Have Seen His Star—*Clare*	.10
10305	Glory to God in the Highest—*Eastham*	.08
10627	Hark! What Mean Those Holy Voices —*Neidlinger*	.15
20255	Three Slovak Christmas Carols—*Kountz*	.10
20369	Christmas Song—O Holy Night—*Adam*	.08
20600	Break Forth, O Beauteous Heavenly Light—*Bach*	.06
20682	Hark! A Burst of Heavenly Music—*Stults*	.12

OCTAVO—WOMEN'S VOICES, SACRED

21224	Brightest and Best (*Epiphany*)—*Bixby*	.12
20756	Sleep of the Child Jesus—*Gevaert-Felton*	.06
21174	Three Christmas Carols—*Forman*	.12

OCTAVO—MEN'S VOICES, SECULAR

21127	Bring Her Again, O Western Wind. Op. 18, No. 1—*Hartmann*	.10

CHORAL COLLECTION

Choir Book for Women's Voices—*Hipsher*	.75

CHRISTMAS CANTATAS

The Manger and the Star—*Stults*	.60
The Child of Bethlehem—*Stairs*	.60

CHRISTMAS OPERETTA

Crosspatch Fairies—*Dale*	.60

The Etude Historical Musical Portrait Series



In just a few months this important feature of THE ETUDE will have been running for seven years and, as one can see from the alphabetical listing of musical notables whose family names begin with the letter S, the series still has some time to run. Before completing the series it is the intention of the compilers to return to the listings under letters that previously have appeared and there supply portraits and biographies obtained since the original list was published. In the first few letters of the alphabet there is especial need for this review, as insufficient time was available when these appeared for gathering data to make the list of eligibles more complete.

Have you started saving your ETUDES, or at least this page, so that you may add to your reference library this valuable fund of knowledge concerning musical people? Many issues of THE ETUDE, in which the series has appeared, are now out of print and copies no longer are obtainable. But copies of this page can be secured, because with the printing of each issue, an additional quantity of this page is printed separately. If you haven't started, and you wish to possess an invaluable musical reference library, begin now by ordering a complete set of *The Etude Historical Musical Portrait Series* pages that have appeared to date. If several copies are missing from your set you can obtain them at 5 cents each by writing to Theodore Presser Co.

The Etude Offers Fine Premiums For Subscriptions

Thousands of our musical friends have been enabled to fill out their entire holiday gift list without any cash outlay for presents. In exchange for subscriptions to THE ETUDE merchandise of high quality, and of which you need never be ashamed, is offered. Why not follow the same plan with your Christmas list? It is easy. In your wide circle of musical friends and acquaintances, some may not be familiar with THE ETUDE. Show your copy to these friends, and with your knowledge of its value to every music lover, it should not be difficult for you to convince them that the subscription price, only $2.00 per year, makes the magazine a worth while investment. One yearly subscription represents one point credit on any gift you may select. Here are a selected few of the many fine rewards offered:

DESK SET—Here is a splendid Desk Set—6 pieces covered with genuine leather, your choice of red, green, brown. Pad size 12" x 19". Your reward for securing four subscriptions.

SILVERCRAFT COMPOTE—This attractive compote is 7" in diameter, has a scalloped edge, stands 5½" high and has a bright chromium finish. Awarded for securing one subscription, not your own.

SANDWICH TRAY—This unusual Tray has a swinging handle and a fine lace doily center encased in glass. The center of the doily is done in gay colors, adding to the attractiveness of the Tray. Both Tray and handle have a neatly embossed trim and are chromium-plated. Diameter 10½", height overall 7". Your reward for securing five subscriptions.

ELECTRIC ALARM CLOCK—Now you can have a dependable Electric Alarm Clock to waken you at whatever hour you wish. This is a genuine Westclox. Its ivory color harmonizes with any other color and will always be clean and new looking. Your reward for securing six subscriptions.

FOUR-SLICE BREAD TOASTER—Will toast four slices of bread at one time. Lowering of doors automatically turns the toast. Nichrome Heating Unit wound on Mica for long life. Base, top and sides in black baked enamel. Doors highly chrome plated. Your reward for securing two subscriptions.

SYRUP PITCHER AND TRAY—This gracefully designed Pitcher has a heavy cast handle and is 5½" high with a diameter of 3⅝". The Tray is 5½" in diameter. Completely chromium-plated. Your reward for securing five subscriptions.

Send post card for Premium Catalog showing complete list.

Changes of Address

We again emphasize the importance of sending to us both old and new addresses when changing. We should have this information at least four weeks in advance of a change to insure delivery of the current issue to the new address.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of THE ETUDE, published *Monthly* at *Philadelphia, Pennsylvania*, for October 1, 1938.

State of *Pennsylvania* } SS.
County of *Philadelphia* }

Before me, a *Notary Public* in and for the State and county aforesaid, personally appeared *David W. Banks*, who, having been duly sworn according to law, deposes and says that he is the *President* of the *Theodore Presser Company*, publishers of THE ETUDE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher *Theodore Presser Company, Philadelphia, Pennsylvania.*
Editor *James Francis Cooke, Philadelphia, Pennsylvania.*
Managing Editor *None*
Business Manager *None*

2. That the owners are:

Theodore Presser Company, Philadelphia, Pennsylvania.
The Presser Foundation, Philadelphia, Pennsylvania.
Estate of Theodore Presser, Philadelphia, Pennsylvania.
James Francis Cooke, Philadelphia, Pennsylvania.
Edwin B. Garrigues, Germantown, Philadelphia, Pennsylvania.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: *None.*

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) DAVID W. BANKS, President
For Publisher

Sworn to and subscribed before me this 15th day of September, 1938.

SEAL. JOHN E. THOMAS,
Notary Public

(My commission expires March 7, 1941)

World of Music

(*Continued from Page 704*)

THE INTERNATIONAL MUSIC FESTIVAL of Lucerne was the fruits of a community which quietly went to work while tongues were wagging as to whether the waif "Salzburg Festival" was to find refuge at Versailles. The festival, not at all emulating Salzburg, modestly courtesied to the world in eight concerts of varied character, from a program by soloists to a Beethoven orchestral concert under Fritz Busch.

HENRY W. WORLEY, for two score years an organ builder, and for two decades a political leader in his home city, Columbus, Ohio, died suddenly on August fifth. Mr. Worley was perhaps the only organ builder ever to become mayor of a large American municipality. He was for four years, 1932-1936, the chief executive of the "Buckeye" capital.

THE ACCADEMIA MUSICALE CHIGIANA of Sienna, Italy, sponsored a "Summer Course for the Perfection of Music," lasting from July 15 to September 15, with a faculty including such notables as Casella, Bonucci, Germani, Frazzi, Serato, and Mmes. Maria Labia and Ada Ruata Sassoli.

TWO LITTLE-KNOWN AMERICAN COMPOSERS were brought to a hearing on the "Everybody's Music" broadcast of July 24th of the Columbia Broadcasting System, with Howard Barlow conducting. Paul Creston, a Guggenheim Fellowship student of New York was represented by a *Partita;* and Julia Smith, of Denton, Texas, temporarily in New York as a Juilliard Fellowship student, heard her "Episodic Suite" in performance.

* * * * *

COMPETITIONS

TWO PADEREWSKI PRIZES of one thousand dollars each are available to American composers. One is for an orchestral composition of fifteen to twenty minutes length, another for a concerto for solo instrument with orchestra and not less than fifteen minutes in length. Manuscripts must be received not later than March 1, 1939; and complete information may be had from Mrs. Elizabeth C. Allen, Secretary of Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

THE CALIFORNIA COMPOSERS AND WRITERS SOCIETY will be especially recognized on August 22nd to 25th, 1939, as the sponsors of leading activities of the Golden Gate International Exposition of San Francisco. California born musicians are asked to communicate with Galen M. Harvey, Secretary, 616 Aileen Street, Oakland, California.

A TWO HUNDRED DOLLAR PRIZE is offered by the American Guild of Organists, to composers resident in the United States or Canada, for an organ composition in extended form. The prize is furnished by the *Diapason;* and manuscripts, signed with *nom de plume,* with the composer's true name in a sealed envelope bearing also this *nom de plume,* must be received by the Guild of Organists, 1270 Sixth Avenue, New York City, not later than January 1, 1939. The winning work will be played at the 1939 San Francisco Convention.

AMERICAN COMPOSERS are asked to submit works to Howard Barlow, Columbia Broadcasting Company, 485 Madison Avenue, New York City, to be considered for performance on the Everybody's Music orchestral series over CBS. Having begun with July 24th, each program now includes one American composition—a fine recognition and opportunity for our creative musicians.

THE H. W. GRAY COMPANY PRIZE of one hundred dollars is offered under the auspices of the American Guild of Organists, for an anthem of any difficulty or length (with about eight printed pages given the preference). Submissions close January 1, 1939; and further information may be had from The American Guild of Organists, 1270 Sixth Avenue, New York City.

ADVERTISEMENT



The Junior Etude

Edited by

ELIZABETH A. GEST



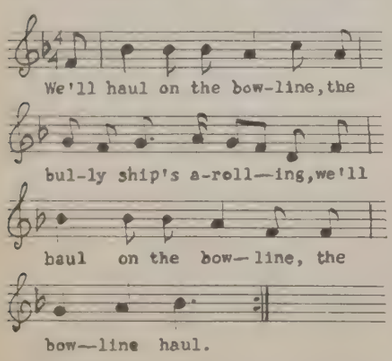
Sea Chanties

By E. A. G.

WHO KNOWS what a Sea Chanty is? or Shanty as it is sometimes spelled?

Of course music in most cases is something to be listened to; but in some cases the music really has work to do itself—the music has a job, you might say—and a Sea Chantie is a piece of music that has work to do.

On the old sailing vessels (very few of which are in existence now), all the sails had to be raised by hand with long heavy ropes, often with the wind blowing hard and the ship rolling roughly. When the sailors tugged on the ropes, they found



they got better results when they sang and pulled in rhythm with the song; and such a song was called a "chanty.

A very old one, called *Haul on the Bow-line*, is shown here.

Tapping

By Frances Taylor Rather
(With Apologies to Edgar Allan Poe)

Once, when day was softly closing, I was
list'ning, half-way dozing,
To the rare tones of a player—tones revealing skill and ease.
As I listened, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping on the piano keys.
"'Tis my fancy," then I muttered, "else the dead leaves in the breeze,
Brown and crisp, beneath the trees."

Then I sat and listened longer, as the tones grew clearer, stronger,
Tones that would have filled their mission to uplift and to appease,
But for that crude, aimless tapping—that discordant, steady rapping,
As of some one idly tapping on my cherished piano keys.
Long I waited—listened—pondered—musing thus, and ill at ease,
"Is that tapping on the keys?"

I advanced a few steps nearer—all at once the mist was clearer:
When I saw those able fingers, edged with long nails on the keys,
Well I knew what made that tapping, for I was no longer napping,
That insistent, thoughtless rapping—'twas the long nails on the keys.
"Oh!" I cried, "you mar the music—you will desecrate with these,
Tapping, tapping on the keys."

The Adventures of a Piano

By HELEN JARVIS LAMBOURNE

NOW I AM OLD; my varnish is cracked and my ivories chipped; but my tone, thank the stars, is still good. I cannot remember back to the time of the forest, when the wood that is in me grew hard and black and my ivories flourished as elephant tusks; I cannot remember when my singing wires lay deep underground in the mines; but I do know I am happiest when playing wind-through-the-tree tunes—so perhaps a part of me remembers.

When I was proudly new, I stood among other pianos in a music store. My first home was large and handsome, my mistress very beautiful. She played soft lullabies on me, and little running pieces. Too, I liked standing in a corner between the lamp and a fern.

Naturally I thought this was to be my home forever. I did not know that the husband of my mistress was in the diplomatic service and would be called to a foreign land, so that I would be sold at auction.

On the day of the sale the auctioneer played a chord or two to advertise my tone. Then a sweet old lady's face brightened, and she offered a hundred dollars for me. No one bid higher (although the auctioneer said I was worth more), so she got me. I heard her talking later to a friend. She said: "Land alive. Here I am with a piano, when I don't play a note and all my children gone. Guess I'll lend it to the church."

So I was moved to the church by a creaking van. I liked the church hymns that were played on me, and the children's voices singing; but when I was moved to the amusement hall to be used for church socials, my life became harder, and when I needed tuning no one cared.

One day the lady who had lent me to the church said, to herself, "I think I'll send the piano to my daughter in California—if the shipping charges are not too high."

Next thing I knew I was being prepared for shipping. "How fine!" I thought, "I am really going adventuring—destination unknown."

Another trip by van to the docks, where I was lifted by a huge crane into the ship's hold. Soon we were off, and I learned it was to be an ocean voyage from New York to California by way of the Panama Canal. Was I not to be a seasoned traveler?

It wasn't a hard trip. Just fourteen days of easy travel and then we docked at San Pedro, and I was trucked to Los Angeles.

When I was first unboxed and saw two children and their mother watching me with excitement, I thought, "I shall like it here."

"And I shall teach you to play on it," the mother told the children.

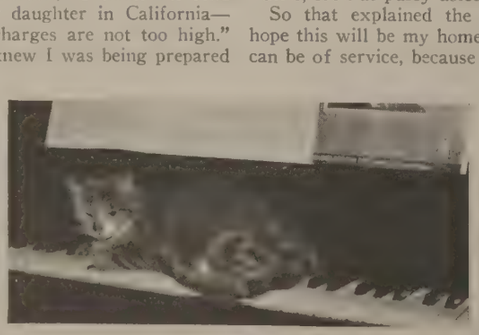
The very next week the piano tuning man came and we started lessons. Sally and Ann wanted to play big pieces before they had learned little ones, but their mother said, "No. We must start at the beginning"; and she was very patient with them. I did my best to help them, too.

Now the smaller little girl is practicing on *Three Little Kittens;* and Sally, the older sister, plays *To a Wild Rose;* so you see they are learning. The mother plays almost anything she pleases, almost at sight.

Last night the strangest thing happened to me. Someone had forgotten to shut me; and, when all was still and dark, I felt something soft pressing up and down on my keyboard. No one had ever played on me like that before. It sounded as it might if someone were playing in thick mittens; neither a scale nor a tune, but just any notes at all. Soon the soft weight settled on the middle of my keyboard and stayed there until dawn.

In the morning I heard a voice say: "Girls, look at pussy asleep on the piano!"

So that explained the mystery; and I hope this will be my home for as long as I can be of service, because I like it here.



Spelling Matches

By GERTRUDE GREENHALGH WALKER

SPELLING MATCHES are ever popular, so at the next club party try a music terminology spelling bee. This will prove most interesting and instructive if varied in several ways.

Sides may be chosen or not at the discretion of the leader.

The person giving out the terms may say, "Spell and define *Da Capo, Dal Segno,* and so on."

Then the contestant may be asked to spell fast in Italian; slower in Italian; a conductor's stick in French; the word denoting a stress or emphasis upon a certain note, and so on.

Again composers' names may be used, the leader asking that the name of the composer born in Bonn, Germany be spelled; and other similar questions.

Using the compositions of the masters is another variant. Such as to spell the name of the composer of "The Magic Flute"; the composer of "Lohengrin," and so on.

Dance forms may be used, the speller being required not only to spell correctly but also to describe the dance.

Miss Belle's Idea

By Gladys M. Stein

"BEFORE YOU START your lesson to-day, John," remarked Miss Belle, "I wish you would read that small typewritten notice over there on the bulletin board."

ITALIAN	ENGLISH
forte	loud
dolce	sweetly
lento	slowly
sempre	continually
poco a poco	little by little

"What does it mean?" John asked as he returned to the piano. "It means," the teacher went on to explain, "that every week I am going to type out five Italian music terms and their equivalents in English, and pin them on the bulletin board. Then during the lessons the pupils are to try to use these Italian words in their conversation just as many times as possible. Of course," she added, "the terms must be employed so that they will make sense. You can use them at club meetings, too."

"That's a fine idea!" John declared.

"And now, how did you practice your new piece this week?"

"Oh, I practised it *poco a poco,*" he answered, "and very, very *lento.*"

"Good for you!" exclaimed Miss Belle. "I hope that the others will be as quick to learn those terms as you are. And," she continued, "I may award a prize each week to the child using the listed terms the most times during his lesson period."

? ? ? ? ? ? ? ?

Musical Arithmetic

1. Mozart was born fourteen years before Beethoven and Beethoven died thirty-five years after Mozart. How much older was Beethoven than Mozart?
2. How many thirty-second notes can there be in one measure of four-four time, if the first note is a dotted eighth?
3. If a complete measure contains a dotted quarter rest, one eighth-note, four thirty-second notes and an eighth rest, what is the time signature of the measure?
4. How many more half steps are there in an augmented fifth than in a minor third?
5. How much time value do two dots add to a quarter rest?
6. How many whole steps are there from middle C to E, fourth space of treble clef?
7. How may the following be expressed in one rest: a quarter rest, two sixteenth rests, one eighth rest?
8. How many minor thirds are there in a diminished seventh chord?
9. What rests are required to fill a measure in four-four time, containing two eighth-notes, a dotted eighth and a sixteenth, and three sixteenth notes?
10. How many half steps are there in an octave?

(*Answers on next page*)

The Symphonic Etiquette

By GERTRUDE GREENHALGH WALKER

THE LITTLE ETUDERS CLUB was holding its regular bi-monthly meeting. The secretary, Ruth, had given her various reports when she asked President Clarinda permission to read an announcement that had been mailed to her. It was telling all about the children's concert prepared by the symphony orchestra of their city especially to acquaint the young people with the various masters' works. Haydn's "Surprise Symphony" was listed as a feature number.

"Oh!" said Barbemay, when Ruth had finished reading all about the concert, "I think that is a wonderful opportunity for our club members and we should all go and learn from it. I move we buy a block of tickets and attend in a body."

"Good," said President Clarinda, "will some one second the motion"? "I do," exclaimed Bruce.

So the motion was passed that the Etuders Club buy tickets and attend the symphony concert.

Then Miss Brown, the Counselor, spoke up, saying, "I think you young folks have made a wise decision, but I would like at this time to stress the fact that there is symphony or concert etiquette. In addition to customary good manners it is necessary to note a few more rules of etiquette that always are observed by all true music lovers.

1. "Always arrive a few minutes early, so as to be seated before the curtain rises.

2. "If you are unavoidably late and the program has started, stand very quietly at the rear of the hall until the number is finished.

3. "Do read all program notes before the concert begins, so as to have a better appreciation of the different pieces.

4. "Do keep quiet (no whispering) while the orchestra or soloist is playing.

5. "Do not change seats while the orchestra is playing.

6. "Do not wave to friends in the hall; it distracts others.

7. "Do not applaud between the parts of a symphony. Wait until it is finished.

8. "Wait until conductor lowers his baton to avoid breaking into his climax with applause.

9. "Wait until the program is finished before putting on your wraps preparatory to going home.

"These are the main rules; and I do not think it necessary to remind you that hats are to be removed; your neighbor likes to see as well as hear. No candy or gum chewing; and programs are to be read instead of being rustled."

"Oh, thank you so much, Counselor," said President Clarinda. "I'm sure we will all remember what you have told us and that you will be very proud of our deportment at the symphony concert. I hope we set a fine example for all other young musicians to follow.

"Now, if there is no further business, the meeting is adjourned."

Junior Etude Contest

The Junior Etude will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "What Music Means to Me." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by November 18th. Names of prize winners and their contributions will appear in the February issue. The thirty next best contributors will receive honorable mention.

RULES

Put your name, age and class in which you enter, on upper left corner of the paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

When clubs or schools' compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

Letter Box

DEAR JUNIOR ETUDE:

I am writing on behalf of the Happy Musicians Club. We meet once a month, with seventeen members, when we sometimes take turns giving concert programs, or play riddles and games. Our colors are blue and gold. Our meetings are followed by refreshments and we enjoy our club very much.

From your friend,
JACQUELINE MUNNS (Age 11),
16 Birdwood Street, Wandel,
Rockhampton,
Queensland, Australia.

JUNIORS OF SPRINGFIELD, MASS.



Jane Blossom, Elva Foerster, Yvette Lesperance, Edith Zundell, Dorothy Jefferson.

DEAR JUNIOR ETUDE:

I find the Junior Etude pages very interesting. I play the flute and the piano and my sister, who plays the violin is going to help me more with violin, too. I think I have done pretty well in piano. I play in our grade school band, and I was one of the few picked to play in the high school band, too; and I also play in the Community Band; so I am kept quite busy.

From your friend,
GENEVA SNEED (Age 12), Kansas.

Music Out of Doors

(Prize Winner)

Nature, the great out-of-doors, has given us much to help in the proper interpretation of music. Chopin urged his pupils to liken music to a tree whose branches are swayed by the wind. The trunk was to represent the even, unchanging time, while the moving branches and leaves would represent the various inflections of the theme. This imitation, carefully mastered, was his goal. Chopin wrote some of his loveliest melodies after hearing a slight rustle of wind, a jubilant bird singing, or after seeing some piece of work from God's easel, Nature. We too hear the birds sing and might well take a lesson from them. In a chorus of birds not a single discord is heard.

In out of door musical programs a sacred feeling seems to arise, even when the music is not sacred music. Music and out of doors go together as bread and butter.

NINA LOIS RINGWALT (Age 13),
Class A, Kansas.

Music Out of Doors

(Prize Winner)

Music out of doors is enjoyed by many people. In Hollywood, for instance, many concerts are given in what is called the Bowl, and named this because the natural sculpturing of the hillside where the programs are given is bowl shaped. The large audience is seated on rows of benches. In Golden Gate Park in San Francisco a band gives a concert every Sunday and holiday afternoon.

When listening to music out of doors, above you is the sky. Around you are the trees and plants. The works of nature are beautiful; and music is beauty. I think these two make a perfect combination, don't you?

MARY MORROW (Age 12), Class B,
California.

Music Out of Doors

(Prize Winner)

One sunny day I fell asleep in the grass near the window; and I dreamed that a fairy came and took me by the hand. "Come," she said; "listen to my orchestra playing in the meadow."

A cuckoo was standing on a stump flapping his wings and saying, "Cuckoo, cuckoo, time to start." The frogs began in low bass tones; then came the insects with their violins, singing. A meadow lark trilled her best. Woodpeckers were tapping the time with their beaks. Many birds added their flutelike tones, making the melody go on and on. A meadow brook sang like a golden harp. All together, it was beautiful. The ducks came by and quacked so loud as they applauded that I woke up.

I sat up and listened, and heard the music again.

So can you, if you listen.

MARY ERASMI (Age 9), Class C,
Massachusetts.

Daddy's Model

By Elvira Jones

When Daddy plays the radio,
It's fun to hear him say,
"Why, that is Chopin's brilliant waltz,
That Mary Jane can play!"

And then he sits back in his chair,
Attentive as can be,
To hear if every note is played
As well as though by me.

You see he hears me practicing,
And I'm his standard quite;
I always practice with great care,
So he can judge aright.

Answers to June Puzzle:

1. *My Country 'tis of Thee.*
2. *Largo* from "Xerxes," Handel.
3. *Swanee River,* Foster.
4. *Minuet* from "Don Juan," Mozart.
5. *Waltz in A-flat,* Brahms.
6. *Minuet in G,* Beethoven.
7. *Silent Night,* Gruber.
8. *Song of the Volga Boatmen.*

Honorable Mention for June Puzzles:

Ernestine Buck; Betty Jane Cooper; Rita Enliane Scogna; Flora Martini; Sara Anders; Betty Madigan; Sydney James; Louis A. Bonelli; Angela Moore; Audrey Vincent; Patricia Thomson; Teddy Wolfe; Katherine Wade; Jane Cowles; Mary Brooks; Laura Rivers; Sue French; Adele Wolff; John Carson; Benson Pearce; Margaret Dean.

Honorable Mention for June Essays:

Rosabelle Hicks; Donna Pinnell; Janice Laney; Carolyn Rose Cowper; Nancy Lea Handett; Ruth D. Beane; Jenia Davis; Viola Clarke; Frances Jones; Doris Walker; Doris Perkins; Lois June Mumaw; Irene Kershner; Ruth Eeklof; Fifi Walker; Sandra Munstrom; Sue Bemmerman; Eileen Cranford; Nina Vollmar; Tansie Murdoreck; Ona Meirs; Tom Yonkers; Theodore Mesmer; Florence Vindeck; Francis Morceau.

Initial Puzzle

By Mrs. H. C. Higgins

THE INITIALS of the following five-letter words, when properly arranged, will give the name of a composer. Answers must give words, as well as composer's name.

1. A musical instrument. 2, Musical instrument. 3, To take pleasure in. 4, Symbols of musical sound. 5, An animal. 6, Title. 7, A musical study. 8, The organ of singing. 9, A large bird.

1. * * * * *
2. * * * * *
3. * * * * *
4. * * * * *
5. * * * * *
6. * * * * *
7. * * * * *
8. * * * * *
9. * * * * *



JUNIOR MUSIC CLUB, BAKERSFIELD, CALIFORNIA

Prize Winners for June Puzzles:

Class A, Andrew Butler (Age 14), Texas.

Class B, Gloria Bauer (Age 11), Illinois.

Class C, Leonie Dangroise (Age 10), Maryland.

Answers to Musical Arithmetic

1, Twenty-one years. 2, Twenty-six. 3, Six-eight, or 4, Five. 5, An eighth and a sixteenth. 6, Eight. 7, One half-rest. 8, Three. 9, A quarter rest and a sixteenth rest. 10, Twelve.

Letters from the Etude Friends

Tiny Tots

To The Etude:

Thanks to my Etude's *In Advance of Publication* columns I became acquainted with Ada Richter's "Kindergarten Class Book" just in time to start these two darlings (who are brother and sister, aged four and five) out in it.



"Sissy" and "Bud"

The girl finished the book on her fifth birthday. The boy no doubt will also toe the mark. Both love their lessons and fairly beg for them. The girl was asked to play at a concert here and did splendidly—was even asked for an encore!

How would we get along without The Etude?

—Irene Bade

Worth While Music in the Movies

(*Continued from Page* 710)

However, most of these men are interested enough to add reservations and to see enormous screen possibilities for opera in the event that it is adapted to fit the screen and, in the words of Boris Morros, "is developed into a synthetic form, combining lights, music, drama and cinema" or in the event that some new musical genius arises, as did Wagner, to create a new, vital music drama especially for the screen. Nathaniel Finston declares that "Nothing is wrong with presenting opera in films. The fault is with those who insist on presenting it in a traditional way." Then both Boris Morros and Morris Stoloff (Columbia Films) look toward American composers for this new development and for original film opera scores. Stoloff even feels that some way must be found of avoiding long arias. He considers Gershwin's "Porgy and Bess" closest to the new screen medium, because it has story value and because the action progresses in each song.

On the other hand, Lou Forbes (Selznick-International) and Nathaniel Finston (M.G.M.) see screen possibilities in the operas already written. The former merely says that the screen can present operas as the stage never could. The latter elaborates on this statement: "Imagine," says he, "the enchanted *Garden Scene* in 'Hansel und Gretel' in films. It will be marvelous! Then the screen will be able to lend to Wagner's legendary, mythical dramas the illusion and dreamlike quality that the stage never could have. Think of the glorious sound of operatic music when it is played by the enlarged orchestra that Hollywood's financial resources would allow. Think of our modern scoring, sound effects, mechanical resources! One could not succeed to-day with the old, decrepit effects; for the success of a film depends on making the audience believe it. The audience must know it is seeing something real, alive, royal, magnificent. Certainly there will be a way to adapt and modernize opera for films. 'La Tosca,' 'Cavalleria Rusticana' and 'Rigoletto' are great dramas and great music in any land or language. Hollywood will find a way."

Apprentice Years of a Master

(*Continued from Page* 707)

culties should be played with great concentration, and then left alone for a while, until the hands are no longer tired from them. It is not advisable to dwell too long on *one* difficulty.) There seemed some wisdom, though, in the choice of piece our new acquaintance advised; so I decided upon *Feux Follets*, which Joseffy had praised when I played it for him. It was then eleven in the morning, and I was to play for Liszt that same afternoon. Still I went back to my rooms, looked through the *Feux Follets*, which I had not played in some time, and surmounted its considerable difficulties before the audition.

Several of Liszt's pupils were present when I played. As I completed the piece, the master rose, walked straight over to my stocky friend of the day before, and said, *"Ja, lieber K. . . . das können wir nicht!"* "Well, sir, we couldn't give a performance like that!" (Which, of course, was a joke so far as Liszt was concerned.)

Alas for his poor swollen thumbs!

In Which Liszt Gives a Lesson

Liszt's method of instruction was again different from anything I had known heretofore. Liszt received his pupils twice a week, all together. He never assigned music. Each pupil would select what he wished to study, and then he would perfect it, quite alone, as though he were preparing for a concert. At lesson time each student would lay his notes on the piano; then Liszt would look them through and select the music as it pleased him best. He would hold up the notes, and the student who had brought them would announce himself and be invited to play. When he had finished Liszt would comment on his performance, praising, suggesting, or advising.

At this time Liszt's chief interest lay in composition rather than in performance, and his comments were more musical than pianistic. If someone played a sonata by Beethoven, Liszt would comment on the playing with a cordial "Sehr schön," and then would turn to an illuminating analysis of harmonic discoveries. But the influence of Liszt himself was the greatest advantage of studying with him.

Each of my teachers gave me something definitely helpful. My first master gave me a good grounding in the elements of music, and allowed me to turn to music as a means of approach to the composer. Mikuli opened my perceptions to technic and beauty of tone. Joseffy continued in the same way. And Liszt taught me to keep high my musical enthusiasm in spite of terrific technical studies.

Looking back to-day over my years of study—and I still count myself as an earnest student of music—I believe that the course of my work was directed into the best possible channels. The student must first be made aware of music as a reality and a pleasure in its own right. Next, when the student is of an age to appreciate the technical difficulties of his instrument, he should apply himself to piano playing. And later still, when he thinks for himself and approaches the ideal of a goal towards which he can strive all his life, let him combine the two foundations of musical study and pianistic study into the single balanced blending which alone opens the way to art.

Next Month

THE ETUDE'S CHRISTMAS TREE

Everyone naturally saves up surprises to put around the Christmas tree; and we have held back many for the Christmas ETUDE, particularly because we know that thousands begin their gift subscriptions with the December number.



WILLIAM ALLEN WHITE

WILLIAM ALLEN WHITE

Easily one of the most distinguished and influential citizens of the New World, the famous and genial editor of the **Emporia (Kansas) Gazette**, who has been a music lover since his boyhood, will tell in his inimitable style, in the December ETUDE, "What Music Has Done for Me." This rare and inspiring article is certain to be widely quoted and copied.

GABRILOWITSCH AS A TEACHER

The late Ossip Gabrilowitsch, pianist and conductor, gave a small part of his time to teaching, but thousands who heard him yearned to have the secret of his velvety touch. Mme. Cecile de Horvath, whom many say was his only pupil, has prepared a special series of articles, beginning in December, upon "Lessons with Gabrilowitsch."

WHAT IS THE TEACHER'S GREATEST PRESENT NEED?

Thirty of the foremost teachers of America have joined in a symposium upon this vital subject, timed to parallel the Annual Convention of the Music Teachers' National Association which takes place in Washington, D. C., December 28th to 30th.

LET'S GO CAROLING THIS CHRISTMAS

Florence Smith gives practical ideas for the annual revival of the "grand" old custom of hailing Christmas Eve with this traditional music.

BEETHOVEN'S FAMOUS "CONTRA DANCE"

Mark Hambourg, Anglo-Russian piano virtuoso, contributes one of his unique Master Lessons upon this delightful Beethoven work. Hundreds of readers of THE ETUDE look forward to these lessons as they would to a trip to a great master teacher in a world renowned conservatory.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of delightful new music to play and sing.

Musical Books Reviewed

Plain Words on Singing

By William Shakespeare

The reprint, in revised edition, of this so valuable little book, by one of the leading singing teachers of the last century, comes as a most welcome relief to many of our readers whom we were obliged to disappoint while it was out of print. In short, it is one of the most practical writings on the vocal art of which we have knowledge. Such themes as "Breath Control," "Starting the Note," "Registers," "Tone and Pronunciation," and "How to Study," are among the many valuable discussions offered in the most succinct and understandable of forms. A valuable counsellor for every vocalist and student of singing.

Pages: 119.
Price: $2.00.
Publishers: G. P. Putnam's Sons.

Band Drills

Twenty and Seven Band Drill Maneuvers

By Willis P. Oldfield

Of course, everyone knows that there must be a great deal of work behind the pretty formations that the bands present at high school and college football games. Now comes a book which tells how to do it; or rather two books, because there is a manual for the teacher and one for the students. Willis P. Oldfield is the author of this thoroughly practical work, giving over one hundred designs including formations for all of the letters of the alphabet.

Pages: 47 (teacher's manual) and (student's guide).
Price: Sold only in sets of 32 books, at $9.60 per set.
Publisher: Swain's Music House.

Four Portals to Piano Playing

(*Continued from Page* 718)

mere'y to play those tones which it is desired to prolong, and then to depress the sustaining pedal; while the damper pedal continues to be used as indicated. The sustaining pedal is to be released when those special tones are to be discontinued.

There are erroneous beliefs concerning the pedals, that should be cleared. One is that the damper pedal should not be used if there are *staccato* notes to be played. A special effect results when the *staccato* notes are combined with this pedal; and many times that is the intention of the composer. There are others who do not realize that the damper and the soft pedal may be used simultaneously. Also they call the damper pedal the "loud pedal," although it is but occasionally used for the express purpose of accumulating volume.

To a large degree, the specific problems of interpretation may be solved in terms of rules. However, the observance of rules is insufficient for artistic performance. It is necessary that the artist transmit through the medium of another's composition, his own personality and individuality, without distorting the fine points of the score. To do this, he first must master the content of the score minus his own inventiveness; then he may take certain liberties, if they are for the purpose of doing greater justice to the music by making it more adaptable to his particular technical equipment.

A problem that often confronts the student is whether the fine points of interpretation are to be added before or after the technical difficulties are mastered. The outstanding interpretative devices should be observed as much as possible along with the mastering of the technic; not to do this is as ridiculous as adding the sharps and the flats after the notes have been learned.

* * * * *

Music is a thing of the soul; a rose-lipped shell that murmurs of the eternal sea; a strange bird singing the songs of another shore.—J. G. Holland.

Suggesting Practical Gifts for Music Folk

Albums for the Church Pianist



PIANO VOLUNTARIES

Music for Religious Services

(Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

Pianists seeking selections for church services or Sunday school will find their needs met in this most useful album of 26 pieces. Many have copies of this book in the home for those occasions when music of a quiet character is preferred.

SUNDAY PIANO MUSIC

An Album for Church or Home

(Price, $1.00) **HOLIDAY CASH PRICE, 60c, *Postpaid***

A richness of sacred dignity and spiritual feeling pervades the 25 piano solo compositions in this volume. There is nothing the average pianist cannot master, most of the pieces being in the third and fourth grade.

SACRED MUSIC FOR PIANO SOLO

(Price, $1.00) **HOLIDAY CASH PRICE, 60c, *Postpaid***

The 26 medium grade piano solos in this volume have made for it a host of friends, not only among church pianists, but among those who enjoy music of a quiet type in the home.

(See Also EVENING MOODS on Opposite Page)

Piano Duet Albums—Easy

VERY FIRST DUET BOOK

For Piano, Four Hands

(Price, 75c) **HOLIDAY CASH PRICE, 50c, *Postpaid***

These 27 first and second grade duets, with enjoyable melodies and interesting rhythms, are for first piano duet efforts, each part being easy to play. Not only a gift book that will be appreciated but at this price, a wise investment by the teacher for future teaching needs.

PLAYING TOGETHER

For Piano, Four Hands

(Price, 75c) **HOLIDAY CASH PRICE, 50c, *Postpaid***

20 first and second grade four-hand pieces which are delightful and helpful to young pianists. Both parts are for playing by pupils.

JUST WE TWO

For Piano, Four Hands By George L. Spaulding

(Price, 75c) **HOLIDAY CASH PRICE, 50c, *Postpaid***

23 easy first grade duets which have charmed many young piano players. Verses are given with each piece and these are printed between the staves of both the *Primo* and *Secondo*.

Piano Duet Albums for Players of Average Ability



RECREATIONAL ALBUM

For Piano Duet Players

(Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

Numbers of a lighter type for recital use, or keyboard diversion, by players of moderate ability. *Swaying Daffodils* (Overlade), *Dark Eyes, Sweet Jasmine* (Vedova), and *Hawaiian Nights* (Grey) give some idea of the interesting contents.

CONCERT DUETS

A Favorite Album of Music for Four Hands

(Price, $1.25) **HOLIDAY CASH PRICE, 75c, *Postpaid***

It is doubtful if any collection of substantial piano duets anywhere near approaches this compilation in popularity. There is quite a variety. Players in grades three and four may handle most of them, although several are a little more difficult.

SOUSA ALBUM FOR FOUR HANDS

By John Philip Sousa

(Price, $1.50) **HOLIDAY CASH PRICE, 95c, *Postpaid***

The most popular marches of the "March King" make splendid piano duets, particularly since they retain much of the ornamentation used in the original band compositions.

Fascinating Books on Musical Subjects

STANDARD HISTORY OF MUSIC



Latest, Revised Edition

By James Francis Cooke

(Cloth Bound—Price, $1.50)

HOLIDAY CASH PRICE, $1.20, *Postpaid*

This, the "best seller" in musical literature for more than a quarter of a century, leaps to new heights in its latest, revised edition. Added matter, to bring the original text up-to-date, has enlarged it to 321 pages. Here is a thoroughly enjoyable story of the romance and lore of music. Over 200 illustrations. Nearly 900 names and well over 100 subjects are indexed.

YOUNG FOLKS' PICTURE HISTORY OF MUSIC

By James Francis Cooke

(Price, $1.00) **HOLIDAY CASH PRICE, 70c, *Postpaid***

Gives the child student an acquaintance with important things concerning the earliest known music, and the development of music through the eras of all the great masters. Over 100 cut-out pictures are supplied to be pasted in the book.

CHILD'S OWN BOOK OF GREAT MUSICIANS

By Thomas Tapper *(16 Subjects in 16 Booklets)*

(Price, 20c Each) **HOLIDAY CASH PRICE, 12c Each, *Postpaid***

With the 3 subjects added this year there now are 16 booklets in this series of fascinating biographies and "cut-out" pictures: Bach, Beethoven, Brahms, Chopin, Grieg, Handel, Haydn, Liszt, MacDowell, Mendelssohn, Mozart, Schubert, Schumann, Tschaikowsky, Verdi and Wagner.

BETTY AND THE SYMPHONY ORCHESTRA

By Elizabeth Gest

(Price, 10c) **HOLIDAY CASH PRICE, 7c, *Postpaid***

Thousands of children have enjoyed this educational story of Betty's dream after her first symphony concert, where each instrument comes to life and tells all about its function in the ensemble and its relationship with other instruments.

PIANO PLAYING WITH PIANO QUESTIONS ANSWERED

By Josef Hofmann

(Cloth Bnd.—Pr., $2.00) **HOLIDAY CASH PRICE, $1.45, *Postpaid***

One of the most highly esteemed and most extensively used sources of information upon vital points in piano playing. Besides being a guide to modern pianoforte playing it gives authoritative answers to two hundred specific questions on the subject.

MUSICAL TRAVELOGUES

By James Francis Cooke

(Cloth Bnd.—Pr., $3.00) **HOLIDAY CASH PRICE, $2.20, *Postpaid***

If you have been abroad, this book will enhance memories and supplement your own observations; if you have not, it gives you delightful and instructive "armchair" traveling. Everyone will enjoy reading about these visits to European shrines and with famous musical personages.

Dictionaries of Music



STUDENT'S PRONOUNCING MUSICAL DICTIONARY (Pocket Size)

(Price, 30c) By H. A. Clarke, Mus. Doc.

HOLIDAY CASH PRICE, 20c, *Postpaid*

All the musical terms in common use are found in this compact little storehouse of musical information. Includes birth and death dates of over 350 famous musicians of all times.

MUSICAL DICTIONARY AND PRONOUNCING GUIDE—By H. N. Redman

(Flex. Cloth—Pr., 60c) **HOLIDAY CASH PR., 45c, *Postpaid***

This is a mighty fine and quite comprehensive dictionary of music terms. Convenient size, 4½″ x 6″.

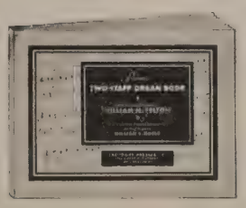
PRONOUNCING DICTIONARY OF MUSICAL TERMS—By H. A. Clarke, Mus. Doc.

(Cloth Bnd.—Pr., $1.25) **HOLIDAY CASH PR., 95c, *Postpaid***

A dictionary which has enjoyed standard acceptance for quite some time. It very definitely explains all musical terms.

Collections of Music for the Organist

Presser's TWO-STAFF ORGAN BOOK



Compiled and Arranged

By William M. Felton

Registration for Small Organ

By William S. Nagle

(Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

A veritable treasure chest for pianists taking up the study of the instrument. The pedal part is printed on the staff with the left hand.

ECCLESIAE ORGANUM

Compiled and Edited by Dr. Wm. C. Carl

(Cloth Bnd.—Pr., $2.50) **HOLIDAY CASH PRICE, $1.80, *Postpaid***

A well assorted collection of music chosen specifically for church use. The contents are classified, giving 10 preludes, 10 offertories and 10 postludes.

THE CHAPEL ORGANIST

Compiled by Rob Roy Peery

(Cloth Bnd.—Pr., $1.50) **HOLIDAY CASH PRICE, $1.00, *Postpaid***

This is a good supply of easy preludes and postludes and acceptable melodious offertories. None of the 28 pieces in this book makes registration demands beyond the equipment of the average 2-manual organ with pedals.

THE ORGAN PLAYER

Compiled by

Preston Ware Orem

(Cloth Bound—Price, $2.00)

HOLIDAY CASH PRICE, $1.30, *Postpaid*

This immensely successful album answers practically every need of the average organist. The selections are adaptable to either two or three-manual organs.

ORGAN MISCELLANY

(Price, 75c)

HOLIDAY CASH PRICE, 50c, *Postpaid*

Enough to make one wonder how the publishers can afford to give such a wealth of organ music as here presented. All of its 50 numbers are attractive and useful.

For the Violinist

VIOLIN VISTAS

For First Position Players

(Price, 75c)

HOLIDAY CASH PRICE, 50c, *Postpaid*

15 attractive and easy-to-play pieces. First position.

ALBUM OF FAVORITE FIRST POSITION PIECES

For Violin and Piano

(Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

22 solos for first and second year students.

SUNDAY MUSIC

For Violin and Piano

(Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

16 violin pieces with dignified characteristics.

ALBUM OF TRANSCRIPTIONS

By Arthur Hartmann

(Price, $1.00)

HOLIDAY CASH PRICE, 60c, *Postpaid*

Popular with recital violinists and students.

For the Singer

SABBATH DAY SOLOS

For High Voice

For Low Voice

(Price, 75c)

HOLIDAY CASH PRICE, 50c, *Postpaid*

These dozen excellent sacred solos are grateful to the singer and pleasing to a congregation. None of them will be found in similar collections.

CELEBRATED RECITAL SONGS

Compiled and Edited

By David Bispham

(Price, $2.00)

HOLIDAY CASH PRICE, $1.20, *Postpaid*

44 ancient and modern vocal solos selected from the repertoire of this great American singer. Actual lessons are given on several of these fine songs.

THEODORE PRESSER CO.
• EVERYTHING IN MUSIC PUBLICATIONS •
1712 CHESTNUT STREET • PHILADELPHIA, PA.

AT LAST!
SOMETHING FOR NOTHING
but to
Piano Teachers *Only*

A
36-page Book
("The Student Pianist")

containing the 11 piano compositions listed below, every number absolutely COMPLETE, to active piano teachers.

This book has been designed for your particular benefit and convenience. How many times have you been misled through relying on the average thematic catalog in ordering your teaching material, discovering upon receiving the complete copy that it contained, at least from your viewpoint, unpractical features that were not included in the portions selected for thematic presentation. *The complete pieces* are given for your examination in "The Student Pianist."

[TO RECEIVE THIS 36-PAGE BOOK, *you must establish with us your professional status.* Fill out (or copy) coupon at the bottom of this ad. Enclose professional card, letterhead, or other means of identification, or refer to one or two prominent music publishers by whom you are recognized as a teacher.]

Announcing
11 EASY TRANSCRIPTIONS for PIANO

Tuneful, rhythmic music by well-known American composers, including the world-famous marches, *Our Director, National Emblem, NC-4,* and *Down Main Street,* carefully transcribed, edited, and fingered. As an attractive title-page does much in arousing the pupil's interest, this feature has been given careful attention, the editions carrying smart, modern designs in attractive colors.

Title	Transcribed by	Price
OUR DIRECTOR, March (Bigelow)	Walter Jacobs	.35
NATIONAL EMBLEM, March (Bagley)	Charles Repper	.35
NC-4, March (Bigelow)	R. E. Hildreth	.35
DOWN MAIN STREET, March (Weidt)	R. E. Hildreth	.35
WU HU (Rolfe)	Walter Rolfe	.35
AUTUMN TINTS, Waltz (Rolfe)	Walter Rolfe	.35
MOONLIT RIPPLES, Barcarolle (Rolfe)	Walter Rolfe	.35
RURAL PICNIC, Rustic Dance (Rolfe)	Walter Rolfe	.35
CANZONETTA (Rolfe)	Walter Rolfe	.35
PICKANINNIES' PICNIC (O'Connor) (Four Little Blackberries)	Norman Leigh	.35
WHIP AND SPUR, Galop (Allen)	Walter Jacobs	.35

WALTER JACOBS, INC.
120 Boylston St., Boston, Mass.

Please send me "The Student Pianist" as described above. I am enclosing [please check] ☐ professional card ☐ letterhead to establish my status as a teacher. [Publisher references as to status may be given below if card or letterhead is not available.]

Name .....

Street.....City & State.....

Publishers who recognize me as a teacher:

.....

WALTER JACOBS, Inc. 120 Boylston St. BOSTON, MASS.



Songs and Song Collections

that merit representation in the Libraries of Voice Teachers, Singers, Broadcasting Studios, and Sincere Lovers of Good Music

FAMOUS SONGS

FOUR VOLUMES
SOPRANO ALTO
TENOR BASS

Edited by H. E. KREHBIEL

A repertoire of songs of intrinsic and never-ending value

The best songs of Bach, Beethoven, Becker, Bohm, Brahms, Chopin, Dvorak, Fesca, Franz, Godard, Gounod, Grieg, Haydn, Hoffmann, Holmes, Jensen, Liszt, Loewe, Massenet, Mendelssohn, Mozart, Pergolesi, Purcell, Raff, Rubinstein, Saint-Saens, Schubert, Schumann, Scarlatti, Sinding, Spohr, Sullivan, Taubert, Tschaikowsky, Thomas, Tosti, Wagner, Weber, and others, are represented, together with the favorite folk-songs of the various nations.

PRICE EACH VOLUME—$1.50

ORATORIO SONGS

FOUR VOLUMES
SOPRANO ALTO
TENOR BASS

Standard oratorio songs in their original keys with the accompanying recitatives

The series is a grand ensemble of the best Oratorio Songs of the greatest masters from Bach to Sullivan.

PRICE EACH VOLUME—$1.50

OPERA SONGS

FOUR VOLUMES
SOPRANO ALTO
TENOR BASS

Choicest solos from the standard operas, old and new

These four books comprise classified groups of the best known arias, scenas, canzonettas, etc., from the standard operas. The numbers contained in each volume have been selected with the idea of furnishing each of the four voices with a versatility of material. The songs are set down in their original keys.

PRICE EACH VOLUME—$1.50

SACRED SONGS

FOUR VOLUMES
SOPRANO ALTO
TENOR BASS

Edited by W. J. HENDERSON

A standard collection of sacred solos by notable composers

The group of songs contained in this set is the greatest contribution yet made to collective sacred songs, and cannot fail to make a very powerful appeal to the interest of all singers.
Mr. Henderson has here collected the very best of sacred song literature produced during a period covering two hundred years—from Bach to Cowen.

PRICE EACH VOLUME—$1.50

SONG CLASSICS

FOUR VOLUMES
SOPRANO ALTO
TENOR BASS

Edited by HORATIO PARKER

These collections of the most notable lyrics in German, Italian and French meet the needs of teachers, singers and earnest aspirants to true artistry. The songs are presented always with the original text.

PRICE EACH VOLUME—$1.50

FOLK SONGS OF MANY NATIONS

ONE VOLUME—For medium voice

Collected and edited by LOUIS C. ELSON

With a treatise on the influence of folk song upon classical music

In "Folk Songs of Many Nations" the editor has collected the principal and characteristic songs of various countries and peoples, preserved the original setting and text, and made excellent translations into English.
This volume can hardly fail to be of benefit to every student, whether professional or amateur.

PRICE—$1.50

Outstanding Songs—Sheet Music Publications

REGINALD DE KOVEN
Recessional ..... c-g .60R
" ..... a-E .60R

CARL HAHN
The Green Cathedral ..... d-g .60T
" " " b-flat—E-flat .60T

CHAS. B. HAWLEY
Sweetest Flower That Blows ..... E-flat—g .50R
Sweetest Flower That Blows ..... b-flat—D .50R

A. WALTER KRAMER
The Last Hour ..... E—g-sharp .50T
" " " ..... c-sharp—F .50T
" " " ..... b—E-flat .50T

ALEXANDER MAC FADYEN
Cradle Song ..... d-flat—F .50T

MANA-ZUCCA
I Love Life ..... F—F .60T
" " " ..... D—D .60T

ETHELBERT NEVIN
Mighty Lak' a Rose ..E—F-sharp .50R
" " " " ..... d E .50R
" " " " ..... c—D .50R

OLEY SPEAKS
In Maytime ..... F—g .60R
" " ..... d—E .60R

CHAS. GILBERT SPROSS
Will o' the Wisp ..... c—g .60R
" " " " ..... g—D .60R

HARRIET WARE
Boat Song ..... d—g .60T
" " ..... c—F .60T
" " ..... a—D .60T

John Church Company
THEODORE PRESSER CO.
Distributors *1712 Chestnut St., PHILADELPHIA, PA.*

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

Price, 25c a copy — $2.00 a year

VOLUME LVI, No. 12 — DECEMBER, 1938

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, *Editor*
Dr. Edward Ellsworth Hipsher, *Associate Editor*

Robert Braine
Pietro Deiro
Dr. Nicholas Douty
Dr. Henry S. Fry
Karl W. Gehrkens
Elizabeth Gest
George C. Krick
Guy Maier
Guy McCoy
Peter Hugh Reed
William D. Revelli
Henry S. Sawyer

Dr. Rob Roy Peery, *Music Critic*
William M. Felton, *Editor of Music Section of The Etude*

CONTENTS

World of Music 776
Editorials 777
What Music Has Done for Me ..... *W. A. White* 779
Musicians of December Birth ..... *W. F. Gates* 780
Lessons with Ossip Gabrilowitsch ..... *C. de Horvath* 781
Four Octave Practice Helps ..... *H. Mynning* 782
Recent Record Releases ..... *P. H. Reed* 782
Christmas in Many Lands ..... *L. V. Mattern* 783
Henriette de France—A Portrait 785
The Threshold of Music ..... *L. Abbott* 785
Worth While Music in the Movies ..... *V. Arvey* 786
Radio Flashes ..... *P. Girard* 786
Fifty Years Ago This Month 786
What Now for Music Teachers? A Symposium 787
Overcoming a Musical Crisis ..... *L. Lehmann* 789
Let's Go Caroling This Christmas ..... *F. Smith* 790
Bands and Orchestras ..... *W. D. Revelli* 791
Some Vital Problems of the Clarinet ..... *W. H. Stubbins* 791
Music Extension Study Course ..... *J. Thompson* 792
Teachers' Round Table ..... *G. Maier* 793
Beethoven's Contra Dance in C ..... *M. Hambourg* 794
Shopping for Charm ..... *T. Van Doorn* 807
Singer's Etude 824
To Sing Well, Be Natural ..... *E. H. Shepperd* 824
As the Poet Sings ..... *E. E. Hall* 825
Organist's Etude 826
Organizing and Managing a Choir ..... *A. Walther* 826
Organ and Choir Questions and Answers ..... *H. S. Fry* 828
Accordion Department ..... *P. Deiro* 829
Study of Accordion Chords 829
Violinist's Etude ..... *R. Braine* 830
Paganini's Secret ..... *D. B. Dallas* 830
Fundamentals of Modern Teaching ..... *S. Applebaum* 831
Conditions Favorable to Violin Study ..... *L. Mettersheimer* 831
Violin Questions and Answers ..... *R. Braine* 832
Lowell's Harmonious Blacksmith 834
Questions and Answers ..... *K. W. Gehrkens* 835
Fretted Instruments Department ..... *G. C. Krick* 836
Electrical Instruments ..... *G. C. Krick* 836
Voice Questions and Answers ..... *N. Douty* 837
Musical Books Reviewed 838
Junior Etude ..... *E. Gest* 842
Annual Index 844

Music

Fascinating Pieces for the Musical Home

Mireille ..... *S. King* 795
Silent Night ..... *F. Gruber* 796
Through an Old Gateway ..... *G. J. Heckman* 796
In an Old Manse ..... *R. Marial* 797
Wheel-Whirl ..... *L. E. Orth* 798
Snow Storm, The ..... *M. Bilbro* 800
Sundown ..... *R. Federer* 801
Fountains at Play ..... *F. H. Grey* 802

Master Works

Contra Dance ..... *L. van Beethoven* 803
Santa Claus ..... *R. Schumann* 805

Outstanding Vocal and Instrumental Novelties

Daylight and Dusk (Vocal) ..... *V. Harris* 811
New Born King, The (Vocal) ..... *P. Ambrose* 812
Christmas Carol, A (Organ) ..... *W. S. Nagle* 814
Mighty Lak' a Rose (Clarinet & Piano) ..... *E. Nevin* 815
Ballet Music from Rosamunde (Four Hands) ... *F. Schubert* 816

Progressive Music for Orchestra

Awake, Awake! ..... *C. W. Cadman* 818

Delightful Pieces for Junior Etude Readers

Donkey, The ..... *A. Richter* 820
March of the Crickets ..... *O. P. Endres* 821
Fairies' Awakening ..... *R. Miles* 821
Birdling's Chant ..... *M. Aaron* 822
Indian Medicine Man ..... *B. L. Hopson* 822

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.
Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1938, by Theodore Presser Co. for U. S. A. and Great Britain.

THE Ideal Christmas Gift!

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS

Editor-in-Chief

Oscar Thompson

Music Critic, *N. Y. Sun;* Editor, *Musical America*

Introduction by LAWRENCE GILMAN

LEADING CONTRIBUTORS

ERNEST NEWMAN
M. D. CALVOCORESSI
WILLI REICH
MARION BAUER
W. J. HENDERSON
EDWIN EVANS
GILBERT CHASE
GABRIEL ENGEL
JOHN TASKER HOWARD
H. H. STUCKENSCHMIDT
DANIEL GREGORY MASON
KARL GEIRINGER
SACHEVERELL SITWELL
CARL ENGEL
PITTS SANBORN
PAUL LE FLEM
A. WALTER KRAMER
SAMUEL LACIAR
ANNABEL MORRIS BUCHANAN
IRVING KOLODIN
BASIL MAINE
OTTO STROBEL
OTTO KINKELDEY
ALFRED EINSTEIN
GERALD ABRAHAM
GEORGE ALEXANDER RUSSELL
CARLETON SPRAGUE SMITH
DOROTHY LAWTON
HERBERT J. JENNY
GUSTAVE REESE
OLIN DOWNES
HUGO LEICHTENTRITT
PAUL STEFAN
FRANCIS TOYE
ERIC BLOM
WILLIAM MURDOCH
JOHAN H. G. FRANCO
HARVEY GRACE
HENRI PRUNIÈRES
EDWARD J. DENT
GUIDO GATTI
HERBERT F. PEYSER
NICOLAS SLONIMSKY
ROBERT HAVEN SCHAUFFLER
FELIX LABUNSKI
LAZARE SAMINSKY
RICHARD CAPELL
LINCOLN KIRSTEIN
LESLIE HODGSON
WINTHROP SARGEANT
EDWARD LOCKSPEISER
KARL W. GEHRKENS
R. NATHANIEL DETT
ARTHUR PRITCHARD MOOR
EDWIN J. STRINGHAM
PAUL H. LANG
PHILIP JAMES
CHARLES SANFORD SKILTON
BENJAMIN GROSBAYNE
ADOLFO SALAZAR

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS surpasses all other single-volume works in the field in *completeness of information* and in variety and detail of subject matter. It includes *composers, conductors, singers, artists, instrument makers, operatic premieres, radio and jazz music, chamber music, the symphony, oratorio, ballet, opera, musical instruments, musical terms,* and articles of varying length *on many theoretical subjects.* The purpose of the book is to present a new, comprehensive encyclopedia of the musical knowledge of the world in a concise and authoritative manner, in one compact volume, conveniently arranged for daily reference. *Complete plots of approximately 300 operas are included.* A special feature, found in no other encyclopedia, is a series of extended articles on each of the great figures in music, written by the world's most brilliant and authoritative critics, as listed above.

Bound in blue buckram, genuine gold stamped, boxed, 2100 pages, price $12.50.

For sale at all bookstores or from

DODD, MEAD & CO., 449 FOURTH AVE., NEW YORK

Ready December 9th

Copyright, 1938, by Theodore Presser Co., For U. S. A. and Great Britain

Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LVI. No. 12 • DECEMBER, 1938

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH HIPSHER

Printed in the United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



HEIKKI KLEMETTI

THE FINLANDIA CHORUS, from Helzinski, Finland. will make a short spring tour of America, when it comes to assist in the opening of the Finnish Exhibition at the New York World's Fair. The chorus, sponsored by Jean Sibelius, is composed of seventy professional and business men, led by Heikki Klemetti, outstanding in Finland and other parts of Europe as a choir director, organist and conductor.

THE NEW YORK PHILHARMONIC-SYMPHONY SOCIETY inaugurated its ninety-seventh season by a concert on October 20th, in Carnegie Hall, with John Barbirolli, brilliant young English conductor, beginning his third consecutive season as its leader.

MOZART'S "LA FINTA GIARDINIERA" was presented as a feature of the Baroque Exposition held early in the summer in Prague. The opera was written when Mozart was but eighteen.

THE BIRTHPLACE of Sir Edward Elgar, at Broadheath (Worcester), is to be transformed into an Elgarian Museum.

JOSEF HOFMANN announced on September 26th his resignation as Director of the Curtis Institute of Music of Philadelphia, in order that he may have more time for "other of my musical interests." He may remain as head of the piano department.

OPERA IN ENGLISH, in a three weeks season at Covent Garden, London, was presented with Eugene Goossens and Stanford Robinson leading. "The Serf," by George Lloyd, twenty-four year old composer with another opera ("Iernin") and two symphonies to his credit, had its première; and from the standard repertoire there were performances of "Faust," "Tristan and Isolde," "Cavalleria Rusticana," "I Pagliacci," "Rigoletto" and "Die Fledermaus."

THE SECOND EUROPEAN CHAMBER MUSIC FESTIVAL has been a distinctive success at Trencianske-Teplice, a famous Slovakian watering place, when the New Hungarian String Quartet and the Rome Quartet (representing Italy) carried off the honors of the occasion.



DAVID VAN VACTOR

DAVID VAN VACTOR, young American composer of Evanston, Illinois, has been awarded the One Thousand Dollar Prize of the New York Philharmonic-Symphony Society, for his "Symphony in D," which will be heard on a Philharmonic-Symphony program of this season. Mark Wessel, also of Evanston, received honorable mention for his symphonic poem, "The King of Babylon."

"GETTYSBURG," an American opera by Arthur Robinson and Morris Hutchins Ruger, had its world première when presented at the Hollywood Bowl on the evening of September 23rd.

THE SYMPHONIC ORCHESTRA OF MEXICO, under Carlos Chavez, gave an ambitious summer season of concerts, beginning late in June and ending the first week of September. Among the novelties was the Mexican première of the Poulenc "Concerto for Two Pianos and Orchestra," which was heard first in public when given by the Philadelphia Orchestra with Jeanne Behrend and Alexander Kelberine at the pianos.

ANTOINETTE SZUMOWSKA ADAMOWSKA, eminent pianist and teacher, said to have been the only woman pupil of Paderewski, died on August 18th, at Rumson, New Jersey, at the age of seventy. She was born on February 22, 1868, and made her professional début in Warsaw, at the age of eighteen.

THE CHICAGO CITY OPERA COMPANY opened its season on October 29th, with a non-subscription performance of Verdi's "Otello."

FOLK MUSIC, in all its phases, will be a special feature of the Swiss National Exposition to be held in Zurich from May 6th to October 29th. There will be a Federal Yodeling Festival on June 3rd to 5th, and Swiss operas throughout the month, with other characteristic events during the summer and autumn.

BRUNO WALTER, eminent German conductor, became a French citizen on September 18th. Born at Berlin, September 15, 1876, he has been a victim of the Nazi regime, in both Germany and the absorbed Austria.

OPERA BY NATIVE SINGERS is being tried by Rio de Janeiro, under the tutelage of Mme. Gabriella Besanzoni, internationally famous Italian contralto. During the past season there have been successful performances of "La Traviata," "Cavalleria Rusticana," "La Forza del Destino," "La Tosca" and "Madame Butterfly."

PIETRO A. YON, organist of St. Patrick's Cathedral of New York, and his brother Constantino, have been knighted by Pope Pius XI, for their services in advancing the cause of liturgical music and for their contributions to church choirs throughout the world.

A BANDSMAN STILL at eighty-two, sixty-five years of which have been devoted to brass band work, is the rather unique record of Mr. Jonathan Pearson, of England, who was recently "the recipient of a presentation" in recognition of thirty-six years as trustee, secretary, and instrumentalist in the Cleator Moor St. John's Silver Prize Band.

"AMERICAN MUSIC YEAR" is a new movement sponsored by the National Federation of Music Clubs, under the presidency of Mrs. Vincent Hilles Ober of Norfolk, Virginia, as a leading activity of this great organization during the coming months.

RICHARD STRAUSS was elected president of the International Confederation of the Societies of Authors and Composers, at its recent convention at Stockholm.

THE "PROM" CONCERTS under the direction of Sir Henry Wood, at Queen's Hall, London, have been featuring one-composer nights. On a recent Beethoven Program Walter Rummel won an ovation for his interpretation of the master's "Third Concerto for Piano and Orchestra." There have been also Bach, Wagner, and Sibelius nights.

THE AMERICAN GUILD of Banjoists, Mandolinists, and Guitarists, with headquarters at 121 East Fourth Street, Cincinnati, Ohio, is doing a significant work in the propagation of interest in these fretted instruments with their large possibilities. The Guild will hold its Annual Convention at the midsummer of 1939, in Providence, Rhode Island.

ONE HUNDRED AND TWENTY COMPOSERS, of whom thirty-three were American, were represented on the programs of the summer concerts of the Goldman Band, as led by Edwin Franko Goldman, on the Mall of Central Park, New York and at Prospect Park, Brooklyn. Bach led in the number of compositions played; and Wagner was second with forty-eight performances.

ALMA GLUCK, famous operatic and concert soprano, and the wife of Efrem Zimbalist, eminent violinist, died October 27th, in New York. She was discovered and recommended to the Metropolitan Opera Company by Arturo Toscanini and was at one time perhaps the most popular maker of song records, her *Carry Me Back to Ol' Virginny* having been reported to have sold over a million records.

A JOHN PHILIP SOUSA MEMORIAL, probably in form of a monument, is planned by a committee in New York, headed by B. A. Rolfe, conductor; and including Gene Buck, president of the American Society of Composers, Authors and Publishers; George H. Gartlan, supervisor of music in the New York Public Schools; Joseph N. Weber, head of the American Federation of Musicians; Arthur Pryor, bandmaster, and others.

ERROR: BY A QUIRK OF FATE we announced in these columns for November that the Convention for 1939 of the American Guild of Organists would be held in San Francisco, when we should have said "in Philadelphia."



MELCHIORRE MAURO-COTTONI

DR. MELCHIORRE MAURO-COTTONE, eminent Italian organist of New York City, died there on September twenty-ninth. He was official organist of the New York Philharmonic-Symphony Society and had appeared as soloist with the Philadelphia Orchestra. At twelve he became organist of the Church of San Carlo Borromeo of his native Palermo, Sicily, and at eighteen was director of the Schola Cantorum under the patronage of Pope Pius X.

A SERIES OF HARPSICHORD RECITALS was given during the second week of October, in the Governor's Palace of Williamsburg, Virginia, with Ralph Kirkpatrick as the artist. Mr. Kirkpatrick has appeared with many of our leading orchestras; and these recitals were sponsored by the Restoration Movement.

THE ONE THOUSANDTH PERFORMANCE of Massenet's "Werther," which was first heard in Vienna, in 1892, was recently celebrated at the Opéra Comique of Paris.

ADOLPH LEWISOHN, musical philanthropist and sponsor of the Stadium Concerts of New York City, passed away on August 17, at the age of eighty-nine. Mr. Lewisohn was born at Hamburg, Germany, on May 27, 1849, and landed in America on August 1, 1867, to become one of our most useful citizens.

WILLIAM GRANT STILL, widely known Negro composer, has composed music for the Theme Center of the New York World's Fair of 1939. His work is described as a symphonic poem with a choral *finale*. It will create both the background and emotional climax for the "World of Tomorrow" exhibit which Henry Dreyfuss is preparing for the interior of the two hundred foot peristyle.

MASSENET'S "MANON" was recently heard at the Royal Opera of Stockholm, for its first time in Sweden. It was presented in a free translation to the Swedish language.



ILSE MAREN

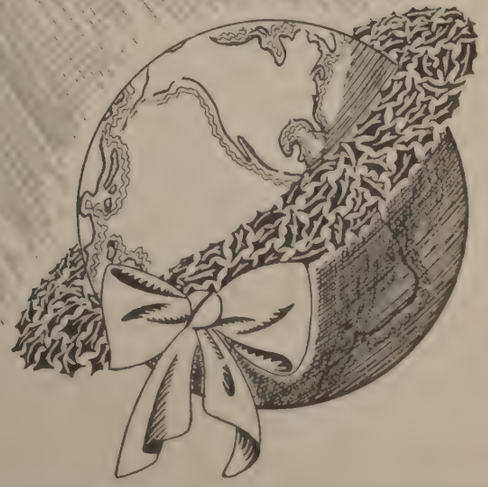
ILSE MAREN, widely known German pianist, has won American laurels by her appearances before the Lake View Musical Society, the Chicago Woman's Club and at the State Convention of Music Clubs at Decatur, Illinois, on all of which occasions she made a distinct success through her "strong musical feeling based on a finished technic." In Europe she has appeared as soloist with the leading symphony orchestras of Berlin, Hamburg, Aachen, Cologne, and Milan.

(*Continued on Page* 838)

CHRISTMAS LOVE

LAST year there came a little card
With Christmas love bedight,
It was the same old deathless song
About that wondrous night
When little Jesus came to earth
To try to make us see
That good will, peace and happiness
Await both you and me.

BUT on the card there was no name,
No token to disclose
Who sent these golden greetings out.
And then a thought arose:
Why not transport our Christmas love
To ALL, both far and near?
So, friends around the world, we shout,
"Glad Christmas and New Year!"



Her Christmas Piano

WHO is "her"?

There are a million "hers" in America, at this moment, longing for a splendid "Christmas Piano" with its promise of years of profitable keyboard fun and inspiration. The "hers" and the "hims" are the children of the new age—a far more precocious and sophisticated age, than those of their parents and their grandparents. At home, in the school, on the street, through the newspapers, and over the air, they have had their wits sharpened to be on the lookout for the new epoch of opportunity and responsibility. Many are now far more eager to study music than were the children of other times. Parents, with genuine parental love in their hearts, must heed at once the sharp call of the boys and girls of this new and mightily different high speed era.



HER CHRISTMAS PIANO

Think of it, Mr. Father and Mrs. Mother! Every child born during the last twenty years has been unavoidably affected by the atmosphere of the world convulsion following the Great War, the tremblors of communism, fascism, nazism and international strife, by the grind of giant industrialism, the "new freedom" (which more frequently means "new license"), all making a stupendous social mill such as the world never before has seen. Our alert children sense the seriousness of these staggering conditions; and they are looking very sharply to Dad and Mother, to see what means they will employ to protect and adjust the family to these days of mighty changes.

Last Christmas we saw a "her" with a new piano, and we shall never forget the delight and pride with which she sounded the first notes, which opened the door to a fairy world of limitless interest and promise.

What has the piano to do with the coming generation? Well the child, as it develops, falls naturally into one of three general classes:

First, the wholesome youngster who will advance along normal physical, mental, cultural and spiritual lines, into the type of citizen which Americans like to think collectively makes up the backbone of our national reputation for integrity, industry, courage and fair play.

Second, the neurotic "fresh kid", whose chief ambition is to become a "jitter bug" wasting the precious hours of youth in preparation for a life of consummate worthlessness.

Third, the "tough guy" who, having started in life innocently enough, has descended to a criminal plane. His number has increased until our prisons are exploding with the abandoned youth of the country. The one, who never has walked through a few penal institutions, has not the slightest conception of the significance of this tragedy.

The to-morrow of our America depends largely for its progress and security upon how we labor and fight to build up the first of the foregoing classes, and upon how we may salvage those boys and girls in the other classes and turn them into potential good citizens.

The writer has given years of active investigation to this vital subject, has traveled thousands and thousands of miles, and has talked with unlimited numbers of people in all classes, in the pursuit of a sound and practical solution of this problem.

He finds that music study is now, almost without exception, accorded the position of being one of the most valuable factors in *developing personal discipline, cultivating self-control, elevating ideals and particularly in stimulating an interest in the home.* The restoration of the real joys of the American home, illumined by self-sacrifice and family love, welded by common interest, profitable study and entertainment, must be a vital part of this American program. Home singing and home playing keep young people close to the heart of the home; and "the heart of the home" is the piano. Save the home and we save America.

Children in these turbulent days cannot be fooled. Their eyes and their ears are ever open. We know of the case of two little girls who fairly begged their father for a piano. He was a prosperous man, a graduate of an eastern university, who had just built a suburban mansion. In the basement he installed a costly, modernesque bar, plenished with rare wines and liquors. It was a Christmas present to his wife. What could his daughters have thought when he met their plea for a piano with, "Hold up, kids, I'm not through paying for that bar yet!" What could they have thought when a year or so later their elder brother was arrested for manslaughter. While driving an automobile during a state of intoxication, he had struck and killed a child pedestrian. The catastrophe all but ruined the family. If the money the father spent on that bar and the wine cellar had been invested in musical education, there would be an entirely different picture in that home to-day. More

(*Continued on Page* 808)

What Music Has Done for Me

From a Conference with the Famous American Journalist and Publicist
WILLIAM ALLEN WHITE

Secured Expressly for The Etude
By JAMES FRANCIS COOKE



WILLIAM ALLEN WHITE

CERTAINLY NO JOURNALISTIC FIGURE in American history, since the day of Horace Greeley, has received the respect and admiration of the people of the country as has William Allen White of Emporia, Kansas. Born in Emporia, February 10, 1868, the son of Dr. Allen and Mary Hatton White, he received his education at the University of Kansas and has the degree of Ph. D. from Washburn, Oberlin and Beloit colleges, and from Baker, Brown, Columbia and Harvard Universities. In 1893 he married Sallie Lindsay of Kansas City, Kansas. He has been, since 1895, the proprietor of the *Emporia Daily and Weekly Gazette*. He has served upon many important national commissions, both here and abroad, and has been a trustee and member of numerous prominent organizations, including the famous College of Emporia. He is the author of: "The Real Issue and Other Stories," 1896; "The Court of Boyville," 1899; "Stratagems and Spoils," 1901; "In Our Town," 1906; "A Certain Rich Man," 1909; "The Old Order Changeth," 1910; "God's Puppets," 1916; "In the Heart of a Fool," 1918; "The Marital Adventures of Henry and Me," 1918; "Life of Woodrow Wilson," 1924; "Life of Calvin Coolidge," 1925; and "Masks in a Pageant," 1928. His wholesome common sense, absence of all pretense, courage in statement, and his remarkable literary style, have given his writings an authority and reputation which few journalists of the past generation have enjoyed. He has drawn world attention to Emporia, Kansas, a city of fifteen thousand inhabitants and the home of two notable educational institutions, the College of Emporia (of which Mr. White is a trustee) and the Kansas State Teachers College. Both of these colleges conduct musical departments with excellent faculties, finely equipped modern music buildings, and preserve high cultural standards.—*Editor's Note.*

"SOMEWHERE ALONG ABOUT THE TURN of the century, say nineteen hundred and one or nineteen hundred and two, I was visiting the late George Horace Lorimer, Editor of the *Saturday Evening Post*, of Philadelphia. Lorimer was just then coming into his momentous prime. I found that he was very much interested in music and in phonograph records, and had many very carefully chosen recordings of such works as were then available. There were practically no records of great orchestras then, but the leading bands, such as those of Sousa, Pryor, Vessella, Conway and Creatore were well represented on records through performances of works, some of which fell in the class of masterpieces. Of course the recordings were terribly crude, compared with those of to-day. They were recorded and then reproduced through the huge old-fashioned, metal funnel horns, sometimes gaily painted to resemble a morning-glory. There was a metallic blare to these records; but the invention, as a whole, was all so marvelous that we were grateful for what we got. No longer was music to be confined to the big city. It could now be turned on in the farmhouse, and seventy-five cents was the one and final admission price to a performance of an interesting excerpt from Rossini's "William Tell" or Sousa's *Stars and Stripes Forever*. Mr. Lorimer's enthusiasm was contagious. I immediately became immensely excited about it, and I have been captivated ever since. More than this, records have contributed greatly to my musical joy and enlightenment. My investment in them and in phonographic equipment has possibly exceeded two thousand dollars. There are an amazing number of men who are record collectors, and are particularly proud of their possessions. Frank Lloyd Wright, the widely discussed American architect, is one of them, and when we visit we have a thrilling time in listening to the records in our collections.

"At first no one ever thought that a full symphony could be recorded. Now practically all of the great symphonies are available. It is only a matter of time before we shall have an entire symphony on one record, so that it will not be necessary to change records. Even now the attainments in recordings are so fine that they are uncanny. Students can hear records over and over again, studying instrumentation as it was never possible to do hitherto. The Carnegie Corporation has provided certain colleges in America with libraries of records, so that music students, who years ago might have heard a Brahms' Symphony only once or twice a year, may now hear it as many times as necessary. This is bound to have an unusual influence upon orchestral composition, and American students have not been slow in recognizing its value.

A Musical Youth

"I HAVE ALWAYS HAD A LOVE for music. My father and my mother both had very accurate musical ears; and I had the musical talent which is natural with almost every normal child. My first musical instrument was a small portable cabinet organ. It was operated by pedals. I never owned a self-playing organ. But the Mason and Hamlin organ, I played as a boy, was the cause of much astonishment to all who heard its reedy tone in hymns, jigs, reels and popular pieces. 'When would inventions ever cease!' Somehow I got acquainted with the reed organ keyboard, with its becoming black and white teeth. This was a thing of most absorbing interest to me. I gradually became able to play a little upon almost anything that was around, and reached a state of interest so that I simply could not live without music. The first extra dollars I earned after buying the *Emporia Gazette*, I put into a piano, and have played on that piano and its successors almost every day since then. The late Cyrus H. K. Curtis, founder of the Curtis Publishing Company, once said that the thing he bought with the first money he ever saved was a piano, and I am sure that many American business men have made a similar investment and have found it a most profitable and important one. As for myself, I am certain that if I had not had my piano as a source of personal refuge, at times in my life when everything seemed to be tied up into inextricable knots, I would have blown up. It has been a means of escape from trials, tribulations and sorrows that might have driven me into an insane asylum. I am sure that the ability to play, with the resulting abstraction from the worries of the hour, has been a life saver to many a man and a woman.

"The first money I ever earned came from playing for dances with a blind fiddler, and a cornetist. Former Vice-President, General Charles E. Dawes, claims that he paid his way through college playing the flute. Music was, likewise, invaluable to me in getting a start. Crude as it may seem to some in these days, the cabinet organ was used for dancing. Part of my work was to call off the dances. I was blessed with a powerful voice and you could hear me, on a clear moonlight night, in three counties. Most of our playing was by ear and we were expected to play every tune we had ever heard. We had no notes. Why should a real musician bother with notes? The fiddler got two and a half dollars a night, and I got three dollars. The extra fifty cents was for 'callin' off' dances; and I earned it! The 'callin' off' was for dances such as the lancers, the quadrilles, and the popular Virginia Reel. The other dances included the polka, the schottische, the racket and the yorke, with of course, the waltz. When a dance was announced in the farm districts, preparations for the social event were always exciting. The houses were small, and one of the first things done was to take down the beds and move out the stove. There was a spirit of good humor and friendliness which never invades the ballrooms of great cities. Everybody was out for wholesome fun, and they never failed to have it. Here are some of the 'calls' as I remember them:

"Cheat or Swing" (in which the lady went around all four corners of the quadrille either swinging the gentlemen or "cheating" them).

"Lady in centre and four hands around."

"Bird flies out and crow flies in" (of course, the crow was the dark suited 'he-male' and the bird was the sweet young thing in ruffles).

We Revert to Days of Yore

"THE 'BIG APPLE' OF TO-DAY is an effort to revive some of the jollity and hilarity of the joy of life which those folks in the seventies and eighties found indispensable. Perhaps it can be done, but it seems like transplanting buttercups to a convention hall. They just don't seem natural. Among the favorite pieces of the day were the *Cornflower Waltz;* the *Kiss Waltz; Mai*

guerite; Flower from my Angel Mother's Grave; Old Fashioned Photograph; Sweet Violets; Only a Pansy Blossom; When the Leaves Begin to Turn; My Queen; and *Genevieve.* The songs lasted longer in those days, and there was more time to make an impression. The musical fragrance of *Sweet Violets* must have haunted the hand organs for ten years. In consequence of this, I can play from memory scores of the old tunes and I take a great delight in doing so. Of course it is a far call from *When the leaves begin to turn* to a Tschaikowsky symphony, as played by the Philadelphia Orchestra and graven in sound tracks on a modern record; but one gets something from actually playing that never comes from merely hearing music.

"Somehow I acquired a knowledge of many valuable principles in harmony, from reading and playing. Funny, how habit influences us in all things! You see, I learned how to play on a cabinet organ, giving each note its proper value and maintaining a *legato.* The organ, of course, was pumped with the feet; and to this day I play the piano with my feet crossed, because if I put them on the pedals I begin to pump. My friends laugh at this, but I have never gotten out of the habit.

A Blind Man Leadeth

"In my younger days in Kansas, the best known instruction book was that of Septimus Winner, of Philadelphia, who was the composer of *The Mocking Bird.* Then I got a collection, which was published by Oliver Ditson Co., called "The Organ at Home." This was my pride and joy for years. No one will ever know what real fun and life-long musical delight I got out of that book. Gradually, but very gradually, my musical taste advanced. I went to Kansas City, where I made the acquaintance of a music critic who took me to concerts. At that time a blind pianist, Edward Baxter Perry, who, I learn, was for many years a regular contributor to The Etude, was touring the country. Perry had been a pupil of Franz Liszt and Clara Schumann, and had acquired a repertory which was really amazing in its comprehensiveness. He gave over three thousand concerts in America; and, despite his affliction, he toured from coast to coast for years without an attendant. His playing was a revelation to me, and his platform comments most informative. I have to thank this sightless man for introducing me to many of the classics.

"Many of the simpler things I heard him play, I still play—after a fashion and by ear! He had a proper admiration for melody and I have found that the music which gratifies my own musical taste must be melodic. Such a melody as *Oh, Thou Sublime Sweet Evening Star* from Wagner's "Tannhäuser," or *Ase's Tod* from Grieg's "Peer Gynt," leave a complete definite musical picture in my mind, just like the face of a friend; and I like to play them over and over again, just as I enjoy seeing my old friends repeatedly.

"Speaking of blind players, I remember well Blind Boone (not Blind Tom). He was a negro idiot with that uncanny and inexplicable facility for repeating at the keyboard some surprisingly complicated pieces after hearing them once. His memory was phenomenal. I met him first when I was in my 'teens, and had a little talk with him. I did not meet him again until at least twenty years thereafter. It was in a different city. I spoke to him without announcing my name. He immediately said, 'How do you do? You are the boy I met in Eldorado, Kansas, twenty years ago.'

Some Powerful Personalities

"It is singular how the works of the great masters seem to influence me differently. For instance, Beethoven seems inimitable. He forces me to his mood, with the innate grandeur of his mental and spiritual power. There is something so epic about his message that it is all-compelling. On the other hand, one has to be in the mood to enjoy Tschaikowsky. With Beethoven, there is no choice. He overwhelms you. Chopin, although at most times lyric, is like Beethoven in that his gorgeous melodies are all captivating. Some people are inclined to belittle Chopin because he confined himself to the piano, but why spoil a lyric composer to make an epic composer. One does not belittle Heine because he did not do an 'Inferno'.

"I find that more and more men of affairs are taking a practical playing interest in music. One time when I was coming back from Europe aboard the President Harding, I was playing the piano to amuse myself in the salon of the ship, when I encountered William Cardinal O'Connell, the greatly revered prelate of Boston. I found that he, too, was immensely interested in music, and was an exceptionally accomplished performer. Among other things he played for me were parts of the *Overture to "Tannhäuser,"* which he admired greatly. Then we had sort of a musicfest, playing over old themes that were rooted in our memories and which were a reflection of youth. I played *Sweet Genevieve,* which he had not heard for years; and I played Kjerulf's *Last Night the Nightingale Woke Me,* and he sang it in a way which told me that as a youth he had not always concentrated his mind upon non-mundane things. That afternoon was one of the pleasantest I have ever spent, and it was music that brought us together. It is a fine commentary upon the wholesome dissemination of musical culture in America, to realize that there are thousands of men who, like Cardinal O'Connell, employ music as a means of reaching greater human joys and attaining daily, higher spiritual and æsthetic heights.

Turn to Inspirational Living

"It seems to be one of the most common human frailties to make a collection of all sorts of mental impressions of fears and troubles and worries, real and imagined. Some men never seem to be happy unless they get out the family skeleton from the closet and make it dance. Then they wonder why they are miserable. The stupidity of this seems never to occur to them. When I find myself beginning to worry about anything I make a bee-line for the keyboard, because it has been my experience over and over again, that there is nothing like playing an instrument to wash out an ugly state of mind which nine times out of ten is only imagined anyhow. If for no other reason, the investment in music study for children is much worth while.

Cultural Investments Pay

"But music in this day is just as much a part of general culture as literature. The young person who is musically ignorant has a very great handicap. While I advise the practical study of an instrument, I also advise young people to start a permanent record library as early in life as possible, and to keep on adding to that library just as they would to a library of books, making proper provision for the shelving, care and protection of the records. I have done this for years, and I look upon my collection of records as one of my dearest possessions. What does such a collection mean? It means that one has at hand the wealth of musical enjoyment that kings and emperors of a hundred years ago had only for limited measure. Think of being able to summon the great orchestras of the world, to be able to hear just the masterpieces you love best, whenever you are in the mood. It is so wonderful that it is uncanny. One of the things that any young person may learn with profit is that there are other ways of making profitable investments than by putting their money into the bank or in stocks and bonds or real estate. Sometimes cultural investments pay the biggest interest. Wasn't that the secret of the immortal Greeks?"

Musicians of December Birth

By W. FRANCIS GATES

DECEMBER SEEMS ALWAYS just a bit the most musical of the calendar months, because it gave to us perhaps our most typical and complete music master—the inimitable Beethoven. Then, basking in his radiance, are such other international composers as Erich Wolff, Johann Christoph Bach, Pietro Mascagni, Ernst Toch, Jean Sibelius, Emil Waldteufel, César Franck, Hector Berlioz, Kurt Atterberg, Domenico Cimarosa, Giacomo Puccini, and Giovanni Pierluigi Palestrina.

Of conductors she gave Sir Hamilton Harty, Luigi Vannuccini, Artur Bodanzky, Ernst Pauer, and Patrick S. Gilmore.

Pianists include Gertrude Peppercorn, Joseph Lhévinne, Richard Burmeister, Moriz Rosenthal, and Teresa Careño.

To these must be added the picturesque, powerful, and persistent propagandist of the Wagner cult, the invincible Cosima Liszt Wagner.

Then to America December has contributed a roll unequalled in number and brilliance by any other month: Carolina White, Charles N. Boyd, Henry T. Burleigh, William J. Henderson, Arnold J. Gantvoort, Rudolf Friml, Sibyl Sanderson, Emma Abbott, Sidney Homer, Gustav Hinrichs, Rollo F. Maitland, Louis Victor Saar, Leo Ornstein, Eugene Thayer, Henry Gordon Thunder, Frederick Grant Gleason, Winton James Baltzell, Edward A. MacDowell, George Frederick Bristow, Henry K. Hadley, Carl Faelten, Deems Taylor, Charles Wakefield Cadman, Mana-Zucca, Homer N. Bartlett, Benjamin Johnson Lang, and John James Hattstaedt.

A Natal Chronology

1st—Alfred Cellier (1844), Joseph Gungl (1810), Gertrude Peppercorn (1878), Louis-Étienne Reyer (1823)

2nd—Paul Althouse (1889), Carolina White (1886), Charles N. Boyd (1875), Henry Thacker Burleigh (1866)

3rd—Niccolò Amati (1596), Joseph Lhévinne (1874), Erich Wolff (1874)

4th—Johann Heinrich Bonawitz (1839), Johann Sigismund Gruber (1759), Sir Hamilton Harty (1879), William James Henderson (1855), Benjamin Robert Papperitz (1826), Luigi Vannuccini (1828)

5th—Sir John Frederick Bridge (1844), Anton Strelezki (1859)

6th—Johann Christoph Bach (1642), Arnold Johann Gantvoort (1857), Jean Gérardy (1878), Luigi Lablache (1794), Wilhelmine Schröder-Devrient (1804)

7th—Richard Burmeister (1860), Rudolf Friml (1881), Pietro Mascagni (1863), Sibyl Sanderson (1865), Ernst Toch (1887)

8th—Franz Dussek (1736), Bernard Pasquini (1637), Jean Sibelius (1865)

9th—Emma Abbott (1850), Sidney Homer (1864), Nikolai Dimitrievitch Kashkin (1839), Peter Joseph von Lindpaintner (1791), David Popper (1843), Emil Waldteufel (1837)

10th—César Franck (1822), Gustav Hinrichs (1850), Theodor Kirchner (1823), Louis-Sébastien Lebrun (1764), Rollo F. Maitland (1884), Louis Victor Saar (1868)

11th—Hector Berlioz (1803), David Ffrangcon Davies (1860), Julian Edwards (1855), Leo Ornstein (1895), Gerrit Smith (1859), Whitney Eugene Thayer (1838), Karl Friedrich Zelter (1758)

12th—Kurt Atterberg (1887), Siegmund Lebert (1822), Clara Damrosch Mannes (1869), Hermine Rudersdorff (1822)

13th—Mario Sammarco (1873), Pauline Anna Milder-Hauptmann (1785)

14th—Marshall Rutgers Kernochan (1880), Michael Penha (1888), Henry Trotère (Trotter-1855)

15th—Henry Fothergill Chorley (1808), Charles Albert Edwin Harriss (1862), Henry Gordon Thunder (1865)

16th—Ludwig van Beethoven (1770), William Leonard Blumenschein (1849), Artur Bodanzky (1877), François-Adrien Boieldieu (1775), Augusta (Mary Anne) Holmès (Hermann Zenta-1847), Heinrich Wohlfahrt (1797)

17th—Domenico Cimarosa (1749), Frederick Grant Gleason (1848), Louis Mollenhauer (1863)

18th—Winton James Baltzell (1864), Edward Alexander MacDowell (1861)

19th—George Frederick Bristow (1825), Charles Dancla (1818), Bronislaw Hubermann (1882), Giulio Ricordi (1840), Moriz Rosenthal (1862)

20th—Henry K. Hadley (1871)

21st—Richard Buhlig (1880), Carl Faelten (1846), Zdenko Fibich (1850), Ernst Pauer (1826)

22nd—Franz Abt (1819), Teresa Carreño (1853), Deems Taylor (1885)

23rd—Hugh Percy Allen (1869), Édouard de Reszké (1855), Putnam Griswold (1875), Don Lorenzo Perosi (1872), Giacomo Puccini (1858), Isidor Wilhelm Seiss (1840), Friedrich Julius Urban (1838), Mathilde Wesendonk (1828)

24th—Lucrezia Bori (1888), Giovanni Bottesini (1821), Charles Wakefield Cadman (1881), Peter Cornelius (1824), Karl Ludwig Drobisch (1803), Simon E. Jacobsohn (1839)

25th—Enrique Fernández Arbos (1863), Lina Cavalieri (1874), Charles Whitney Coombs (1859), Patrick Sarsfield Gilmore (1829), Johann Adam Hiller (1728), Cosima Wagner (1837), Mana-Zucca (1891)

26th—William Berwald (1864), Giuseppe de Luca (1876), Arnold Mendelssohn (1855), Léon Rothier (1874), Julius Weismann (1879)

27th—Sir John Goss (1800), William Henry Hadow (1859), Giovanni Pierluigi Palestrina (1525), Johann August Philipp Spitta (1841)

28th—Homer Newton Bartlett (1845), Alexander von Fielitz (1860), Benjamin Johnson Lang (1837), Calixa Lavallée (1842)

29th—Sasha Culbertson (1893), John James Hattstaedt (1851)

30th—Karl Anschütz (1870), Pablo Casals (1876), André Messager (1853)

31st—Caroline-Marie-Félix Carvalho-Miolan (1837), Charles Dalmorès (1871), Theodor Oesten (1813)

Lessons with Ossip Gabrilowitsch, Piano Virtuoso and Conductor

An Apostle of Beauty in Piano Playing

By his Noted Pupil

MME. CECILE DE HORVATH

NEVER SHALL I FORGET the first time I heard Ossip Gabrilowitsch play. It marked an epoch in my life, as there was something about the tones he produced that became an absolute obsession with me. For hours I would work at the piano, trying to produce tones of the same quality, but I soon realized that there was nothing in the method I was studying that would enable me to achieve those effects. Those tones haunted me to such a degree that I felt that I would never be happy in my piano work unless I found out from Mr. Gabrilowitsch himself just how those magical sounds were produced; and so my father, always sympathetic, took me to Europe on rather a wild goose chase, as we had never heard of Gabrilowitsch's doing any teaching, and we were not even sure as to where he lived.

We went to Berlin, as most artists were living there at the time, and had letters of introduction to a pension which was run by some charming people by the name of McElwee, from Indianapolis. Strangely enough, Miss Frances McElwee had been a fellow student of Gabrilowitsch with Leschetizky, and was a good friend of his. She told me that many other people were imbued with the same idea that I had, and that she had persuaded Gabrilowitsch to teach a limited number of pupils that winter. She said that he had never done any teaching, inasmuch as he was financially independent; but as a favor to her, he had promised to come twice a month up to Berlin, from his home in Munich, to teach in her pension.

Musical Life In Berlin

WORDS CANNOT ADEQUATELY DESCRIBE the cosmopolitan brilliance of Berlin in those days. It was easily the musical center of the world. Nearly all the artists were located there, and the critical approval of Berlin was sought and craved by them all. Richard Strauss was conducting regular symphony concerts at the opera house; and Nikisch held sway with the Berlin Philharmonic Orchestra.

All the visiting French artists were sure to be met at the salon of Mme. Kirsinger, a picturesque South American of French blood. Here was supposed to be the only really old time French salon in the world. She would wear her gray hair dressed a la Marie Antoinette, and, although seventy, she was a lovely picture. She had an enormous salon consisting of many drawing rooms, and almost every one there was a famous painter, sculptor, literary light or musician. There were always a great many French people, among them Widor and Philipp; and one day we met Max Reger and Xaver Scharwenka, who brought out a sonata of his own that afternoon. All the lights were turned low, according to old French customs, and altogether it was a brilliant and unforgettable scene. While there we could easily imagine Liszt, Chopin, and George Sand fitting right into the picture, and we would not have been at all surprised if they had suddenly appeared, so perfectly had Mme. Kirsinger created the old romantic atmosphere.

The pension in which we lived happened to be one of the musical centers of the city, and Miss Frances McElwee and her mother had succeeded in establishing a veritable salon, through their own personal charm and interesting connections. There were four large drawing rooms which opened into each other, and every Sunday afternoon there were teas which were attended by celebrities in almost every walk of life. We girls were always dressed in light pastel colors and helped receive and entertain the guests. Many an artist had his start in those drawing rooms.

Busoni lived right across the street from us, and we could always hear him practice when he had his windows open.

Mme. Amelie Nikisch, wife of the great conductor, and one of the greatest vocal teachers in Europe, taught in this pension, and how well I remember her beautiful face and high bred manner. She was a most attractive Belgian; and of course her professional pride was her most prominent pupil, Elena Gerhardt, who was considered at that time the greatest lieder singer in Europe.

It was in this atmosphere that we had our memorable lessons with Gabrilowitsch.

Meeting With Gabrilowitsch

I REMEMBER SO WELL the day I met him. There were a large number of us, from which he was to select seven. I might say, incidentally, that the only pupils he ever accepted were the few he taught in Berlin. I was a very timid child and greatly in awe when I first met him. He was most interesting looking at that time; but as the years passed by he became more and more distinguished in appearance. With his commanding, aristocratic carriage, great fascination and spiritual expression of countenance, he became one of the most picturesque personalities on the stage; and there was much of the Paderewski glamour about him. A Chicago pianist remarked to me in his last year: "Have you noticed how beautiful his face has become with the years?"

But to go back to the lessons, Gabrilowitsch conducted his classes as Leschetizky did. He sat at one piano while the pupil played at another; and the rest of the class were jotting down notes for future use. He was a most illuminating teacher and illustrated every point by playing over passages for us. It was a matter of deep regret with him that more teachers are not able to play, as he believed in the force of example. No one could possibly explain more clearly than he could; but, after all, we learned more from hearing his own inspired illustrations than from anything else. His tones and effects would ring in our ears after we left the class room, and we could hardly wait until we could attain the same results. He was not interested in pupils with merely mechanical ability but selected his pupils from those with natural musical gifts.

Before long I found that I was able to accomplish more with him in one month than in all the years with my former teachers. We had studied with great masters, but we all agreed that his training was so utterly different and his procedure of practice was so entirely removed from anything we had ever had before that we were actually beginning to study the piano for the first time.

He was very severe and would not tolerate anything short of perfection; so that it was a great ordeal to play for him Some of us adopted the plan of swallowing raw eggs before taking our lessons, as we had heard that they were good for the nerves. But we were exceedingly grateful for this severity as, to put it in his own words:

"The more I criticize you, the more favorable comments you will receive from the press."



MME. CECILE DE HORVATH

How to Practice Exercises

THE FIRST STEP HE INSISTED UPON was the development of the utmost strength in each individual finger and in the hands, wrists, arms, shoulders, and especially back of the shoulders, and he told us exactly how to practice in order to accomplish this purpose. He not only strengthened our muscles but also taught us the utmost control of them, as he maintained that all this strength and control was necessary in order to produce the tones he wanted, even the *pianissimo* tones.

First we had to begin our practice each day with a dropping exercise, and I would like to show you how this is done. Begin with the second finger, quickly pressing the tip of the curved finger into the key; then bring the arm up so suddenly that the finger tip produces a *staccato* sound. Keep the wrist lowered while you bring up your arm. Hold the arm in that position until it feels very relaxed and heavy, and then let it fall so that the wrist is below the level of the keyboard and the tip of the second finger strikes the same note with the other fingers curved and raised, so that the one finger tip supports the entire weight of the arm from the shoulders. Of course none of the joints should collapse. Do this with each finger in turn, ending up with the tip of the thumb. To illustrate, imagine a ballet dancer balancing her relaxed body on the firm tips of her toes. If you have ever seen Pavlova you would know what I mean. This exercise accomplishes several things. It strengthens each finger and the muscles back of the shoulders and the arm at the same time.

Then come the scales which are to be practiced in three *tempi:* First slowly, with each hand separately and with a very low wrist, your fingers curved and raised very high and with very quick thumb preparation. Then again separately, in moderate *tempo,* with a free wrist, and with the hands very quiet and the fingers close to the bottom of the keys. Then separately, in *tempo,* in the same way. Then in moderate *tempo,* with the hands together two octaves apart, so you can hear the fingers distinctly; and, finally, in *tempo* in the same way.

Gabrilowitsch advised us to practice Czerny's *Kunst der Fingerfertigkeit,* (Art of Finger Dexterity) and Chopin's "Etudes," and the above scheme of practice was followed in everything we did, including etudes and pieces where passage work obtained. His idea of practicing slowly, with high raised fingers, was to strengthen them; but in order to do that one's wrists and arms have to be relaxed, and it is very important to use only the maximum strength of which each finger is capable. If the arms help, the finger will not grow stronger, just as a baby will not learn to walk alone if you

help him too much. That is why the wrist is held so low. If one feels the muscles pulling on top of the wrist, that is a sign that the wrong muscles are being used. But, if they pull underneath the wrist, that is a good sign, as there is no danger of stiffening, and the muscles are developing in the right place. During the slow practice do not leave a single note until you have heard the complete vibration, and in playing in *tempo* your finger tips must never lose contact with the bottom of the keys. There should be no finger action in *tempo*, as otherwise it is impossible to develop speed and ease in playing. In other words avoid all excess motions. In playing a scale use less weight on the thumb than on the other fingers, so as to produce smoothness. For coloring a scale, lower your wrists for *diminuendo* and gradually raise them for a *crescendo*. It is possible to play long etudes without tiring, by using fresh arm weight at the beginning of certain passages. This is like putting on the gas and then letting the car run on its own momentum. It is best to sit on a low chair for the slow practice, to facilitate the lowering of the wrist. For playing and practicing in moderate *tempo* a higher chair gives greater command of the technical passages.

This system of practice, that I have outlined, is an answer to those many students who complain that they have no set system. It would be impossible for anyone to practice in the above way and not show immediate technical gains. Six hours a day of the wrong kind of practice does no good and only makes the playing worse. This accounts for the fact that many very advanced students, who have worked hard all their lives, have undeveloped hands. In the right kind of practice every minute should count. After a short period of this kind of practice we were thrilled to find that we were unable to wear the same size gloves. Our hands developed at such a pace that for sheer economy's sake we had to buy our gloves several sizes too large, and even these would eventually burst. Thumb preparation in arpeggios, however, was not advocated, as a smoother arpeggio is obtained by keeping the fingers close to the keys, holding on to the notes in the broken chords, with the wrist held high, and moving the wrist lightly and rapidly from one broken chord to another. Of course in the slow practice the fingers are raised high and the wrist held low, but even then no thumb preparation is used. The wrist moves like lightning from one chord to another; in fast playing no gap is heard, and the effect is smoother, more accurate, and less labored than the thumby arpeggio. Naturally there must be no jumping of the wrist. Although it is held high, it must work in a straight line.

Above all things, Gabrilowitsch urged us to avoid aimless practice. He said that before he went to Leschetizky he shared the idea of many people that if any one practiced six hours a day for a certain number of years he must perforce become a pianist. From Leschetizky he learned that quality and not quantity is the measure of accomplishment, that hours count for nothing, and that concentration means everything.

How to Study Compositions

When we came to our pieces he advocated our first studying carefully the form and harmonic structure of the composition, just as an intelligent traveler familiarizes himself with the general topographical scheme of the strange city which he is about to explore.

Then he had us study the technical difficulties of the work, and we had to make sure that we had the best possible fingering by playing difficult passages through in *tempo*. We had to have a clear mental picture of the work. Then came the slow separate practice that I have mentioned above. Finally began the most important stage; namely, the study of interpretation and the choice of colors most adequate for that interpretation. He would say:

"Do not practice faster than the mind can follow, as otherwise your work will degenerate into mere automatic effort, behind which there is no 'flash of the will.'"

We were allowed to practice only one hour at a time. As he said:

"Too much practice dulls not alone the ear, but also the fine sensitiveness of the nerves which run out to the tips of the fingers and which are to the pianist what the palette colors are to the worker on canvas."

For that reason, he said, it is not advisable to practice too much on the day of a public appearance.

He maintained that concentration is the most vital point in piano playing. During our practice he recommended frequent intervals of mental practice, and this he exemplified in his own work. During his own practice he would play a few measures and then pace the floor in deep thought. Then when he touched the keys he produced the desired effect.

"Above all," he would say, "listen to your playing." It is extraordinary, by the way, how few pupils really do listen to their playing. They all think they do. Sometimes a pupil will argue and insist that he hears what he is doing. Of course he hears something. He is not deaf; but when he begins really to listen to his playing, he will finally realize that his ears have heretofore been dulled by unintelligent drumming, and he will be astonished to hear how his playing really sounds.

(*Continued in* The Etude *for January*)

Four Octave Practice Helps

By HAROLD MYNNING

A gradual improvement in one's technic in playing octaves depends to a large extent on *how* they are practiced. It is well to keep in mind several important points when practicing octaves.

1. When the hand takes the octave span it is important to keep the little finger relaxed. No one can expect to play brilliant octaves with a stiff fifth finger. Pianists who have long practiced octaves incorrectly may feel that they cannot eradicate this stiffness from their fifth finger, but persistence along these lines will accomplish wonders.

2. A good preliminary exercise for octaves is to play a chromatic scale with the thumb alone, curving the thumb for white keys and straightening it for black keys.

3. Octaves should be practiced first, for brilliancy, second, for tone. Scales played in octaves provide a good exercise for brilliance; simple melodies played in octaves, slowly and softly, will improve tone.

4. A good way to secure the arm balance necessary for good octaves is to play them not only by raising the forearm but also by raising the entire arm. And of course wrist octaves should not be neglected.

* * * * *

"No book-learning, no acquired culture, no technical knowledge is needed to understand the message so faithfully delivered by Carl Maria von Weber."—Francesco Berger.

Recent Record Releases

By PETER HUGH REED

Dr. Felix Weingartner's leadership is shown in his recording of the "Fourth Symphony" of Brahms (Columbia set 335), for which the London Symphony Orchestra plays in better style than ever before on records. This is by far the most vital reading of this work on discs, and a great tribute to the genius of Weingartner.

Equally remarkable is the new recording of "First Symphony," of Brahms, played by the Vienna Philharmonic Orchestra under the direction of Bruno Walter (Victor set M-470). One could not ask a nobler or more elevated reading of this great work. From the upward surge of the brooding introduction, with its urgent beating wings in the bass, to the hymnlike peroration of the closing section of the finale, the poise and flow of this music are clearly and sensitively achieved.

Stokowski and the Philadelphia Orchestra give fresh aspects to the *Polovetzki Dances* from "Prince Igor" (Victor set M-499). The conductor has made a new and more complete arrangement of the music, and here again we are struck by the clarity of instrumentation, as well as by the brilliant coloring and the superb playing of the orchestra.

The new orchestral transcription of Moussorgsky's *Pictures at an Exhibition*, made by Lucien Cailliet (Victor set M442), is unquestionably brilliant and effective, but it does not approach in subtlety, wit or color the famous transcription of this music that the late Maurice Ravel made. Ravel's work is regarded by musicians throughout the world as a great classic of its kind. The new version of this work is played by the Philadelphia Orchestra, under the direction of Eugene Ormandy.

Arthur Fiedler, conducting the Boston "Pops" Orchestra, does all that could be asked for the *Bacchanale* music from Saint-Saëns' "Samson and Dalilah" (Victor disc 12318); and Walter Goehr manages to make some excerpts from Chopin, chosen from the score used in the ballet "Les Sylphides," sound attractive (Columbia disc 69281D), but the arrangement is too fragmentary for its own good.

Complete operas are strains on the purse strings, but when a performance like the one of Mozart's "Don Giovanni" is issued (Victor sets M-423-424-425) the reward is worth the expense. Made at the famous Glyndebourne Festival in England this past year, this performance, for perfect ensemble and spirit, would be hard to beat in the foremost opera houses in the world. Opera stars are not featured at Glyndebourne; it is the ensemble that counts, and each member of the cast is chosen because he or she fits the chosen rôle. John Brownlee, the Australian baritone, who sang the part of the *Don* last winter at the Metropolitan, is in the title rôle. Audrey Mildmay, who sang *Susanna* in the complete recording of the "Marriage of Figaro," is *Zerlina;* and Ina Souez, the noted British soprano, is the impressive *Donna Anna*. Fritz Busch is the conductor. The balance of the cast and the chorus are excellent.

In the complete recording of Donizetti's "Lucia di Lammermoor" (Columbia Operatic set 20), one encounters a performance typical to Italian opera houses. We have heard such performances in Italy, and although the singers could not be called the greatest singers, enthusiasm nevertheless ran high. The soprano here is Mercedes Capsir, competent but not great, the tenor is De Muro Lomanto, a good but uneven singer, and the baritone is Enrico Molinari, a splendid artist. The chorus and orchestra of the La Scala Theatre in Milan, under the direction of Lorenzo Molajoli acquit themselves with honors, and the balance of the cast is capable. The recording, dating back a few years, proves entirely satisfactory. A performance of "Lucia" for those who love the music rather than for those who admire great singing.

Szigeti's recording of Tartini's "Concerto in D minor" (Columbia set X-103) displays his fine art. Szigeti has rearranged this work admirably for string orchestra and harpsichord. The purity of the music, which stems from the XVIII Century, and its gentle melancholy are tellingly set forth.

Bach's "Sonata No. 1 in G major," for viola da gamba and harpsichord, once was issued in a recording for violoncello and piano played by John Barbirolli and Ethel Bartlett. A new recording of this work (Columbia set X-104) is played on the gamba and harpsichord by Janos Scholtz and Ernst Victor Wolff. The work is one of Bach's most persuasive chamber compositions, and the two artists do justice to it.

From Bach to Ernest Bloch, the great Hebraic composer, is a long stride, one that marks the growth of music in an interesting and compelling manner. Bloch's "Sonata for Violin and Piano" (Victor set M-498), is a work that must be heard to be appreciated. It is music of barbaric intensity and rhapsodic fervor, the emotional fervor of which cannot be conveyed in words. The rugged strength of the Israelites, the rhapsodic *Song of Solomon*, the passion and fire of a great Oriental race all are embodied in this music. The score makes terrific demands upon its players, but in the Victor recording the magnificent artistry of Josef Gingold and Beryl Rubinstein does not suggest this.

Late in life Haydn turned his attentions to writing for wind instruments, and more especially for the flute. Among compositions that he wrote using the flute are a group of "Divertimenti," the original manuscripts of which have long been in the possession of the British Museum. Four of these works have been recorded by Musicraft (set No. 17), in performances by Rene Le Roy (flute) and Jean and Etienne Pasquier (violin and viloncello) that are models of tonal sonority and expression. Its unity and tonal perfection are rare. That is why the performance of Beethoven's "Serenade Trio, Opus 8," which the trio play (Columbia set 341), is a particularly treasurable one. A gracious, youthful work by the great Titan, of which he is said to have been particularly fond.

Sheer splendor of voice is exhibited by Kirsten Flagstad in her singing of the big soprano aria from Beethoven's "Fidelio" (Victor disc 14972). She does not seek to interpret the music, but sings it with sincerity and simple conviction. John Charles Thomas records two of his favorite concert songs, Holmès' *Au pays* and Pessard's *Requiem di coeur* (Victor disc 15184). The first is a marching song and the second a macabre drinking song, to which the richness and suavity of the baritone's voice is excellently suited.

At long last, Bruno Castagna records. On Victor disc 1936, the great contralto is heard in superb performances of the *Seguidilla* and the sinister *Card Scene* from "Carmen." Castagna belongs to the long line of notable Carmens; her richly sensuous voice ideally fits the music.

A treasure of recorded music, made in Europe, was recently issued by RCA Victor. As we were instrumental in bringing about this release and in providing notes on it, we invite our readers to request a copy of Victor's booklet "A Connoisseur's List of Victor Red Seal Records." If your dealer cannot supply you with this list, we will be glad to see that one is mailed to you.



Christmas in Many Lands

A Television Christmas Recital

By LILLIAN V. MATTERN

Place—The stage of a broadcasting station. There is a piano at the left, a microphone near the center, and another microphone at the right of the stage. An announcer is standing by the microphone at the center. This may be a young man or one of the older boy pupils. If desired, a young lady with a good speaking voice may take the part of the Announcer. Toward the back of the stage right, is a table containing a number of wrapped packages.

Characters—American Announcer
English Announcer
Swedish Announcer
French Announcer
Italian Announcer
Swedish Father
Swedish Mother
Pupils

If found feasible, characters may be dressed in the costume of the country they represent.

As the curtain rises, the American Announcer comes to the front of the stage and speaks to the audience.

AMERICAN ANNOUNCER: "We are glad to welcome you to one of our first television programs. Soon you will have television in your own homes, but in the meantime, we thought you would enjoy one of our experimental programs. To-day it is Christmas over all the world, and we are going to bring before you a short Christmas program from people of many climes. The events will be illustrated by music, and we hope you will catch their story. We will first call our English neighbor. (*Stepping to the microphone, he continues.)* "Calling England! United States calling England! Take it away, England!"

ENGLISH ANNOUNCER (coming to the microphone at the right): "It is Christmas Eve in the village church, and the folks from the country 'round are gathering for their Christmas Eve Festival of music and jollity."

(As he speaks the English group enters, gayly smiling and laughing quietly.)

ENGLISH ANNOUNCER: "A 'Carrier Pigeon' has just brought us a message from our distant friend and benefactor, Sir John Manville, who is obliged to be away at this time. Mary, can you tell us about the pigeon? (Mary steps to the piano and plays the *Carrier Pigeon* by Spaulding.) You shall have the message after we have had our *Evening Prayer* by (pupil's name — — — —)."

(Pupil plays Evening Prayer *by Weil.)*

ENGLISH ANNOUNCER: "Now for the message. Sir John tells us that the carol, *King Wenceslaus*, which we have always thought of as distinctly English, refers to King Wenceslaus, or Wenzel, an emperor of Germany and King of Bohemia, born in 1361. There is a statue of him in the center of a square of the same name in Praha, Czechoslovakia, and he is called the Patron Saint of Bohemia. Isn't that interesting? Sir John will soon be home and what a *Joyous Home Coming* that will be. I am sure we can say that in music. Our gay little Anne will tell us just how happy we shall be.

(Children play Joyous Home Coming *by Beer.)*

ENGLISH ANNOUNCER: "England signing off!"

(Announcer and English group retire.)

UNITED STATES ANNOUNCER: "United States calling Sweden. Sweden! Take it away, Sweden!"

SWEDISH ANNOUNCER (*coming to the microphone*): "Snow is falling heavily. Can you picture the scene? A small home in the country. Outside, a great stretch of snow covered hills, and, nestling at the foot of the noblest of these, the cozy little home of Jan Christiansen. A Christmas party is in progress, and the guests are singing our old Swedish Christmas carol, *The Star in the East.* Listen!"

(Swedish group enters, singing The Star in the East, *carol from the book, "Noels," by Oberndorfer. There are many packages on the table near by.)*

SWEDISH MOTHER *(selecting one of the largest parcels):* "Oh! I know what this one is — *Boots and Saddles* for Daddy. Ruth, I wonder if you could represent anything like this in music."

RUTH: "I believe I could. May I try?" *(She plays* Boots and Saddles *by Engelmann.)*

MOTHER: "Fine! Now let us see what else we can find."

RUTH *(coming back to the table):* "Oh, Mother, see! A lovely *French Clock* for you. Hilda, I heard you practicing a piece the other day that sounded like the ticking of a clock. Will you play it again for our party?"

(Hilda plays The French Clock *by Bornschein.)*

FATHER: "Little Jan, what would you like most?"

LITTLE JAN: "Oh! Daddy, you know. A *Rocking Horse.*"

FATHER: "Well, here it is, and it is yours if you can represent it in music."

LITTLE JAN: "I'll try."

(Goes to the piano and plays The Rocking Horse *by Baumbach.)*

MOTHER: "See what I found! A darling little 'Princess Doll' for Hannah. How about it, Hannah, can you tell us about the doll in music?"

HANNAH: "My teacher gave me a piece the other day that I think is as beautiful as a princess. See what you think."

(She goes to the piano and plays Doll Princess *by Jessel.)*

(The Swedish party quietly retires.)

SWEDISH ANNOUNCER: "Sweden signing off."

UNITED STATES ANNOUNCER: "Calling France! United States calling France! Take it away, France."

ANNOUNCER FOR FRANCE *(stepping to the microphone):* "The students at the Palace at Fontainebleau are celebrating Christmas. In the hall below they are doing a beautiful minuet of the olden days. Can you not imagine you see the lovely ladies and gentlemen in their colorful court dresses as they move in the graceful figures of this dance of the time of Napoleon? We can just catch from here the strains of the music. Listen!"

(A pupil steps quietly to the piano and plays Ye Olden Days Minuet *by Rolfe.)*

FRENCH ANNOUNCER: "Looking out of the windows we see the 'Fountains of Fontainebleau' appearing like a *Cascade of Rubies* in the afternoon sun. The students are now gathered at the windows to catch a glimpse of this unusual picture before the sun drops behind the trees. We cannot help you to see this picture, but we can tell you about it in music."

(A student plays The Fountains at Versailles *by Cooke, followed by another playing* Cascade of Rubies *by Smith. French group retires.)*

UNITED STATES ANNOUNCER: "United States calling Italy! Calling Italy! Take it away, Italy!"

ITALIAN ANNOUNCER (coming forward): "From the Church across the way we hear the *Chimes at Christmas* pealing out. Listen to their music."

(Pupil plays Chimes at Christmas *by Greenwald.)*

ITALIAN ANNOUNCER: "Farther down the street we see the priests going quietly into the cathedral for the Christmas Mass. Distantly we hear the tramp of their feet growing fainter as they enter the church."

(Children play Priests March *from "The Magic Flute" by Mozart-Sartorio (6 hands);* or The Priests' March *by Mendelssohn.)*

ITALIAN ANNOUNCER: "The street is gay with revellers and much confetti is in evidence. So much, in fact, that we almost can hear it. We catch the contagion of their merriment as we hear merry strains of *Confetti* by Media."

(Student plays Confetti *by Media.)*

ITALIAN ANNOUNCER: "Italy signing off."

UNITED STATES ANNOUNCER *(to audience):* "We have time for two or three numbers from our own group in the few minutes that are left to us, and I am going as ask ——— to play *Star Gleams* as we think of the wondrous Star of long ago."

(Student plays the number Star Gleams *by Lieurance.)*

ANNOUNCER (*to audience*): "We will close our broadcast with the number *Evening Prayer and Dance of the Angels, from Hansel and Gretel* by Humperdinck, after which we will all rise and sing *Adeste Fidelis.*"

MUSIC FOR PROGRAM

			Grade
7394	*Carrier Pigeons*	Spaulding	2
1887	*Evening Prayer*	Weil	2½
24741	*Joyous Home Coming* (Duet)	Beer	3½
7863	*Boots and Saddles*	Engelmann	3
23566	*The French Clock*	Bornschein	3
	The Rocking Horse	Baumbach	2
24180	*The Doll Princess*	Jessel	3
22986	*Ye Olden Days Minuet*	Rolfe	3
26038	*Fountains at Versailles*	Cooke	4
	Cascade of Rubies	Smith	5
11451	*Chimes at Christmas*	Greenwald	3½
19191	*Priests' March from "The Magic Flute"* (6 Hands)	Mozart	2
24303	*Confetti*	Media	4
11020	*Star Gleams*	Lieurance	4
	Evening Prayer, and Dance of the Angels, from "Hansel and Gretel"	Humperdinck	4½

THE AMAZING MUSIC WORLD OF TO-DAY

One of the most original and penetrating musical artists of the day is Walter Gieseking, born of German parents, in Lyons, France, and brought up on the French Riviera, until he went to Hanover, Germany, to study with Karl Leimer. He has become the best known exponent of modern music, particularly that of the French School.

In this forceful interview, to appear in THE ETUDE for January, he makes many statements which are sure to be controversial, but which will command wide attention thereby. You may not agree with him, but you cannot afford not to read what he has to say.



A LADY OF THE COURT OF HENRY XV

This little known musical portrait is one of the finest of the Dutch trained French artist, Jean Marc Nattier (1685-1766). The picture is in the Palace of Versailles, and the subject was named "Henriette de France."

The Threshold of Music

Natural Laws That Guide The Flow Of Chords

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

This article is the tenth in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, and an article will appear each month hereafter.*

IN THE LANGUAGE OF MUSIC, chords are the words—the vocabulary. The notes of the melody are the threads of thought which carry us along from one chord to another. When several chords are placed one after the other in orderly succession, they form phrases and sentences.

So far we have discussed only chords (musical words). Now we come to the grammar of music: the progression from one chord to another (musical sentences).

Certain combinations of chords are natural and instantly satisfying to the ear. Others are less usual, yet of a strangeness which is pleasant and intriguing. Still others are awkward, unnatural and ugly.

Some musical phrases are as trite and overworked as certain word combinations which are all too familiar to most of us—"broad daylight" . . . "frightened out of his wits" . . . "pure and simple" . . . "out of the frying pan into the fire" . . . "all in the day's work." Others have the sauciness of O. Henry's "Children, pinochle and fountains were playing in the park," or the poetry of Shakespeare's "Frailty, thy name is woman." Still others are unintelligible and bewildering, like a meaningless jumble of words: "Influence for hardly attention crowded its meant"—which, for all we can tell, may be a private code language, or may simply be gibberish. Modern music, unfortunately, sometimes falls into this third class.

The Lares and Penates of Music

THERE ARE CERTAIN FUNDAMENTAL LAWS in music which guide the progression of each chord to the next, and of each note in a melody to the next. This does not mean that there are any hard and fast rules which require a note or a chord to move to a certain next note or chord, and to no other. But there are strong natural tendencies which, when followed, lead the music into understandable and satisfying channels, and which, when flouted, must be done so with rare tact and skill, and then only to produce a striking and unexpected effect.

The most important of these laws are:

1. The Melody Law.
2. The Law of Motion and Rest.
3. The Bass Law.

Scales—Fountainheads of Melody

BEFORE EXPLAINING THE MELODY LAW, a word or two about scales. Certain present day composers, sincere in their belief that the major and minor scales have outworn their usefulness, are composing music in terms of special scales of their own invention. Among the most widely talked of is the "twelve-tone scale," in which each of the twelve semitones that lie between every note and its octave is rated equally important and a member in good standing of the scale. A truly communistic conception!

Most music, however, belongs to either major or minor tonalities and must be explained in terms of major or minor scales. In these scales each note has its individual rank and position. The Tonic is Chief; the Dominant is Second in Command; and so on. Only seven of the twelve are members of the scale at all; the other five notes are outsiders, and are introduced only occasionally as "accidentals" or "chromatic alterations."

The point of all this is that every piece of music (with the exception of certain ultramodern compositions) must be thought of in terms of tonalities. In every progression of chords or snatch of melody there is an implied tonic. Not that a composition necessarily spends all its time in one key; it may change its tonal point of view every little while—several times, if it wishes, during a single measure. César Franck's "Symphony in D minor" leaves hardly a key untouched, in the course of its wanderings. Even a simple piece like Rubinstein's *Melody in F* is not restricted to F Major, but takes excursions into the neighboring keys of G minor, C major and F minor. But at any given moment a composition must be in some key. And melody is meaningless unless it exists in relation to a key and a scale, or a changing succession of keys and scales.

One of the most famous melodies of all times is the theme of the *Andante* of Beethoven's "Fifth Symphony"—a theme that lay fermenting in Beethoven's mind and in his sketchbooks for some eight years before it became the rare, mellow wine of its finished form. This melody quickly wanders away from its original key of A-flat, but at no time does it escape the strict surveillance of some tonality. Here it is.

Ex. 1



The chart shows the theme's progress from A-flat major through the keys of B-flat minor, F minor, F major and B-flat minor and back to the original key.

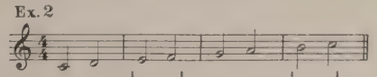
The simplest melody, of course, stays in a single tonality and belongs to only one key and scale. There is no need to illustrate afresh that type of melody, since the pages of this series have been already liberally sprinkled with quotations which will serve. You might, for instance, turn back to Article VI of this series and notice that the hymn *Old Hundredth* does not once use a note which is foreign to the scale of G major.

The Melody Law—the Magnetic Attraction of Tones

ONCE WE HAVE LEARNED TO THINK of melody in terms of the notes of a scale, we are ready to digest the first of the fundamental principles of music: the Melody Law. This principle may be expressed as the inherent desire of every tone to move to its nearest neighbor in the scale.

In every scale, major or minor, some notes are closer together than others. A glance at the piano keyboard will make this evident. Take the scale of C major, for instance. (This is an easy example because all the member-notes of the scale are white keys and all the outsiders black keys.) Most of the white notes will be seen to be separated from each other by black notes. Such pairs of notes are a whole tone apart. But between B and C there is no black note. These two members of the scale are as close together as they can be—only a half tone apart. The same thing is true of another pair, E and F. In both instances the Law of the Magnetic Attraction of Tones comes into play: the attraction between these close together notes is twice as intense as it is between the other and less close together pairs of notes.

Ex. 2



If a C major melody, during its course, lands on F, it is prompted by a strong desire to move down to E—much stronger than any desire to move up to G. Why? Because E is only a half tone away, while G is a full tone away. Likewise a melody pausing on E will rather move a half step up to F than a full step down to D. A melody pausing on B will much prefer C to A. And a melody on C will choose B in preference to D.

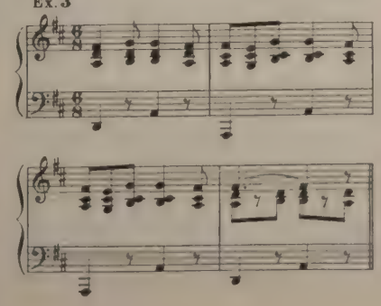
The other notes of the C major scale, however, are not swayed by such violent preferences. G sits calmly and smugly on the fence, not giving a hoot whether it rises to A or falls to F; both notes are equally distant from it, and so the attraction is fifty-fifty. Another relatively stable note is A, which does not care whether it goes to G or B. Still another is D, which regards both C and E with the same lukewarm interest.

You must bear in mind that these notes do not have any such inclinations or preferences by themselves, but only as members of the scale of C major and when heard along with C major harmonies. It is not the pitch of a tone but its position, or relation to the other notes of the scale, that determines its desire to move.

The same thing holds true in any scale. No matter whether the music is in three flats or four sharps, similar affinities exist between the third and fourth notes of the scale (Mi and Fa), and also between the seventh and eighth (Ti and Do).

The *Barcarolle* from Offenbach's opera, "Tales of Hoffmann," is a melody which derives its instant appeal from the satisfying effect of being tossed back and forth between two closely neighboring notes—Mi and Fa, as will here be seen.

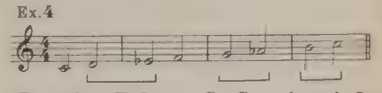
Ex. 3



The melody starts on F-sharp and straightway "obeys that impulse," going to G. Having arrived at G, it promptly follows its natural inclinations once more and returns to F-sharp. That, in a nutshell, is the basic idea behind this well known composition—which, incidentally, may help to account for its popularity. The same explanation fits such tunes as *Sometimes I'm Happy* and *The Lullaby of Broadway*.

In minor keys the notes of the scale are spaced somewhat differently from the major, and the strong attractions take place on correspondingly different notes of the scale. In C minor, for instance, we have this scale in its Melodic form:

Ex. 4

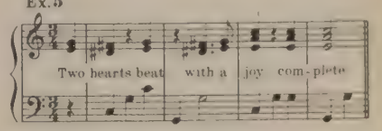


D prefers E-flat to C; G prefers A-flat to F; and B greatly prefers C to A-flat. The reason for the more than usual repugnance between A-flat and B-natural is the extra large interval which separates them: an augmented second. The leap between these two notes is avoided by nearly all musicians except when composing music of oriental flavor (see Article IV).

When a melody strays from the scale, the Melody Law is still on the job, attracting it back again by way of the nearest member note. If you make the effort to turn back to Chapter I, you will find an example of this phase of the Melody Law—the horn theme from "Till Eulenspiegel." The melody lands on G-sharp; but since G-sharp does not belong to the scale of F, the tune is attracted upward another half tone and finds momentary rest at A.

Here is another example of the same thing, from the recent Viennese waltz tune, *Two Hearts in Three-Four Time*. Notice how eagerly the F-sharp strains upward to G:

Ex. 5



This quotation is reproduced with the special permission of the Music Publishers Holding Corporation, owners of its copyright.

This illustration brings up an interesting little peculiarity about sharps and flats. Perhaps you already have started to wonder about it. Why does F-sharp necessarily move to G? Why not to F-natural? Is not one note just as near to it as the other?

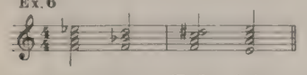
A really exhaustive answer to these questions would involve us in the subjects of acoustics, equal temperament tuning, and other scientific branches of musical learning; and the result would probably be more confusing than interesting. Perhaps the simplest explanation is this: Though in practice F-sharp and G-flat are the selfsame note, equidistant between F and G, in theory they are two slightly different tones, F-sharp being a little higher—a little closer to G than to F, and G-flat being slightly

lower—a little closer to F than to G. The Melody Law follows theory rather than practice, pulling every sharpened note to the note immediately above it, and every flattened note to the note immediately below it.

Perhaps the easiest way of remembering these two tendencies is to think of a *sharp* as a note that has been raised a half tone, and, having been raised, has acquired a certain amount of momentum which tends to carry it still further upward; and of a *flat* as a lowered note which has acquired a downward momentum that tends to urge it still further downward.

Here is an example of how the Melody Law affects the tendencies of E-flat and D-sharp (which, as you know, are two different spellings of the same sound):

Ex. 6



In the first measure, E-flat, being nearer to D, inclines toward it; while in the second measure D-sharp feels more strongly the magnetism of E. Turn back to Chapter V and you will find a quotation from Schubert's "Unfinished Symphony" which verifies this point, using these very chords.

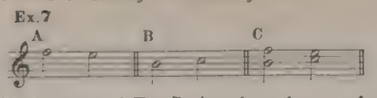
This same phase of the Melody Law applies, of course, to *naturals* which are foreign to the scale to which the tune belongs. For instance, if a tune is in the key of E-flat (three flats), and if the melody lands on B-natural, it is the same as if that note were a sharp. The B-natural rises to C. Then, if a tune is in the key of D (two sharps), and the leading tone (Ti) is lowered from C-sharp to C-natural, it joins the category of flats and resolves downward to B.

These changes, by the way, are known as *Chromatic alterations*. Do not let that phrase bother you too much, though; the word "chromatic" merely means "colorful", the implication being that the introduction of foreign tones always makes a piece of music more "colorful" in its sound.

Mob Spirit Adds its Impetus to the Melody Law

NOW WE ARE READY for the next step concerning the Melody Law. If we take a note which normally has a preference for its nearest neighbor and couple it with another note which exerts a pull toward *its* nearest neighbor, we find that the two notes together will strain harder than ever in their efforts to satisfy the Melody Law.

Ex. 7



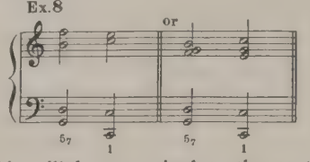
If the urge of Ex. 7, A, takes place at the same time as the urge of Ex. 7, B, the result becomes doubly emphatic as in Ex. 7, C.

This is probably the simplest, most fundamental and most satisfying progression in music. It is the progression which you get on a mouth organ, by sucking in and then blowing out.

Play it on your piano, and then try making F and B move to other tones; none of the other possible notes are as satisfying as the E and C. The reason is that the other tones, being farther away, are exerting less of a magnetic pull.

When F and B become parts of a four note chord (the dominant seventh chord, which contains the notes G-B-D-F), they pull still harder toward E and C. Here is what happens:

Ex. 8



This will be recognized as the next to the last and last chords of practically every piece of music that is heard. This progression of notes (dominant-tonic) has become almost universal as the closing phrase of musical compositions, because it is completely satisfying to the ear.

The story is told that a friend of Beethoven, wishing to get the renowned composer out of bed in the morning, sat down at the piano, started playing a piece of music, kept on until he had reached the next to the last chord—the dominant seventh—and then stopped. The music was left hanging in mid-air. To any musician the atmosphere at that moment was highly charged with unfulfilled desire. It was too much for Beethoven's mind to endure; so he leaped out of bed, rushed to the piano and struck the final chord.

It is no mere accident that the dominant seventh pulls so hard towards the tonic; for behind this progression lies the force not only of the Melody Law but also of two other laws which we are about to investigate: the Law of Motion and Rest, and the Bass Law.

Worth While Music in the Movies

By VERNA ARVEY

IF ANY ONE of Hollywood's musical directors were asked to name the man he considers the best composer developed by films (one whose reputation was not made before coming to Hollywood), he would perhaps unhesitatingly reply, "Max Steiner." Some directors will qualify that statement. Nat Finston, for instance, says that Steiner is a wonderful craftsman. James O'Keefe declares that Steiner is good because he understands writing music for the screen; because filmdom's best musical work is done by men writing from the theater up rather than from the concert hall down.

The latest film for which Max Steiner has composed background music is the Warner Brothers' "Angels With Dirty Faces," starring James Cagney (long known to be a music lover off the screen), Pat O'Brien, Ann Sheridan and the Dead End Kids. Since there is a wide variety of moods and scenes, from night clubs to churches, there is ample opportunity for effective descriptive music.

Hope Hampton, former opera star now appearing in Universal's "The Road to Reno," sings *Musetta's* song from "La Bohème" in the film, in addition to three popular songs. It is interesting to note that John Payne, young actor who sang in the Warner Brothers' film, "Garden of the Moon," was at one time the holder of a Juilliard School of Music scholarship for voice. Two others in this actor's family are or were musical: his mother is the former Ida Schaeffer, Metropolitan Opera Company singer; a more distant relative is the John Howard Payne who wrote *Home, Sweet Home*. "Garden of the Moon" gave John Payne his first Hollywood opportunity, when Dick Powell refused the leading rôle. Instead, Powell acted and sang several popular songs by Harry Warren and Johnny Mercer, in the film "Going Places," which also features Maxine Sullivan (who also appears in Paramount's "St. Louis Blues" with Mattie Malneck and his band) and Louis Armstrong.

At least one-third of the Hal Roach film, "There Goes My Heart," starring Frederic March and Virginia Bruce, has background music, and this, with the exception of one composition by Edward Powell, was written by Marvin Hatley, one of Hollywood's energetic music directors who is truly earnest in his desire to study and to work to make his compositions

(*Continued on page* 823)

Radio Flashes

By PAUL GIRARD

IN KEEPING WITH ITS POLICY of bringing to the radio public the best in musical art, the National Broadcasting Company made arrangements this year to broadcast sixteen Sunday afternoon chamber music concerts of the New Friends of Music. These concerts, which began on October 23rd, are heard from 6:00 to 7:00 P.M., EST. The New Friends of Music was organized in 1936 by Ira A. Hirschmann, one of New York's prominent music patrons. He conceived the idea of making available to the music public of New York a series of programs at prices within range of modest pocketbooks. The success of these concerts was assured from the beginning and each was given to a sold-out house. In making these concerts available to the general public by way of radio throughout the country, NBC is making a worthy contribution to the promotion of interest in chamber music. Already listeners have been treated to a series of fine concerts, but for those who have missed some of these Sunday evening treats, we hasten to call attention to forthcoming ones. On December 4 and 11, the Kolisch String Quartet will be heard in quartets of Beethoven; on December 18 and on January 8, the Budapest String Quartet will be heard in chamber music of Bach and Haydn; and on February 12 and 19, the Pro Arte Quartet will be heard.

A very significant event on September 25, was the first radio recital of the eminent pianist, Ingace Jan Paderewski. This concert was broadcast from Lausanne, Switzerland. The clarity of both concerts was amazing, proving that space and miles mean nothing to radio.

The Curtis Institute of Music, whose weekly broadcasts have been a feature of Columbia's music schedule since 1929, have returned to the airways. These programs are heard on Mondays from 3:00 to 3:45 P.M., EST. As in the past, these programs, whether choral, chamber, solo or orchestral music, are performed entirely by the students or alumni of the school.

Early in October the Cincinnati Conservatory of Music also returned to the airways. This is the fifth season that this well known music school has been broadcasting, and as in the past the participants will be students and members of the faculty.

Chamber music enthusiasts should reserve, if possible, Saturdays at noon, for during the half hour from 12:00 to 12:30 P.M., EST., the Columbia Broadcasting System presents a program of chamber music that is always worth hearing.

Similarly those who like lieder should reserve Thursdays from 8:30 to 9:00 P.M., EST., for Columbia broadcasts then its excellent "Story of the Song." This program features a different singer each week, and presents a program chosen from the world's finest song literature.

Admirers of Howard Barlow, the American conductor, will undoubtedly be glad to know that he recently signed a three-year renewal contract with CBS. Barlow's "Everybody's Music" programs, which have been broadcast all summer, have long been one of the most popular weekly features of CBS. In the early days of radio it was said that the broadcasting industry was not yet ready to play a full symphony. Barlow answered a challenge by presenting with great success a four-movement work in its entirety: Haydn's "Military Symphony." As in its infant days the orchestra is still an informal, friendly organization. There is a real fraternal feeling among the men and towards Barlow. During the past season of the CBS Symphony, Barlow wrote and announced his own program notes. His versatility as well as his musical accomplishments have won him much praise from his associates as well as from the radio public.

Fifty Years Ago This Month

ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., at the threshold of his so long and significant career as Principal of the Royal Academy of Music of London, and as one of the most vital figures in modern British music, had this to say on "The Difference Between Studying and Cramming":

"There are two very different methods of acquiring knowledge of any kind. One is a healthful mode, and productive of lastingly beautiful results; the other is of little or no use. Good work is rarely done by sudden impulses or in a fitful manner. It is the well-ordered division of the working day, and the obstinate perseverance in systematic study which commands ultimate success. Youth is the season when work is lightest, and when impressions are most easily received and retained. Few, if indeed any, prominent musicians began to study late in life. Even a man of genius like Schubert felt keenly, during the last few years of his life, that his early training had not been sufficiently thorough. And at the very time of his death he had intended to subject himself to a severe course of counterpoint in order to satisfy himself. He attached great importance to a thorough knowledge of the elements of music.

"An intimate acquaintance with the general laws of part-writing, modulation, and related studies, not only heightens one's enjoyment when he listens to music, but enables him to understand the intentions of the composers much more easily, while it is of the greatest assistance in helping him to read music at first sight. Therefore, teachers and students should give as much attention to the study of harmony as possible. The amateur as well as the professional musician is apt to become confused among the different systems and methods of harmony, and the question is often asked: 'Which book do you recommend? Which method shall I pursue?' Now in former times, not so very long ago, the idea was prevalent that the study of harmony ought to be wrapped up in as much mystery as was conveniently possible. Many of the books on harmony and counterpoint tend more to confuse the student than to aid him. The tendency of the present moment is, however, to make the science as concise and clear as possible. The simplest method is assuredly the best . . .

"After a considerably varied and extended professional life, I am happy to say that my own personal taste is not confined to any particular school of composition. While I admire Wagner, and revel in a complicated score of Berlioz or Wagner, I can enjoy quite as much the simplest sonata of Mozart.

"No confidence should be placed in those who preach that musical art has already gone too far—that it is incapable of further healthy development. Neither should we pin our faith upon the eccentric ideas of those who ignore everything but that music which is strictly of modern growth. We may, if we seek, find good in the music of yesterday and also of to-day."

What Now for Music Teachers?

A Nation Wide Symposium

Eminent Members of the Music Teachers' National Association, to be in Convention in Washington during the present month, Discuss an Important Subject in Advance

THE ETUDE MUSIC MAGAZINE rejoices in the increasing significance and importance of the annual convention of the M. T. N. A. This will be held this year in Washington, D. C., at the Hotel Mayflower, on December 28, 29 and 30th, under the able presidency of Edwin Hughes. The convention opens with a reception at the White House and a concert of the National Symphony Orchestra under Hans Kindler.

Among the high lights of the convention will be Chamber music concerts by the Budapest and the Coolidge quartets, a string and chamber music forum, a piano forum by Rudolph Ganz, as well as a discussion of the relationship of High School and College music, led by George Dickinson of Vassar College. In our experience, and through conversation with scores of members of this great organization attending these annual events, the meetings are so remunerative that those who come return to their work fortified and refreshed for the ensuing year. The annual dues are only four dollars, and any music teacher in good standing may become a member upon application to the Secretary, Dr. D. M. Swarthout, University of Kansas, Lawrence, Kansas.

During the past year twenty-one State Music Teachers Associations have joined the Music Teachers' National Association, thus affiliating over eight thousand music teachers. THE ETUDE has made this an occasion to invite many of the leaders in this movement to participate in what we feel is a very timely symposium, as it represents the thoughts of outstanding teachers in all parts of the country upon this important question:

"What is the most important step the private music teacher may take at this time to insure larger professional and business results during the coming year?"

EDWIN HUGHES

President, Music Teachers' National Association



EDWIN HUGHES

THE PRIVATE TEACHER of music can best further his own individual interests through closer coöperation with his colleagues. In no other profession is there such apparent resistance to coöperation as in that of music teaching. Lawyers, doctors, dentists, and others, all have their local, state and national associations, through which the standards of ethics and practice in these various professions are upheld, and problems of the individual and the group brought out into the open forum for discussion. Music teachers form the largest body of unorganized professional workers in existence. There are thousands throughout the country who have no affiliation with any organization that has the welfare of their profession at heart. If there is a music teachers' association in your city, join it. You will learn much from closer contact with other members of your profession; more, you will be able to give as well as to receive. If there is a State Music Teachers Association in your state, join it. The contacts you make with teachers from other cities will be valuable to you in more ways than one. If you want to know how music teachers throughout the land are meeting their problems, membership in the Music Teachers' National Association will give you the picture as a whole. Especially at the present time is a spirit of coöperation essential. National legislation is being urged, which, if put through, may well jeopardize the very existence of the private school of music and the private teacher. Through associations, such as those mentioned above, you can become informed as to the nature of this proposed legislation, you can be prepared to take a stand that will safeguard the future of your profession.

DR. EARL V. MOORE

Past President, M.T.N.A., Director, School of Music, University of Michigan



EARL V. MOORE

DESPITE THE APPARENT DRIFT of interest on the part of a considerable portion of the public of to-day, from the self-inspiring pleasure of "making" music to the less demanding, passive pastime of "listening" to music, the responsibility of the private teacher to his art and to his community is greater than ever before, because of the very conditions in which he finds himself. He must exert himself to traduce to the youth of this age the highest ideals of music for its creation (composition) and for its re-creation (performance). For the perpetuation of music as a *living art*, under present conditions, he must recognize as an asset the important advances made by music in our school systems; he must consider as a valuable tool, and not as a destructive economic and cultural force, the facility with which music may be heard and enjoyed in this mechanized age.

The successful private teacher, in the years immediately ahead, is the one who continues to adapt and utilize the conditions and forces available from whatever source, to the end that he may contribute more effectively and efficiently his unique share in the cultural training of the youth of this decade.

DR. PETER W. DYKEMA

Professor of Music Education, Teachers College, Columbia University

Chairman, Committee on Community Music, Music Teachers' National Association

THREE SUGGESTIONS which should help the private music teacher:

1st: Continually take steps to retain and to increase his own musicianship. Patrons are always impressed by the teacher who can perform as well as teach.

2nd: Keep in touch, through reading and study, with recent ideas, principles, and methods of teaching individuals and groups; psychology and pedagogy have made in the past decade significant contributions to music teaching.

3rd: Consider the tremendous effect of community music upon music in the home at the present time: radio, movie, and federal music projects, all have influenced what people know and like; and private teaching must make adjustments.

DR. D. M. SWARTHOUT

Secretary, Music Teachers' National Association



DONALD M. SWARTHOUT

THE PRIVATE MUSIC TEACHER, when once fairly established in a community, so often settles back with a seeming lack of concern for future growth.

A progressive teacher rises immeasurably in the esteem of his or her pupils, when they see that the teacher makes yearly contact with the stimulating, broadening programs of such organizations as those offered by the Music Teachers' National Association and with the programs of the state music teachers' association where such exists.

The expense entailed in membership in such groups and in attendance at their meetings, is small compared to the values received, both educational and commercial.

DR. KARL W. GEHRKENS

Editor of the M.T.N.A. Proceedings, since 1917



© Bachrach

KARL W. GEHRKENS

LET HIM get in touch with the Supervisor of Music in the public schools and offer to coöperate with him in any plans that he may be projecting for making the community more musical. Specifically, let him suggest two things: (1) that free piano classes be offered in the grade schools in order that advanced pupils may be provided for the private teacher in later years; (2) that the high school give credit for Applied Music taken under the direction of outside teachers but sponsored by the school.

DR. OSBOURNE McCONATHY

Chairman, Committee on School Music, M.T.N.A.



OSBOURNE MCCONATHY

THE MUSIC TEACHER OF TO-DAY must align himself with the leaders in his field, both by following the most approved modern teaching procedures and by affiliating himself with the best professional organizations of his fellow workers, such as the Music Teachers' National Association, the Music Educators National Conference, and State and City Associations.

Music is now a part of everyday life. The music teacher must be identified with local community activities and interests. Without lowering any standards, the teacher must help his pupils to find immediate joy and satisfaction in their music, while at the same time he lays a foundation for further progress.

Professional and business results come best from developing eager, enthusiastic, successful pupils.

DR. GLEN HAYDON

President, North Carolina Music Teachers' Association

THE PRIVATE MUSIC TEACHER should seek constantly to broaden his musical outlook by systematic reading of standard works on music and the current publications in the field.

He should maintain his contacts with the Music Teachers' National Association, attend the annual meetings, and study the Yearbooks. Further he should take advantage of the plan for applied music credit sponsored by the State Music Teachers' Association through the State Department of Public Instruction.

PALMER CHRISTIAN

Professor of Organ and University Organist, University of Michigan

Chairman, Organ-Choral Committee, M.T.N.A.

THE PRIVATE TEACHER can do one of two things. First, he can "go Hollywood", indulge in a lot of circus publicity, as did the voice teacher (?) in a recent issue of LIFE, be "queer", and probably get some quick business results.

Second, he can do what he will do if he has any artistic conscience and inherent ability: tighten up the loose threads of his teaching; continue his own growth by study; weed out carelessness; become more sure in clarifying the mechanics, and more lofty in showing the true spirit of music.

Next year's growth is more important than this year's, since it can be based very definitely on this year's mistakes. Slow and steady professional and business improvements are of more value to all concerned than quickly stimulated "results".

In any case, do not neglect publicity!

MRS. CROSBY ADAMS

Member of Executive Committee, M.T.N.A.



MRS. CROSBY ADAMS

THE ULTIMATE OF MUSIC TEACHING should be musicianship.

I. Stress ear training. Keen aural perception.

II. Constant development of the tactile sense, which promotes freedom at the keyboard.

III. Familiarity with the great hymns of the church, played in a musicianly manner.

IV. Ultimate ability to read music "prima vista," and in this sight-reading to interpret worthily the composer's message.

EVERETT JAY HILTY

President, Colorado State Music Teachers' Association

THE DENVER BRANCH of the Colorado State Music Teachers' Association is planning a series of Sunday Newspaper advertisements on the theme, "Why Study Music?" This will carry a listing of all coöperating teachers. They also suggest that teachers give recitals with printed programs carrying studio advertising on their last page, with extra copies printed for promotional use.

All have agreed that, in the final analysis, the best method of obtaining new pupils is through satisfied customers. The teacher's personality is most important. This is the sentiment of a group of teachers rather than of an individual.

DR. J. LAWRENCE ERB

Past President (Four Terms) M.T.N.A.
Chairman, Colleges and Universities Committee



J. Lawrence Erb.

More than ever, the music teacher must approach his profession in a businesslike way. This means an adequate and attractive studio and equipment; persuasive salesmanship; and "delivering the goods."

He must be awake, not only to the *needs*, but also to the *desires* of his clients. "The customer is always right."

ROWENA BISHOP

President, Music Teachers' Association of California



Rowena Bishop

Two important steps, the private teacher of music may take, are:

1. Persuade the college and university authorities to allow the same credits as are obtained in the high schools for outside applied music study with a certified teacher, to be accepted on college entrance requirements.

2. Coöperate with the publishers in finding more attractive and stimulating fourth and fifth grade teaching material. Too long the teacher has been blamed for the mortality of music students in these grades. The fault lies not so much with the teacher as with the uninteresting material with which he has had to work.

FERN WORK-SWARTOUT

President, Michigan Music Teachers' Association

Some points which might help the private music teacher:

1. Studio programs and a social hour.
2. Ensemble classes. Put on one large festival during the year.
3. Pre-school classes. The children in the classes will eventually become private pupils.
4. A gift for your teaching.
5. Personality, education and attractiveness.
6. Sincerity and an expert knowledge of your branch of music.

BERTHA FOSTER

President, Florida State Music Teachers' Association
Dean, School of Music, University of Miami



Bertha Foster

Two important steps always should be considered at the opening of the school year.

First, preparation of ourselves—getting our ideas clear and definite—our enthusiasm sincere and contagious. Then, to have something to sell, to use publicity and *more publicity* so as to let the world know we have something to give in which we believe.

LUTHER O. LEAVENGOOD

President, Kansas State Music Teachers' Association

One of the fundamental principles of advertising is to "Create a Desire."

The best medium that the private music teacher possesses to create this desire is through recitals—student recitals to promote self-expression and confidence, and the interest of the parent; recitals by the private teacher himself, increase the appreciation of music on the part of his listening public.

DR. JAMES T. QUARLES

Chairman, The Music Literature Committee, M.T.N.A.
Professor of Music, University of Missouri



James T. Quarles

A powerful, but frequently overlooked resource to the private teacher, for securing more satisfactory results, business and professional, would be that he sell enthusiasm for music as a source of joy to the *performer* as well as his *friends*. Enthusiasm is contagious. Every student infected with it becomes a potential salesman for his teacher. It is so dynamic that it will energize all other subjects in the curriculum.

WARREN D. ALLEN

Member of Executive Committee, M.T.N.A.
Chairman, Division of Music, Stanford University



Warren D. Allen

There is no one step that all private teachers could take at one time to insure greater success. Thank heaven, teaching never can be "standardized"!

The thing on which every private teacher may pride himself is his individual difference (not disagreement) from others. Each might ask himself or herself, "What do I *really know*, what do I myself have, what can I best do? What is *my* peculiar private contribution to the public good?"

CHESTER CAMPBELL

President, Minnesota Music Teachers' Association



Chester Campbell

To insure larger professional and business results, the music teacher might follow something in the order of this scheme:

1. Plan to *give* more, not only in technical instruction, but also in personal encouragement based on analysis of the pupil's needs.
2. Take an inventory of teaching methods, personal interest, concentration during lessons, teaching material, inspirational reading, and previous results.
3. Join the local Music Teachers' Association, and work through it to promote the welfare of the profession.

LEVIN HOUSTON, III

President, Virginia Music Teachers' Association

The private teacher of music will promote his professional and financial status in the community, if he:

1. Will continue his own study.
2. Will give frequent public performances.
3. Will avoid a routine, both in the choice of material and in the manner of presenting it.

A good motto is: "I will constantly strive to make of myself the kind of teacher with whom I would enjoy studying."

By continuing with one's own study, by frequent public performances, and by avoiding the routine, both in choice of material and in the manner of presenting it, the private teacher will, at this time, or any other, greatly increase his professional and financial status in the community. A good motto is: I will constantly strive to make of myself the teacher I would enjoy studying with.

ARTHUR OLAF ANDERSEN

President, Arizona Music Teachers Association
Dean, College of Fine Arts, University of Arizona



Arthur Olaf Andersen

The most valuable and contributing factor to success, for the private music teacher, is advertising. By this I do not mean blatant, indiscriminating propaganda, but dignified, authoritative, disseminated information.

The teacher should make a careful survey of his field as to the available students, and he should reach the parents of all prospective material through a follow-up system of good sound reasoning as to his own status as a teacher and the proved excellence of what he has to offer. He should develop a series of frequent studio recitals, and invite parents of possible future pupils to attend.

LEON C. SORLIEN

Music Chairman, North Dakota Educational Association



Leon C. Sorlien

In order to insure larger professional and business results during the coming year, the private music teacher should:

1. Determine to take a more personal interest in his pupils.
2. Contact public school music teachers for more and worth while talent.
3. Offer some sort of scholarship, either for those who sign up early or for outstanding progress.
4. Render community service wherever possible, so as to become known by more people.

PRICE DOYLE

President, Kentucky Music Teachers' Association



Price Doyle

Granting that the preparation of teachers has been sufficient, perhaps the thing which will most advance their general interests in their communities is to "Tap the supply at its source." In other words, they not only should coöperate with but also boost the work of the Public School music teacher, who is engaged in mass instruction. There can be no conflict between the two programs.

PEARL McDONALD

President, Washington State Music Teachers' Association

Lasting success in the music profession will not be accomplished by a stroke of supersalesmanship. If we must have a keynote, it should be:

"Develop the Amateur Spirit."

Success in 1939 will be measured by the extent to which we have learned to develop musicians rather than "star performers;" and to make music an activity, a recreation in the lives of the ninety-five per cent who for one reason or another can not be virtuosi.

Not this course or that, this method or that, but ministering to the individual needs and capabilities of every student, these are the answers that will spell increasing success.

DR. ARTHUR E. WESTBROOK

Member Executive Committee, M.T.N.A.
School of Music, Illinois Wesleyan University



Arthur E. Westbrook

A thorough studio renovation, with some modernization in appointments, the latter at small expenditure, would create an atmosphere attractive to children and adults alike. In many instances this renovation could well extend to the personality of the teacher, making that person not one set apart (there are some refreshing exceptions) but a "regular" citizen of the community in which he lives and teaches. Such an innovation would unquestionably attract more business to the private studio.

MRS. ELLA CONNELL JESSE

President, Oregon Music Teachers' Association



Ella Connell Jesse

In Oregon the most important of three serious problems confronting the private music teacher, is the project of giving free music lessons.

When confined to the original purpose, this has its value.

If the privilege of investigation could be open to Music Teachers' Associations, the project would be helped and our teaching profession, present and future, would be insured and protected.

VIRGIA POYNOR

President, Arkansas State Music Teachers' Association



Virgia Poynor

There are numerous ways that private teachers may increase their classes; but to my mind the most important one is *Coöperation*.

As president of our State Association I receive letters from teachers containing such statements as this: "The high school is organizing a band, an orchestra, or a glee club. Can students get credits for participating in these when they do not do the same study as my private pupils? If they can, I know that my class will suffer a great loss in number."

If these teachers only could get a broader view of the whole situation! These organizations create a larger interest in the whole music field; latent talent is awakened, which will demand private lessons on various instruments, the piano coming in for its share.

Observation has taught that these students are not going to select a teacher for private lessons, who has "knocked," as they express it, on their organizations. This prejudice holds over for years. Just this summer I suggested a private teacher to a high school boy; but he dismissed the suggestion with a shrug and saying, "I haven't forgotten how she knocked on our orchestra."

Coöperate with all the music forces about you, and you will soon find the public coöperating with you.

EDITH LUCILLE ROBBINS

Chairman, Council of State Presidents, M.T.N.A.
Editor, M.T.N.A. Bulletin

As a voice teacher, I began several years ago the plan of limited enrollment in small

(*Continued on Page* 838)

Overcoming a Musical Crisis

By the Famous Prima Donna
MME. LOTTE LEHMANN

From "Midway in My Song"

EDITOR'S NOTE:

The Etude Music Magazine is pleased to be privileged to publish the following chapter from Mme. Lotte Lehmann's autobiography, "Midway in My Song," by permission of the Bobbs-Merrill Company (copyright 1938). Mme. Lehmann was born at Perleberg, Germany. She studied singing in Berlin as indicated in the accompanying article. Her début was made in Hamburg. For a time she became a highly valued member of the Vienna State Opera Company, making a specialty of the rôles of Richard Wagner. Since then she has appeared with great success in many of the foremost opera houses of the world, including the Metropolitan Opera Company of New York. Her story of her experience in being "turned down flat" by two very eminent teachers is certainly unusual and should be of interest to all singers. Her life is the perfect example of triumph through hard work and persistence in hard work.



—Atelier Ellinger

AS SOPHIE IN STRAUSS'S "DER ROSENKAVALIER"

THEN BEGAN ANOTHER PERIOD of serious, concentrated study. The whole style of this school of singing was entirely different from that of the Royal Academy. Here there were swarms of foreigners wanting to learn singing in exchange for vast numbers of dollars, elegant extravagant creatures whom I gazed at open-mouthed. There was one simply lovely girl I always used to watch with shy delight: Betty Kalisch, who afterward married Felix Weingartner. She was one of Frau Gerster's favorites. Nobody paid any attention to me, of course. I stood at the doors, feeling very much of a stranger, quite overwhelmed with all the elegance, beauty and self-possession round about me.



IN "DER ROSENKAVALIER"

Fräulein Reinhold took the business of singing very seriously. We had to sing with a little stick jammed between our teeth to accustom us always to keep our mouths equally wide open (a method of which I do not approve because, among other things, it makes the tone rigid and robs it of the loveliest quality one can strive for—the quality of flexibility).

At first it was most difficult to keep the stick in place; every few minutes it would slip out of one's teeth, a constant source of suppressed joy to the other pupils attending the lesson. Fräulein Reinhold had not much sense of humor for that sort of thing. One day she asked a charming young American who took particular pleasure in roaring with laughter at the refractory stick: "Do you actually sing to learn something, or for your pleasure and mine?"

"Oh," answered the pretty little miss, "it's Mother who wants me to learn singing. I shall never sing for my own pleasure, I shall sing for Mother's pleasure." Which certainly was disarming. . . .

There was great excitement one day when the aged Maestra, Marchesi, came to Berlin. A tea was given in her honor, and for the first time in my life I, together with all the other pupils, received an invitation to a grand reception. I squeezed myself shyly into a corner where with beating heart I watch all those delighted-looking ladies shaking hands as cordially as if it had been an unexpected pleasure to see one another there. A feeling of sadness overcame me. Would I ever learn to conduct myself in this easy, self-possessed manner, to feel that I belonged and not so out of it and sure to be in everyone's way if I didn't squeeze myself into the most out-of-the-way corner? . . .

Then they started singing. Julia Culp's wonderful voice floated in silver streams through the room and everyone else who sang rivaled her in beauty of tone and expression. At least so it seemed to me and I thought: "Oh, I'll never learn to sing like that!" . . . And the afternoon that gave pleasure to so many made me deeply dejected.

During this time I returned to Perleberg only once. The president of the Perleberg Women's Institute was Frau von Saldern, the wife of the Ritterschaft director who had been Papa's chief in our Perleberg days. So now I appeared on the concert platform before an audience of my townsfolk. I stayed with Frau von Saldern; that is, in the principal Ritterschaft building next door to our dear old house which looked like a lost paradise to me. Everything had changed so much; the Saldern's house I had once regarded as a wealthy mansion filled with costly and unaccessible objects—and now I passed through its rooms with a slightly disillusioned feeling: so this was what the world was really like? A suite of quite pretty rooms awaited me, stripped of all enchantment—for now I had seen grander and lovelier rooms. I was almost sorry to have my memories spoiled. But our garden and our dear old house, they still looked like home. Yet not for a single moment did I long to be back in the little town where I had grown up.

I Sing for Herr Bake

SHORTLY AFTER, FRAU VON SALDERN WROTE and told me I was to have an audition in the near future with Baron zu Putlitz, the general director of the Stuttgart Court Theater. I was very grateful and excited—for now the possibility of an engagement was actually approaching and this to me meant not only the gate to the achievement of all my hopes, but also a possibility of at last earning money and easing the burden that my parents and my brother had borne for my sake.

Fräulein Reinhold was not very pleased with this idea, as she rightly considered that I was not really ready to take engagements yet, but she finally recommended me

(*Continued on Page* 824)

Let's Go Caroling This Christmas

By FLORENCE SMITH, M. M.

PLACE AND TIME: A typical mid-west Main Street; Christmas Eve; and perhaps not quite a typical town, for here a citizenry with vision has had colored lights strung in archways across the street—someone has an artistic sense.

Perhaps not a typical town, for here is a mixed population. There are Poles and Syrians; there are Swedes and Germans; there is a sprinkling of Scottish, and there is a lighter sprinkle of good old Yankee. A melting pot, this city; but on December 24th its people are all of one mind—hurrying. The stores are brilliant; the coverlet of snow upon the pavement reflects the colors of the strung lights; the scrunch of shoes on battened snow is scarcely hid by the muted hum of throttled automobiles weaving their way through the press of hastening humanity, its combined arms weighted with parcels.

And then a sudden pause in the crowds. I came to the doorway of one of the brilliantly lighted dime stores. Bells are ringing; from a gray church spire on the opposite side of the street there are chimes ringing a familiar Christmas carol. A stranger stops with hand upon my arm. "What is it? Why chimes ringing at this time of night, and the church is dark?"

And I explained. "This is a town of vision. Someone has thought of Carol singing." There on the steps of the church a crowd of warmly wrapped people were gathering. I pointed them out to the stranger—"Those are members of a community choral group. They have with them singers from Parent-Teacher groups. Presently you will see Girl Scouts arriving, each hooded against the weather, each holding a lighted red lantern; and you will hear the carols sung on the steps of the church. You will see the police halt traffic—slow it down, those cars which cannot stop—so that the noise of the cars will not drown the music. You will see a truck come and back across the footway. There will be a piano on it; and there will be a pianist to accompany the singers. There will be a director mount a chair from which to lead. You will see the words of the carols distributed by boys to the public waiting and watching; and after the first song or two you will hear the public join in the singing."

An Eve of Carols

THAT WAS WHAT I TOLD the stranger; and that is what the stranger saw. We listened with keen appreciation. There was *When Shepherds Watched Their Flocks.* The clear voices swept across the crystal air as the sound of the chimes died away. *Joy to the World* pealed out as the youthful singers took up the notes and swung their red lanterns high. *O Little Town of Bethlehem*—and the crowd had begun to join in. Nearby a grizzled veteran doffed his hat against the near zero night, and sang, in a cracked and husky tenor, *Silent Night,* but he sang in German.

And then the singers mobbed away. The truck took up its burden of piano again; the traffic officer waved the cars ahead; and the stranger said, "Is that all? If it is all, I tell you I feel the Christmas spirit more than ever. Those carols did something to me. I was lonely—I . . ."

"Come with me," I urged her. "Come and see the ending of this." I took her to a nearby restaurant, and there we found the singers, crimson cheeked, cold of finger, but glowing with a fervor left over from their task. They were having hot chocolate; hot coffee; sandwiches; doughnuts.

The First of Carols

AND THAT IN A NOT SO TYPICAL mid-west city of these United States.

The stranger and I—we spoke of carols—those carols than which there is nothing that adds such joyous security to the heralding out of the holiday spirit. There's music in the air; for the carols are carolled everywhere—in homes, in churches, in schools, on the streets, over the air by radio.

Joy, exultation, the heart stirrings of a million million persons, strung around the world by notes of song like colored lights strung across a roadway.

Christmas Eve—and I verily believe that the first carol ever sung was that by the heavenly angel chorus on that first Christmas Eve, two thousand years ago, in the city of Bethlehem, when "Christ, our Saviour was born." I always think of that carol when I hear the strains of Christmas music. They sang "Glory be to God on High, and on earth peace, goodwill to men." . . . "Glory be to God—peace on earth . . goodwill to men." Could they mean it?

The Modern Carol is Born

A FRANCISCAN named Jacopane da Todi was the first writer of carols. He was an Italian, as his name attests. He lived in the thirteenth century. It is said that the friars gathered around St. Francis of Assisi and attempted to tell the story of the gospel in a more human way; and in so doing they needed music to complete the setting. So the Franciscan da Todi composed songs about the Birth of Christ. These they used in a tableau that showed the surroundings of the manger where the Christ child was born.

This idea, as ideas always do, spread, and in its spreading went to Spain, to England, to France and to Germany.

Carols were not always devotional in character, in fact many were decidedly secular and ofttimes depicted drinking scenes and real hilarity. The parading of the boar's head and the singing of wassail songs were truly uproarious in character; and in ancient days these were distinct features of a glad and festive Christmastide.

In the fifteenth century came the "French Noel" and the English Christmas carols. Here again the English carols ranged from dainty and beautiful lullaby melodies to the really obstreperous drinking songs.

But there came a day. Luther and the Reformation began to spread, and in the wake there came to be a really beautiful devotional song of the Christmastide. The ushering in of the famous eighteenth century brought to us the devotional and dignified carol hymns, such as *The First Noel; Hark the Herald Angels Sing; While Shepherds Watched Their Flocks by Night;* and *O Come All Ye Faithful.* The last, the most loved of them all. It is used for choir processionals, as a hymn, and also as a carol. It bids men to "Come and adore Him, Christ the Lord."

An Immortal Pair

THE SONGS *O Little Town of Bethlehem,* and *Silent Night,* both are quite modern. In fact both are nineteenth century contributions. An American named Phillips Brooks made a visit to Bethlehem in 1868. He was there on Christmas Eve. He was inspired by what his eyes beheld and his ears heard in that ancient city. On his return he wrote *O Little Town of Bethlehem.*

Equally interesting is the story of *Silent Night, Holy Night.* The story goes that the thought of this was born in the little village of Arnsdorf, Austria, in the beginning of the nineteenth century. The poem was written by a minister named Joseph Mohr. The music was written by Franz Xavier Gruber, who was a church organist and a school teacher in this little Austrian settlement. The song was first performed on Christmas Eve of 1818, in the parish church of St. Nicholas, Oberndorf, near Salzburg. Mr. Mohr, the author of the beautiful words, was the rector of the church.

The song was cordially received. It did not appear in print until 1840, twenty-two years after it was first sung. It was considered for some years as a folk song, and is commonly known as "Folksong from Zillertal," because an organ builder from Zillertal was repairing the organ at St. Nicholas church the evening on which it was sung, and the repairer was captivated by the unpretentious melody, so much so that he carried it back in his memory to Zillertal. There he knew a quartet of sisters named Strasser. He played and sang the theme for them. They recognized its beauty and decided they would use it on their concert tours. It became popular and was heard through Austria and presently in the larger cities of Europe. The charming melody now has traveled round the world.

Franz Gruber's youngest son, also an organist, vouches for the truth of the story. It was not possible to mark the church where the first performance was given, because that church was washed away in the Salzburg flood of 1899. However, today, in the small town of Arnsdorf there may be found an old residence, the place that was built on the site of the former church. Above the door hangs an old motto which reads: "Silent Night, Holy Night, who brought you into being song?"

Silent Night, Holy Night is really not a folk song, nor is it a carol. It is a sublimely beautiful but simple bit of music that depicts gloriously the night of the Saviour's birth.

A Monument of the Ages

NO STORY OF CAROLS would be complete without mention of Handel's oratorio, "Messiah." This is a carol of airs, recitatives, trios, choruses, and so on. It is founded upon scriptural narrative; and it is performed without scenery or action.

The words for the "Messiah" are taken from the Holy Scriptures. Handel was born in Halle, Germany, close to the close of the seventeenth century. His father was a doctor of medicine and an excellent surgeon; but he had little appreciation of music. He did not want his son to be a musician; he wanted him to become a lawyer.

George Frederick Handel was bound to be a musician. His father gave in; he secured for the boy the best teacher he could find, and presently he became proud of his young son.

Handel traveled the none too rosy path of music. When fifty-five years old, illness overtook him. He was paralyzed. His funds were low. His mind turned to the deeper things of life. He was a genius and a beautiful character. He said, "I am not going to do any more composing in the field of opera. My endeavors shall be spent in the field of oratorio; for sacred music is best suited to a man descending into the vale of years."

In this field Handel gave to the world the finest of its kind. He brought himself enduring fame.

He commenced this immortal oratorio, "Messiah," August 22, 1741, and the first part was completed on August 28; the second part, September 6; and the third part, September 12. The instrumentation was finished by September 15th; so that, in all, it took just twenty-four days to complete it.

It was performed for the first time, on April 13, 1742, in the Music Hall, Fishamble Street, Dublin, Ireland. This was for the benefit of the society for relieving prisoners, the Charitable, Infirmary and Mercer's hospital. Handel at that time was visiting in Ireland. From there it was taken to England, and the following March of 1743 it was given for the first time there at Covent Garden Theater. Since 1750 it has been performed annually in England in the Chapel of the Foundling hospital, for the benefit of Charity. I heard the "Messiah" given in its entirety in the Royal Albert Hall of London, in 1927. A chorus of five hundred voices, known as the Royal Choral Society, an orchestra of one hundred pieces, and one of the world's largest organs, with H. L. Balfour conducting—believe me, it was certainly thrilling to hear such a production. After all, who could ever forget the stirring *Glory to God;* or *For Unto Us A Child Is Born,* especially where its words and music thunder out "And his name shall be called Wonderful, Counsellor, The Mighty God, the Everlasting Father, the Prince of Peace."

A Ruler Moved by Music

IT WAS THE INSPIRED and inspiring *Hallelujah Chorus* which, away back in 1743, so moved the British king that he rose to his feet and the audience immediately followed. They remained standing until the chorus had ended. That is why to-day, whenever this great chorus is presented, people stand. A worthy and a noble act.

Then the very last part of the "Messiah" is "magnificence personified"; it is the final *Amen.*

To-night, as in years past, from our proud cathedrals, from our little hamlets, and from over the air, will float the strains of this great oratorio. Its message is the word of God; and its music was inspired by God and brought to us through Handel.

We may well be glad that Handel's father did not make a lawyer out of his son; for he was born to become a blessing to the world through the avenue of music. The characteristic qualities of his music are simplicity and grandeur; and his music is truly inspired and noble.

So to-night, as in years gone by, the hauntingly beautiful carols are coming to us from all the corners of the earth. They have their messages, and they somehow bring a quieting sense which is appropriate to the celebrating of Christmas.

It was our own great poet Longfellow who wrote:

"I heard the bells on Christmas Day,
Their old familiar Carols play,
And wild and sweet, the words repeat,
Of Peace on earth, good will to men."



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI

FAMOUS BAND LEADER AND TEACHER

CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND



Some Vital Problems Of The Clarinet

The Problem of Tone

By WILLIAM H. STUBBINS

THE CLARINET, long recognized as the backbone of the band and as an indispensable member of the symphony orchestra, as well as a beautiful solo instrument, has claimed the serious consideration of many composers and artists. Its dynamic possibilities, both in large organizations and in small ensembles, has established its claim to the title, "King of the Woodwinds". The fact that the clarinet is the most recent of reed wind instruments, being only some two hundred years old, and that its system of fingering has been perfected only during the last seventy-five odd years, is of peculiar significance when its popularity and importance are considered. As a contrast, the ancient flute, the venerable viol family, the double reeds, the brasses, and the primitive percussion groups have provided man with the means of music for most of his life. The clarinet, by virtue of its youth, may be named as the true instrument of modernity. Due to its tender age, the clarinet does not possess the traditionalism nor, indeed, the respectable conservatism of its more conventional brethren in the instrumental family. In fact its first cousin, the saxophone, is known as the scapegoat of the family, and is only now and then admitted to their sedate gatherings without more than a raising of the elite eyebrow.

In the light of this historical background, the fact that the clarinet has become perhaps the most widely studied and played of all wind instruments gives rise to several very interesting speculations. The importance of the school band and the various other educational fields of music are of course the medium in which such discussion and speculation will take place. The writer believes, with other serious minded educators, that the whole of the artistic, cultural and creative future of the art of music, lies within the realm of educational music. It is only natural, therefore, that any discussion of the various problems of playing an instrument should be treated with respect to that realm.

Because of its youth and because of its lack of tradition, the clarinet presents many problems to the band leader and to the aspiring performer. Only discussions such as this will serve to clarify, if not to solve them. Progress in any way does not consist of resignation in the face of difficulty. It must be fought out, torn apart, added to, subtracted from, analyzed, correlated, and in general subjected to any method of solution available. One of the most painless methods is the pith of suggestions elicited from the experience of others. It is at once the most vicarious and the most efficient, if not final way. We have our separate individualities, and all possess our idiosyncrasies of learning and of practice. But no man ever was born who could not profit by coöperation, and it is by just that method that the future success of any project will be assured.

The clarinet, like any individual, possesses its idiosyncrasies. They are most subtle, and only by the long process of metamorphosis from neophyte to devotee will the individual performer be able even to recognize them. But there are problems which the clarinet has in common with other instruments, and which are shaded by its own peculiarities. These are at least subject to discussion and there are three problems which we feel to be pertinent and fundamental: First, The Problem of Tone; Second, The Problem of Technic; and Third, The Problem of the Tongue or the *Staccato*. These problems—the three "T's" of clarinet playing—are the basis of a sound musicianship as far as performance is concerned.

The Basic Problem—Tone

THE FIRST OF THESE PROBLEMS, The Problem of Tone, is the most basic of the three, and the one which we will discuss at this time. Each of these problems constitutes a dualism. Fortunately for us this natural device of dividing in order to rule is a prearranged and a time honored one. That is to say, we find on the one hand the physical approach to the problem and on the other hand the mental or intellectual concepts concerning it. As far as the tone is affected by the physical approach, it is dependent on the various physical activities of the individual in his relationship with a suitable instrument in order to control the sound produced in such a manner as to create what is called, specifically, a musical tone.

The physical activities of the mouth, jaws, lips, teeth, throat and oral cavity in producing a tone are grouped together and called by the name of embouchure. This activity comprises a delicate and subtle adjustment of the various factors in order to attain the best results. The first step in attaining an embouchure is a physical one, that is to say, a "feeling" of the various organs or muscles to be used in tone production. The student should try to feel his jaw muscles as they move, his throat as it opens or closes, his lip muscles as they expand and contract. These simple physical acts which we are so accustomed to performing that we forget them and they become reflexes, are very much like truisms in thought. It is only by really concentrating on them that we at last come to a true realization of their relationship.

After attaining a certain degree of relaxation and concentration of the muscular actions involved, certain positions for the correct embouchure may be assumed and the connection between the muscular and skeletal activities noted. By first going through the routine above it will be found that upon explanation and understanding of the correct positions of the embrouchure, the physical activities will be more easily controlled and developed.

Important Details

THE CORRECT EMBOUCHURE consists of the following positions. The upper teeth should be placed on the mouthpiece about one-half to five-eighths of an inch from the tip. The lower teeth should be covered by one-half of the red part of the lower lip. The lower jaw should be pulled down as when one speaks the syllable "aw" and the cheek muscles should be contracted in a sort of sardonic grin. The corners of the mouth should be pulled back and held tense, not tight. It must be kept in mind that all pressure on the reed must come from the sides of the mouth and the cheek muscles rather than from a pushing up of the lower jaw. An axiom to remember is, "do not bite." The muscles of the throat should be relaxed and the throat open. Let the student remember that in playing the clarinet, essentially the same situation prevails as when a vocalist produces a tone. The only difference is that in clarinet playing, the reed, which constitutes the vocal chords of the instrument, is outside the throat instead of inside of it. There must be no constriction or impediment to the free passage of breath from the diaphragm to the instrument. All muscles must merely control the flow of breath, not force or impede it. A good tone is dependent upon a relaxed muscular action with control.

Having mentioned the diaphragm, another point of physical activity arises which is every bit as important as the embouchure in the correct production of tone. Here again clarinet playing and essentially all wind instrument playing are concerned with the same problem as vocal production. The diaphragm, which is a large muscle dividing the stomach from the lungs, is the master of the situation. It must be developed by exercise in the same manner by which all muscular activity is developed. The action of the diaphragm may be observed by lying in a horizontal position, fully relaxed. Breathing naturally and easily it will be seen that the diaphragm slowly rises upon inhalation and slowly falls upon exhalation. This is the essential cue to the whole matter of correct breathing. A control of the flow of breath by means of a development of the diaphragm muscle will assure an even, unwavering, steady, solid and full tone. When more tone is needed, it is necessary only to increase the pressure of the diaphragm. For less tone it is simply necessary to use less pressure. Bear in mind constantly that a soft tone is not different

(*Continued on Page* 833)



WILLIAM H. STUBBINS

Instructor of clarinet, University of Michigan; formerly assistant to Clarence G. Warmelin of Chicago and solo clarinetist of the Warmelin Ensemble and University of Chicago Band, member of Bachman's Band and of other well known organizations. He is a graduate of Chicago University and has been a frequent judge at band competitions.

A Monthly Etude Feature of practical value, by an eminent Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music appearing in the Music Section of this Issue

MIREILLE
By STANFORD KING

Here is a waltz that is different in many ways from the conventional offering in that form. It is somewhat modern in melodic and harmonic treatment and flows along with a graceful rhythm throughout.

If proper observance is given to phrasing and tonal nuance it will sound much more advanced in difficulty than it really is —a point that always finds favor with the amateur pianist.

Use care with the pedal, although there is small excuse for going astray in this regard as it is so plainly indicated.

Observe the *sostenuto* marks over the accompanying chords of the left hand in the first theme and be sure the melody line is well defined at all times.

A somewhat brighter treatment may be given the second section. The tonal values too are a bit more vigorous in this section.

Articulate the short passages in eighths clearly and distinctly and strive to perform the whole with the utmost grace and elasticity.

SILENT NIGHT
By FRANZ GRUBER

Here is a chime arrangement for those who like chime effects, of the ever popular *Silent Night*. Its appearance in the December issue of THE ETUDE is most apropos and it is always a welcome studio assignment at this time of year. To produce a bell effect strike the keys sharply and with somewhat rigid fingers. This adds to the percussive effect and, together with the pedal adds considerably to the illusion of "bell tones". The tune itself is so well known, it needs no further comment in these columns. The arrangement is an easy one and can be handled by any second grade pupil. It will also afford entertainment for the adult amateur or "parlor pianist".

THROUGH AN OLD GATEWAY
By GEORGE J. HECKMAN

Aside from its musical value, this composition offers a splendid etude in finger *legato*.

The first theme throws most of the burden on the right hand while the second section calls the left hand into play.

Several other important phases of pianism are also developed, such as cross-hand playing, phrasing and clean use of the pedal.

Note the many swell and *diminuendo* signs and strive to color the various passages accordingly.

Apply arm pressure to the opening chords of the second theme to produce the best possible singing quality.

Keep the title in mind and try to create the atmosphere thus suggested.

IN AN OLD MANSE
By R. MARIAL

Here is an interesting number written in the style of an old minuet. Let the right hand melody progress sedately against an ever moving left hand accompaniment. Note the many examples of *portamento*—indicated by the curved line and the dots. The Trio section opens with *staccato* eighths (wrist *staccato*) followed, a few measures later, by slurred groups of sixteenths. Roll off the slurred groups in three's as indicated and use well articulated finger *legato* on the descending diatonic passage in measure 27.

Give proper attention to the syncopation beginning measure 33. Remember always to give a slight emphasis to the syncopated beat. The first theme is in the key of F major and the Trio section lies in B-flat major, subdominant key.

After a reëntrance of the first theme (D.C.) the piece comes to a close at *Fine*.

WHEEL-WHIRL
By L. E. ORTH

Wheel-Whirl offers an excellent example for the development of independence, evenness and general agility of the fingers.

Both right and left hand must be under perfect control and only by clarity and precision can anything like a descriptive rendition be accomplished.

Properly played the effect is one of perpetual motion, as is intended by the title.

It should be studied first at slow *tempo* with well raised and clearly articulated finger action. Later, as speed develops, allow the fingers to remain closer to the keys (this in itself promotes speed).

Let the left hand accompaniment be played lightly and sharply detached. Use the pedal sparingly.

The middle section marked *fortissimo e marcatissimo* will in most cases be the better for some separate hand practice. Play the right hand chords in measures 21 and 22 with arm attack. This also applies to the left hand chords in measures 26 and 27.

Note and preserve the melody line, the notes of which are all played by the right hand thumb, in the section beginning measure 41 and ending with measure 56. Use arm pressure on these melody tones while the hand rolls off the other notes of the figure.

Practice the *Coda* until you can end the piece in brilliant fashion.

SUNDOWN
By RALPH FEDERER

This piece is in lyric form and the melody is easily located at a glance. It lies on the thumb side of the right hand and of course must be played with pressure touch to insure resonance.

Note the text, *Molto espressivo*, and play it as expressively as possible. The changes of pace are all clearly marked as is the pedal. Let the imagination loose and try to draw a musical picture of sundown and all that it implies.

THE SNOW STORM
By MATHILDE BILBRO

The very name of Bilbro always amounts to the stamp of approval on a piano piece. Miss Bilbro has contributed countless fine things to the piano educational literature and her grateful admirers among piano teachers are legion. Not only has she a real gift for writing but one can always be sure that she is in sympathy with the problems of the piano teacher and this is reflected in her writings.

This piece for instance, has decided value along pianistic lines aside from its interest as a composition. It develops wrist and forearm *staccato* and calls for many degrees of shading.

The middle section contains some passages to be played in a manner to sound almost like *glissandi*.

This can be accomplished by keeping the fingers as close as possible to the keys and by employing a rolling motion of the hand rather than finger action. Give proper significance to the principal notes (really melody tones) found at the end of the passages in small notes.

Observe the *sostenuto* marks and play the notes so marked with pressure touch.

This will make a fine descriptive number for the Christmas recital program.

FOUNTAINS AT PLAY
By FRANK GREY

Anyone studying The ETUDE numbers this month is bound to benefit in a technical way to a large extent. The technical diet is quite varied and balanced to a remarkable degree.

In this instance all forms of *staccato*—finger, wrist and forearm, are brought into play, and this in most pleasing fashion.

Follow the text closely; read the analytical notes at the top of the page and prepare yourself for a very palatable feast of *staccato* playing.

CONTRA DANCE
By L. VAN BEETHOVEN

Beethoven was a great lover of peasant dances and made use of them freely in his compositions. Whole symphonies have been built upon rhythmical fragments of various country dances and the results have been most gratifying indeed.

The one here presented always has been popular among pianists and is the subject of a Master Lesson by Mark Hambourg, whose work in this field is already well known to readers of THE ETUDE. Be sure to read it carefully. The lesson will be a direct help to both teacher and pupil alike.

SANTA CLAUS
By R. SCHUMANN

What could be more fitting for a Christmas assignment than Schumann's *Knight Rupert*. This Knight was a sort of Santa Claus well known through German Christmas legends. It will make a fine introduction to Schumann for the young pupil. Later as the pianist progresses to more advanced works the memory of *Knight Rupert* may serve to dispel the awesome approach displayed by so many when Schumann is assigned. He will have learned in the meantime that Schumann can be very "human" indeed.

Note the heavy, wedge shaped accents used. Give to these special emphasis. Be sure also to execute the many two-note slurs as marked. To all of you who chance upon this, "Merry Christmas and a Happy New Year"!

THE DONKEY
By ADA RICHTER

A descriptive piece which should find immediate favor with most youngsters.

In the short two-measure Introduction, the bray of the donkey is cleverly imitated and it is heard at intervals throughout the piece. Play the first section at rather deliberate pace in keeping with the text which reads, "The donkey is sad; he does not want to work." Later (measure 27) the *tempo* picks up, *piu mosso*. We are advised in the text that he is now happy and jogging along in consequence. Later he slows up then stops altogether. After the pause, measure 43, he starts up again, and so on.

The many "hee-haws" will provide practice in performing the two-note slur. Use the drop, roll touch to secure this effect.

MARCH OF THE CRICKETS
By OLIVE ENDRES

A study in grace-notes and cross hand playing, this march is also quite descriptive in character.

Snap the grace-notes into the following principal notes with one motion of the arm and fingers. Play all *staccati* in brittle manner and give plenty of emphasis to the accents.

FAIRIES' AWAKENING
By RENEE MILES

Here is a piece which can easily be handled by the First Grader. It develops melody playing in the right hand against a simple broken triad accompaniment in the left hand.

It should be played gaily and without pedal. Be sure the pupil is conscious of the phrasing. Each phrase is four measures long till the last line is reached where we find two phrases of two measures each followed by one phrase of four measures.

BIRDLING'S CHANT
By MICHAEL AARON

This little piece makes a fine study for trills.

To avoid heaviness which might result because of the trills being played by the thumb and second finger, dramatize the title as much as possible.

Pedal may be used as indicated.

INDIAN MEDICINE MAN
By ELIZABETH L. HOPSON

The Indian theme is always popular with youngsters.

Point out that the broken fifths in the left hand are meant to depict tom-toms, without which an Indian dance would be incomplete. Make sharp contrasts between *legato* and *staccato* and for the rest, let the imagination suggest the interpretation.

It may not be surprising to discover that the child is often more fertile than the teacher in this regard.

* * * * *

The writer of these columns again extends his heartiest wishes for a Merry Christmas to all and may the coming year be a happy and successful one to his faithful followers in THE ETUDE.

A Surprise That Made the Teacher Pinch Herself

(A True Story)

***By* A. CONTE**

ROBERT AND JO IDA always came together to take their music lessons.

One day Jo Ida was sick with a cold.

The music teacher was waiting for the children to come into her studio.

As the door opened she looked up in surprise to see only Robert coming in.

But what was her bigger surprise to hear Robert say, as he looked up with his enthusiastic smile, "Oh! Miss Jones, Jo Ida is sick to-day; but here are two dollars for two music periods. I want to take a double lesson, because I like it so much."



THE TEACHERS' ROUND TABLE



Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

Glissando Again

Please explain single note *glissando*, both ascending and descending.—S. G., Ohio.

For a clear explanation and application of the *glissando* see the little piece called, *Bread and Butter* (composer unknown), a recent Presser publication. This simple, waltz-like number is the answer to the music teacher's prayer for an easy, attractive first grade *glissando* piece. For many years European publishers have erroneously attributed *Bread and Butter* to Mozart; but anyone with half a wit can see that he never could have written the piece. Even so, its fanciful (though improbable) story will appeal to children. Here it is: "One day when the boy Mozart was having tea at the palace in Vienna, with the little princess Marie Antoinette, he improvised *Bread and Butter* on the harpsichord for her—the ascending *glissandos* representing the buttering of bread (now helped along by jam) sliding galumptiously down into the tum-tums of the children. However far fetched or false the story, it is an excellent description of the way soft *glissandos* should sound. I predict that the lilting measures of *Bread and Butter* will soon make it one of the most popular first grade pieces.

Scales With One Hand Only

You gave me a most helpful reply recently in regard to working with a rhythmless pupil. Now I am coming to you with a question which has arisen in my mind only since the regular reading of your column in THE ETUDE.

I wonder why you advise giving scales to young pupils with one hand only and what objection you feel to having them use both hands as soon as they are able. I have always prided myself on giving thorough scale work to even my youngest pupils, and now, with even the seven year olds playing at least five sharp and four flat scales, I am debating whether to start the season in the old way or to try your way—M. M. W., Maine.

If your way of teaching scales, "hands together" is so successful, by all means continue it. And more power to you! My only arguments are that pupils not only enjoy scales more, but learn to play them rapidly and smoother very much sooner if they are taught the single handed "squashes" or finger group patterns recently described on this page.

When they are ready for "hands together" I usually start with C, E and E-flat majors in contrary motion—on account of the identical finger groups in both hands. After so much emphasis on scale patterns (as versus single notes) parallel motion is much easier.

Do you teach scales three and four octaves almost immediately? I hope so. Most teachers stop at two octaves, which seems to me inadequate and unwise.

Pedal and Memorizing

1. When shall I teach my pupils to play with the pedal? 2. When or how soon shall I start them in to memorizing?—L. S., Illinois.

1. The use of the damper pedal should be taught in the very first lessons, but only in the playing of unrelated single tones or chords. Try this: First, place third finger, left hand, on middle C; third finger, right hand, on middle E. Second, depress damper pedal. Third, decide how much tone (soft or loud) you want. Fourth, with the fingers still touching the keys play the tones by gently swinging the elbow tip upward and outward. Fifth, continue the upward arm movement, but leave the keys the moment the tones begin to sound. Sixth, let arm rebound lightly to the lap. Seventh, relax completely in the lap, but still hold the pedal and listen to the sound you have produced. Repeat this process in various octaves of the piano with different tonal gradations, always slowly and thoughtfully, with careful keytop preparation. Change pedal only with a different chord.

2. Also memorizing should begin at once; but do not try any fancy formulas on children or young people, for they will not work. Right through adolescence, memory is pretty much a matter of repetition and instinct, or what our grandmothers aptly called "learning by heart" (that is, no brains required). Some "does it easily," and with others it "comes hard." There is nothing else to do except to repeat until you have it automatically.

But remember always that, whether you are young or old, a good examination for your memory is to play an entire piece through—excessively slowly, softly and accurately with eyes shut, or without once looking at your hands or the music. It is one of the best tests I know. Excellent as a memory developer, it also makes listening and thinking imperative, compels accuracy, fosters "remote control," and encourages relaxation. Surely a formidable array of the feathery tribe awaiting a one stone execution! Why not try a few shots?

Tired Muscles

I am twenty-nine years of age and starting my fifth year in the study of piano. I am anxious to learn and would like to practice three or four hours per day; but if I practice that long one day the muscles in my wrists and fingers are tired and do not coördinate like they should. Would it be better for me to cut my practice to two hours a day and to practice six days per week, or to practice three or four hours one day and rest the next?

I often read of musicians practicing several hours daily, but if I do it I have to force myself against tired and unresponsive muscles.

I was twenty-four years of age when I started studying music. Would this have any bearing on the case? I would also like to know if an artificial finger exerciser and developer would correct this condition. —C. H. C., Missouri.

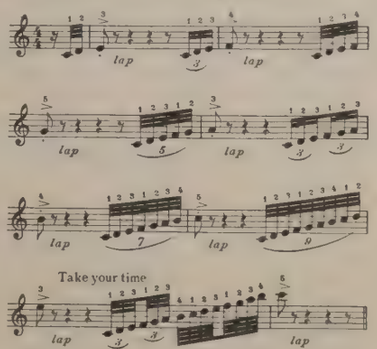
Once upon a time I studied with a teacher who was dissatisfied with my work. He tried to show me how badly I practiced, and how to improve, but in my zeal to please him I only managed to put in longer hours. One day when I came to my lesson I boasted proudly that I had practiced eight hours the day before; whereupon he flew into a towering rage and shouting (no, yelling!), "Get out of here! Don't you dare to come back again telling me that you have practiced more than two hours!" Then, slightly less choleric, he added, "You cannot concentrate more than a few minutes at a time. Your mind cannot give all it has for more than a very short, intensive period of practice. If you would work carefully for five minutes, and rest five more, and then at the end of half an hour change your occupation completely, you *might* achieve something. The trouble with you and all students who practice long hours is that after the first, short constructive period of work you not only undo all the good you have accomplished but also seriously deepen those dangerous brain grooves of bad practice habits with every additional minute of sitting at the piano." Then, with suddenly redoubled vehemence, "Now, clear out!" and I was figuratively but none the less humiliatingly kicked down the stairs.

That is what is the matter with you; for you have obviously not yet learned the simplest rules of practice. First, I beg you, get a good teacher who will show you how to work—but in a less violent way than mine did. After all, that is a teacher's job—to teach you to practice thoroughly and intelligently, is it not? If he cannot do that, he is incompetent.

You must learn to acquire a better coördinated, more relaxed approach to the keyboard. Throw overboard all long, tedious studies, all lengthy sequential technical exercises, also all exercises in which one or more tones are held down while the fingers struggle vainly to articulate others freely. Try constantly to apply the instantaneous "release" principle in chord practice, by letting your arm bound into your lap as soon as you hear the tones sound. Please remember that an arm "bound" or "bounce" is not a dead drop, nor is it a "snatch;" rather, the elbow springs upward and outward, letting the arm fall naturally, afterward, into the lap.

Also start each day's work with a slow, songful piece played softly with eyes shut, and without pressing or pushing a single tone.

Develop the rapid, single impulse practice used by intelligent pianists. The following are examples of such impulses.



Each group is to be played very rapidly, lightly and smoothly, with *no* accent on the first tone, but rather a slight stress on the last. Say aloud, "one" when you play this last tone; at the same instant your arm bounds in the air and falls to your lap where it rests (completely relaxed) as you continue to count, "two, three." At "four" your hand is placed back on the keys ready to start the next exercise. These should be played one after the other, with uninterrupted counting of "one, two, three, four." The exercises are good, simple examples of how rapid, one-impulse phrases can gradually be built up. Count slowly. Always think through to the last tone.

You will deduce from this (Dr. Watson!) that I advocate much less extended and less lengthy practice, with more rest and "thinking" periods. And by all means put yourself on a seven day week schedule. Do not omit Sunday, unless you cannot overcome religious scruples. All the artists I know find it necessary to practice on the Lord's Day, just the same as any other.

Your age and late start should be no deterrent, if you learn to practice well. Avoid artificial finger stretchers, for all of them are dangerous. Constant practice in five-note diminished seventh and dominant seventh chords and arpeggios is all your hand needs to develop span, solidity and strength.

Scale Fingerings

On the matter of scale fingerings, I would like to have your advice. From time to time, I have taught five different fingerings of the scales. Four of these are synchronized. In view of the fingerings that are printed in music (old fingering) is it wise to teach the synchronized fingerings exclusively?—L. D. N., California.

Heavens! I do not even know what you are talking about; and when I asked my summer class of one hundred teachers for enlightenment, not one of them could help me out!

This much, however, I can say—that it is hard enough for students to learn the usual ordinary scale fingerings, so why worry about anything else? To practice a fingering which uses thumbs or fifth fingers on black keys unnecessarily complicates the problem. The few places in music which require such fingering can be practiced when they occur.

Sometimes, to give the fifth finger additional work and to smooth out a student's hand, I use the following fingering, but only for C and G major, two octaves.

Ex. 1



Also I often use the major scale form with a passing tone between the sixth and seventh steps, since such patterns frequently occur in piano music—and are usually stumbling blocks. Here it is

Ex. 2



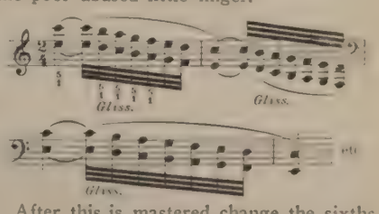
(Use the same pattern for all keys.)

But, please forget your five varieties and your synchronizations, and from now on teach only the common, garden variety of scale fingering.

Octave Glissandos

Could you suggest a systematic Study for the octave glissandos in the last movement of Beethoven's piano "Sonata in C major, Op. 53?" My hand is large and I believe capable of mastering these glissandos.—J. M., Utah.

For a large right hand, descending octave glissandos are easy. Practice the following exercise with wrist held as high as possible, thumb very curved (in order to play on the nail) and with a little pad of cotton fastened to the fifth finger by a rubber band—in order to avoid skinning the poor abused little finger.



After this is mastered change the sixths to octaves: gradually extend the scale to two and three octaves without pause.

* * * * *

"The great musicians have had great minds. For instance, Liszt conversed in five languages, including Latin."—Pacific Coast Musician.



BEETHOVEN AND INSPIRATION

Beethoven's "Contra Dance in C"*

A Master Lesson by the Renowned Piano Virtuoso

MARK HAMBOURG

THE NAME *CONTRA DANSE* is of English origin, being really only a corruption of the words *country dance*. The fashionable dance, in vogue in the eighteenth century France, was known as the *Branle*, but it was later superseded in favor by the *Contradanse Anglaise*, or *English Country Dance*. Already in 1699 a book of "Suite de Dances de Roi," compiled by one, Ballard, was in existence in France, and it contained seventeen *Contradanses Anglaises*. The *Contradanse* is to be found also in French stage music of the time, having been introduced into the ballet of an opera by Dauvergne called "Les Trocquers."

The *Contradanse* is always in either two-four or six-eight time; and it consists of similar phrases of eight measures each, which generally are repeated. The music is of a lively kind, and it was a popular form with eighteenth century composers. Mozart left a large number of specimens, and Beethoven, himself, produced twelve *Contradanses* for orchestra, of one of which the piano work we have here under consideration is a transcription.

The Music Begins

THIS CONTRADANSE IN C MAJOR, marked *Allegro molto moderato*, starts with an accompaniment in the bass, which must be given ponderously, as becomes a peasant dance. The grace notes in each measure, on the last eighth note, should be played incisively and sharply; and all the eighth notes of the bass must be very detached; but at the same time the rhythm should sound leisurely and somewhat bucolic. Up to the last beat of Measure 3, the bass should be *mezzopiano*.

The sixteenth notes, with which the theme in the right hand is ushered in, on the last half of Measure 3, must be played sharply, but with care to give the exact rhythmical value to each note. The music should be given weightily, but at the same time with humor; and the top notes of the right hand must be brought out, as they constitute the melody. The sixteenth notes on the last half-beat of Measure 3, where the right hand makes its entry, must be played very deliberately, without any hurry. These sixteenth notes at the opening of the phrases occur several times throughout the first part of the piece; and whenever they appear they must be played in the same deliberate way.

In Measure 4 there is a *crescendo* which culminates on the accented chord of C major in the treble, on the second beat of Measure 5, and then *decrescendos* in Measure 6. The accents should be very much marked on the chord C—E—G in the right hand on the second half of the first beat in Measure 7, so that it acts as a complement to the accented note, C, in a similar position in Measure 5. From Measure 7 to 10 there is a continuous *crescendo*, finishing with a *mezzoforte* in Measure 11. The top notes, in the treble in Measure 10, must be brought out with marked and detached rhythm, and with a little slowing down of *tempo* to signalize the definite end of the phrase, which comes on the first beat of Measure 11, where there is an accent. A good pause must be made after the accented first beat of Measure 11, and a little hesitancy be shown on the two sixteenth notes which make their entry in the right hand at the end of Measure 11, so as to emphasize the return of the original theme which occurs here. The *tempo* then resumes its normal course. Measures 12 to 18, inclusive, are a repetition of the opening measures, and must be played in the same way.

The Rustic Beau Now Bows

THE PHRASE IN THE BASS, beginning with two sixteenth notes, F and E, on the last half of the second beat in Measure 10, must be introduced heavily, as though a somewhat clumsy countryman were dancing; and, although the tone should be *forte* at the commencement of this phrase in the left hand, still a progressive *crescendo* ought to be made up to the last half of Measure 23. In Measure 23, on the last two sixteenth notes, we find a new figure introduced, which really only constitutes a slightly more elaborate end of phrase. The running figure must be played brightly *forte*, and in a bustling manner, with a slight *decrescendo* at the end of Measure 25. This *decrescendo* leads to two little accents on the first and second beats of Measure 26, in the right hand, and there is another accent on the first beat of Measure 27.

The chord at the beginning of Measure 27 must be *mezzopiano* in tone, although weighty in touch. At the end of this Measure 27 the same figure starts in the bass as in the end of Measure 19, but this time, instead of a progressive *crescendo* being made, I make a progressive *decrescendo* with the short phrases very markedly rhythmical. When the *decrescendo* reaches Measure 31, the tone has become *piano*, and I start the figure in the right hand on the last half of the second beat in this measure, softly, but quickly make a *crescendo* and end the phrase *forte* in Measure 34, with much gaiety in expression and giving the accents as marked.

Some Attractive Arpeggios

HAVING ARRIVED at Measure 35, we have a new development consisting of an upward arpeggio-like progression of notes. This progression should be played pompously, in stately fashion, and *fortissimo*. On the last beat of Measure 37, I commence a *diminuendo;* but the incisive notes of the left hand, in Measure 38, and the sixteenth note figures in the treble of this measure must still sound highly rhythmical; and to effect this they must be played without the pedal. The pedal should be retaken in the beginning of Measure 39, and the trumpetlike chords in both hands, on the second half of the first beat, and on the first half of the second beat, ought to be played *pianissimo*, but very distinctly, the pedal being held from the first note of Measure 39, as far as the last two sixteenth notes in that measure. The arpeggio-like development is repeated in Measures 40 and 41; and the two succeeding measures are the same as Measures 38 and 39, and must be played in a similar manner.

Coming to Measure 42, I take the first top note in the left hand, which is G, with the thumb of the right hand instead of with the left hand—this to facilitate the execution. I do the same with the F-sharp on the next beat of this measure, in the left hand part, taking it with the right hand thumb.

On arriving at Measure 43, the grace notes in measures 44, 45, 46, and both of those in Measure 47, all must be very sharply played; and the accents, as marked, must be crisp. Also, all the *staccato* eighth notes in each of these measures must be emphasized. In Measure 48 there is an accent on the first note in both hands, and then a progressive *crescendo* up to Measure 50, where a sudden *pianissimo* ought to be made, which must last until the first half of the second beat in Measure 51, on the eighth note top C. I take, again, the left hand notes on the first and second beats of Measure 50, with the right hand as in Measure 42. Measures 52, 53, 54 and 55 all should sound ponderous, with the grace notes of each measure accented, and with all the marked accents deeply interlined.

The scale, commencing in the right hand in Measure 56, is accented on the first note, C; and then a *diminuendo* occurs, gradually up to the end of Measure 57, when the tone becomes *mezzoforte* again and *crescendos* to double *forte* in Measure 59. The rhythmical figures starting on the last two sixteenth notes of Measure 59, in the bass, and lasting up to Measure 64, each hand echoing the other, and mounting in octaves, are played by me as follows: I take the two sixteenth notes, each time they appear in the left hand, on the last half of the second beat, and in the right hand, on the second half of the first beat in the succeeding measure, with the second finger of the right hand; whilst the accented single dotted notes in the left hand, on the first beat of each of these measures, and the *staccato* eighth notes on the second beat written in the right hand, I take with the thumb of the left hand. The whole of this episode should be brilliantly brought out with a rising *crescendo* up to the note D in the treble in Measure 63, on the second beat, where a *fermata* is marked. Here I make a considerable pause.

In Tenderer Mood

AT THE END OF MEASURE 63 we arrive at a new section of the *Contradanse*, which takes the form of a charming, graceful melody. It should be performed rather slower, and with a more mellow expression, to distinguish it from the heavier atmosphere of the first part. Although most of this section is *semistaccato*, it must not be played with such markedly detached action as the first section of the *Contradanse*.

In Measure 68 the first eighth note on the second half of the first beat in the bass must have a little accent, and also the first

(*Continued on Page* 823)

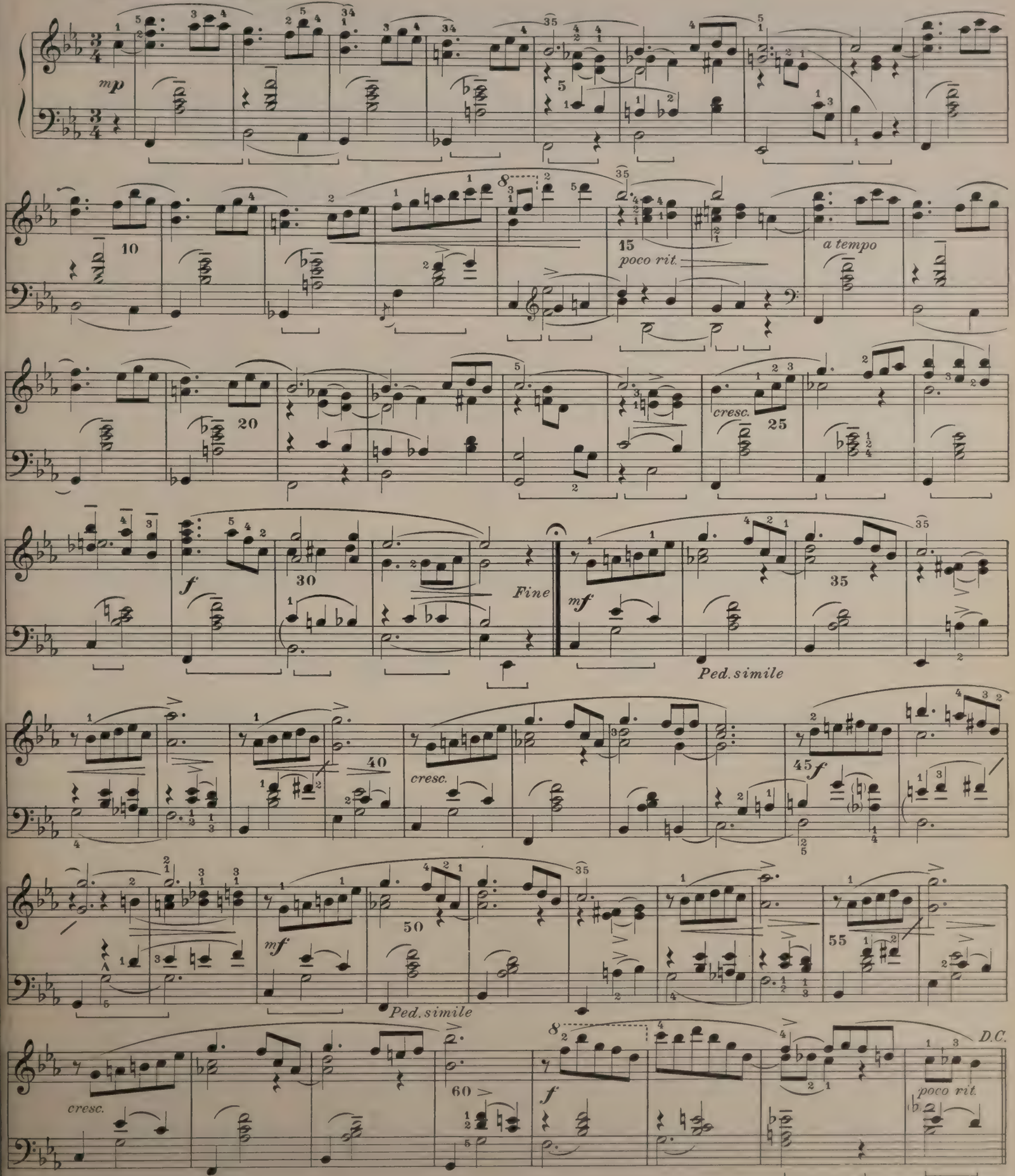
Note: Beethoven wrote twelve compositions which usually are catalogued under the title of "*Twelve Contretänze*," using the German orthography. These have appeared in French editions, with the translated title as *Contra Danse;* or *Contradanse* and in England often as *Contradanse* or *Country Dance*. In our edition we have used the simple English spelling, *Contra Dance*.

MIREILLE

STANFORD KING

Mireille is a charming recital valse in the modern style which affords an excellent opportunity for phrasing and the study of nuances. Grade 3½.

Valse moderato M.M. ♩ = 144



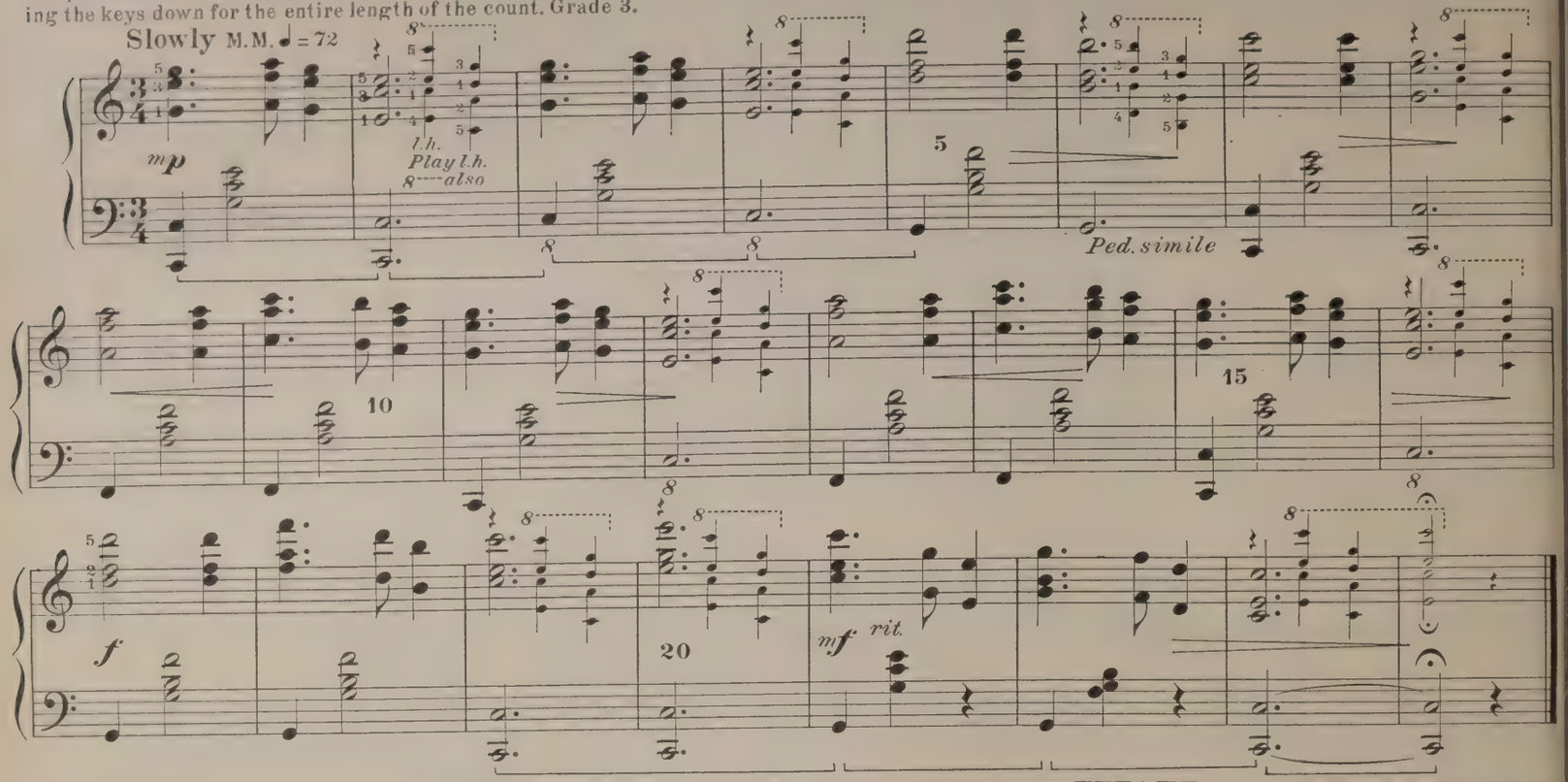
Copyright 1937 by Theodore Presser Co.
British Copyright secured

SILENT NIGHT

CHIME EFFECT

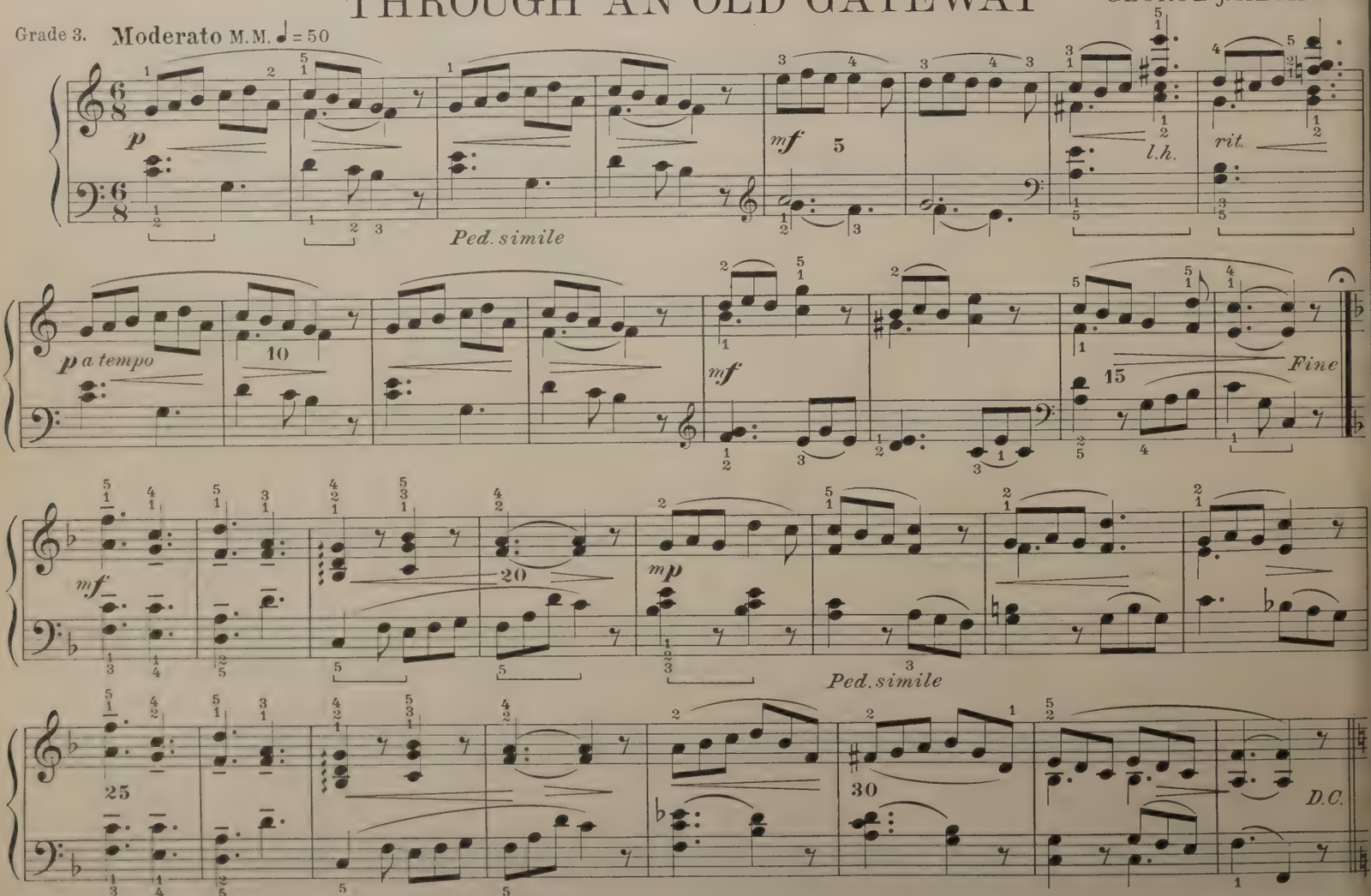
FRANZ GRUBER

To produce the true "chime" effect, the keys should be struck with a firm and decisive touch. Give the chords a chance for full and free vibration by holding the keys down for the entire length of the count. Grade 3.



THROUGH AN OLD GATEWAY

GEORGE J. HECKMAN



Copyright 1938 by Theodore Presser Co.

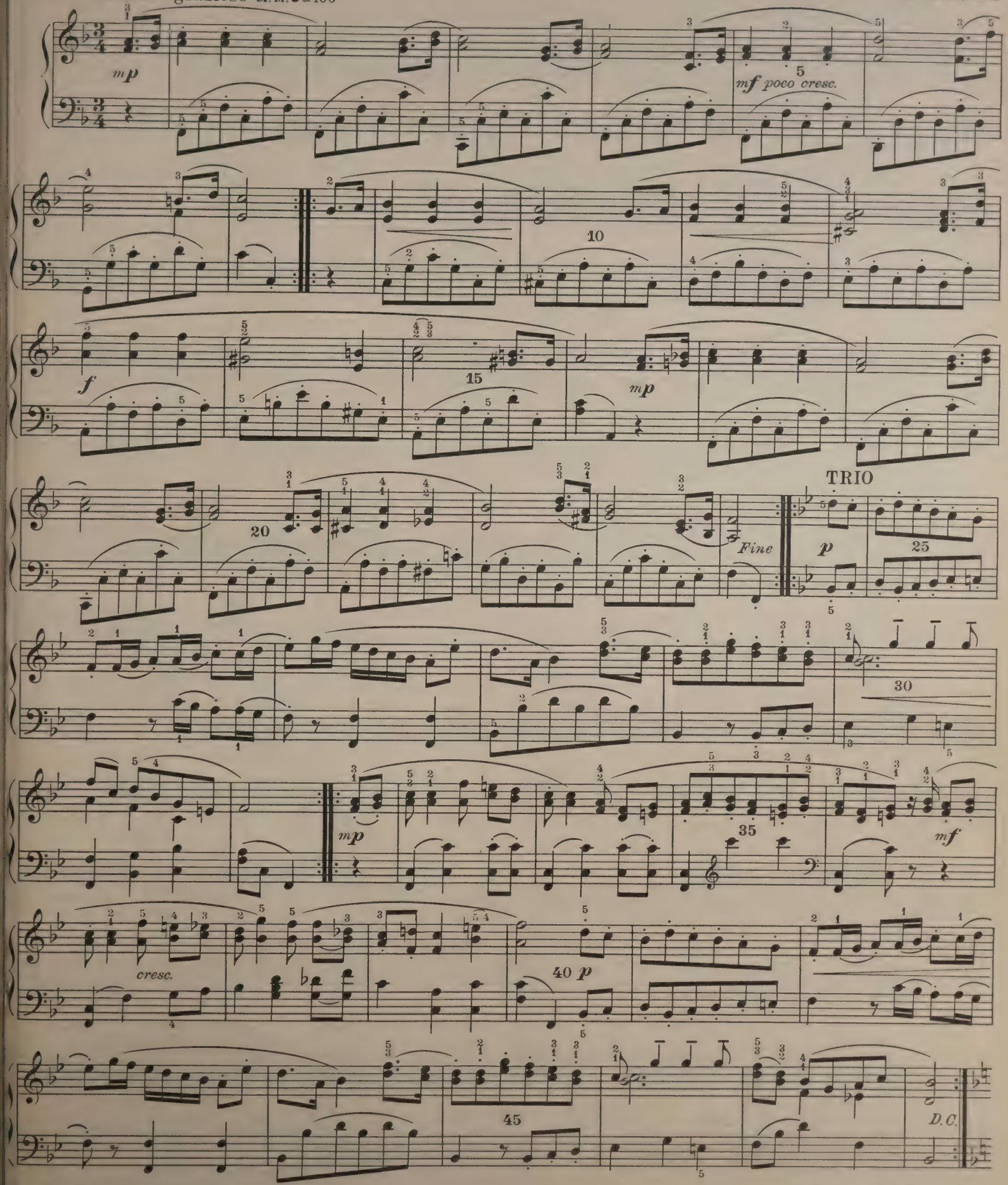
British Copyright secured

Grade 3.

IN AN OLD MANSE

Andante grazioso M.M. ♩=100

R. MARIAL

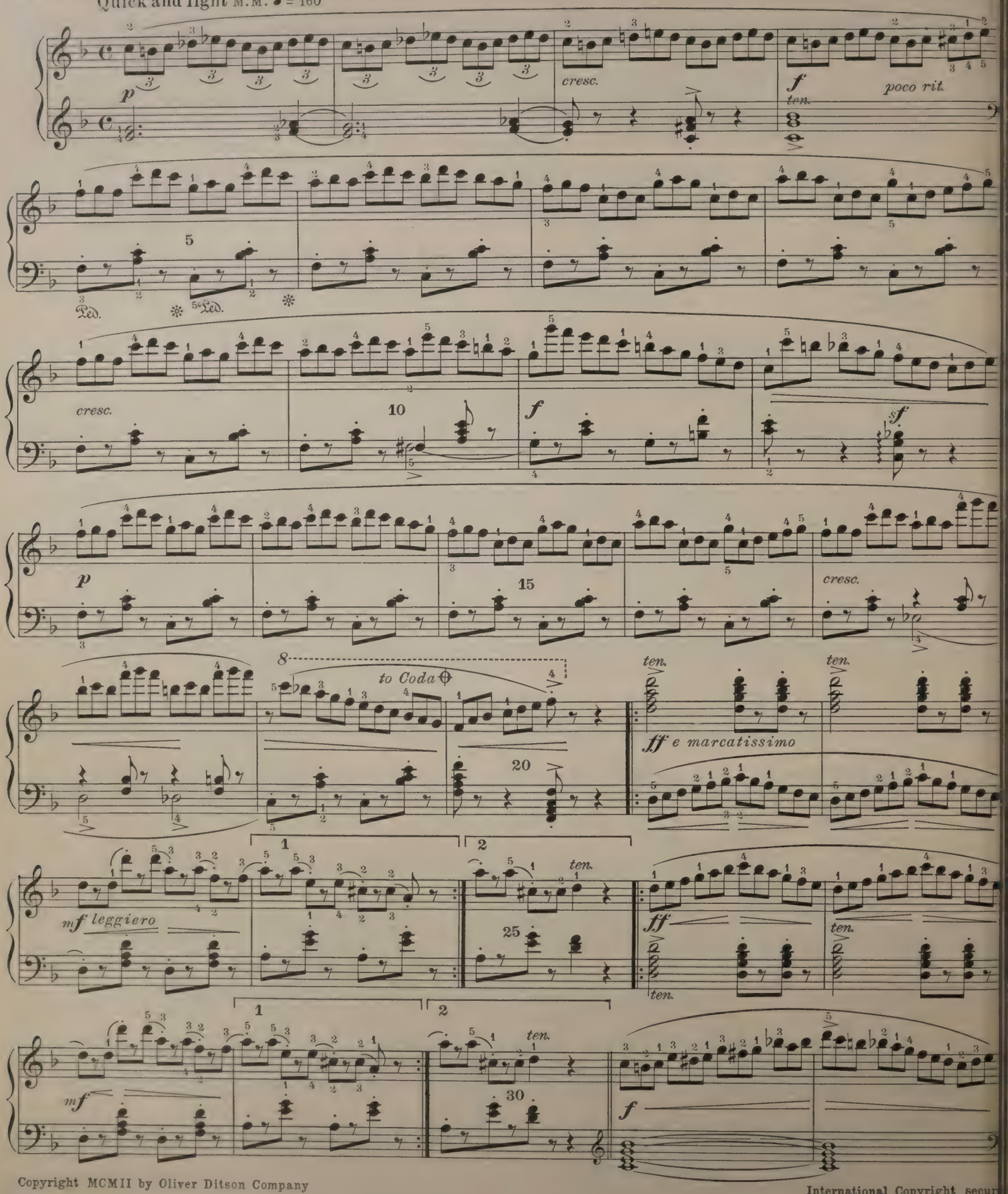


Copyright MCMXXV by Oliver Ditson Company
International Copyright secured

WHEEL-WHIRL

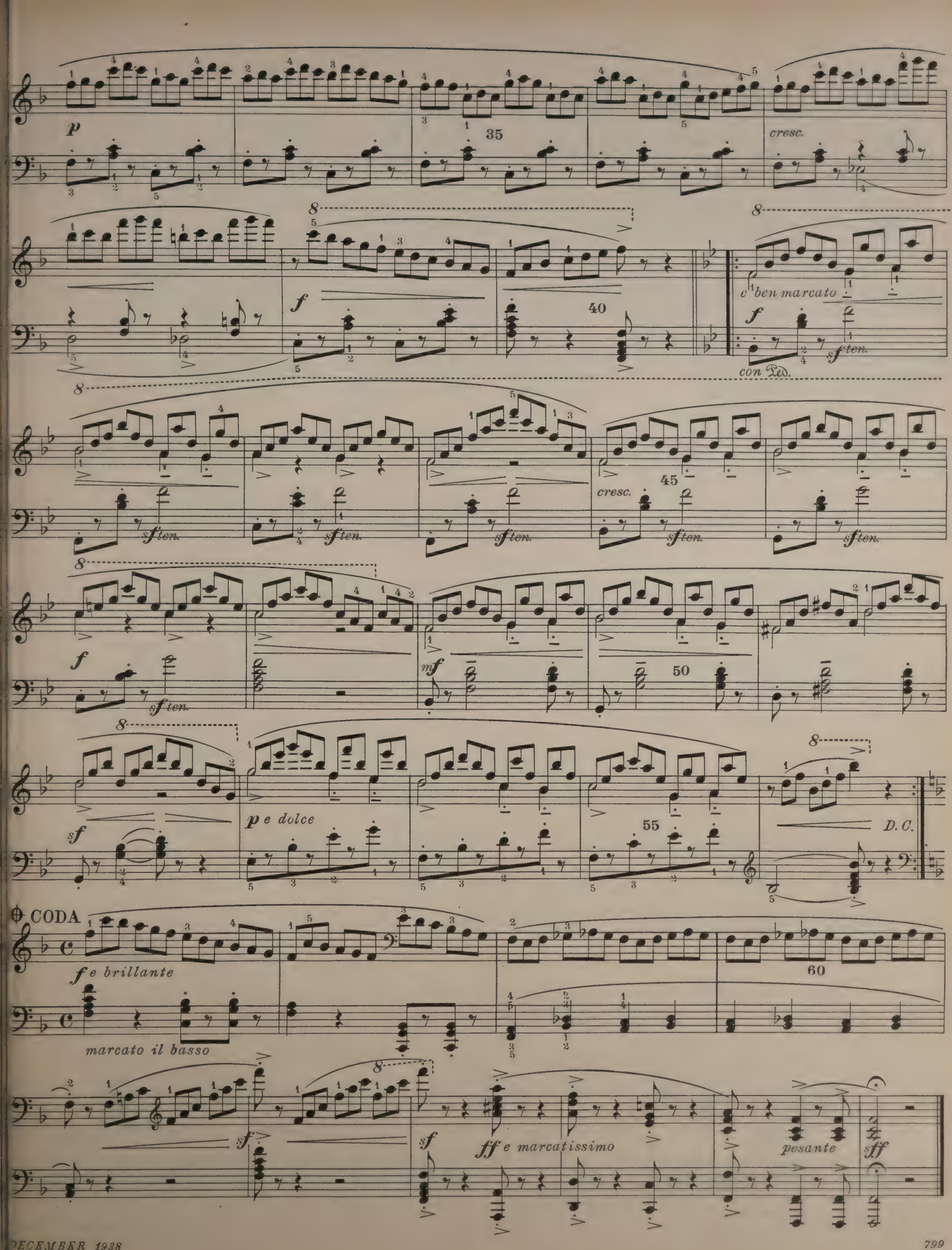
Mrs. L.E. Orth, wife of the well-known John Orth, German-born teacher, composer, and Liszt pupil, was an American (Lizette E. Blood), who had d lightful melodic gifts. Her many compositions are continually used by the best teachers. Grade 4.

L. E. ORTH, Op. 20, No.



Copyright MCMII by Oliver Ditson Company

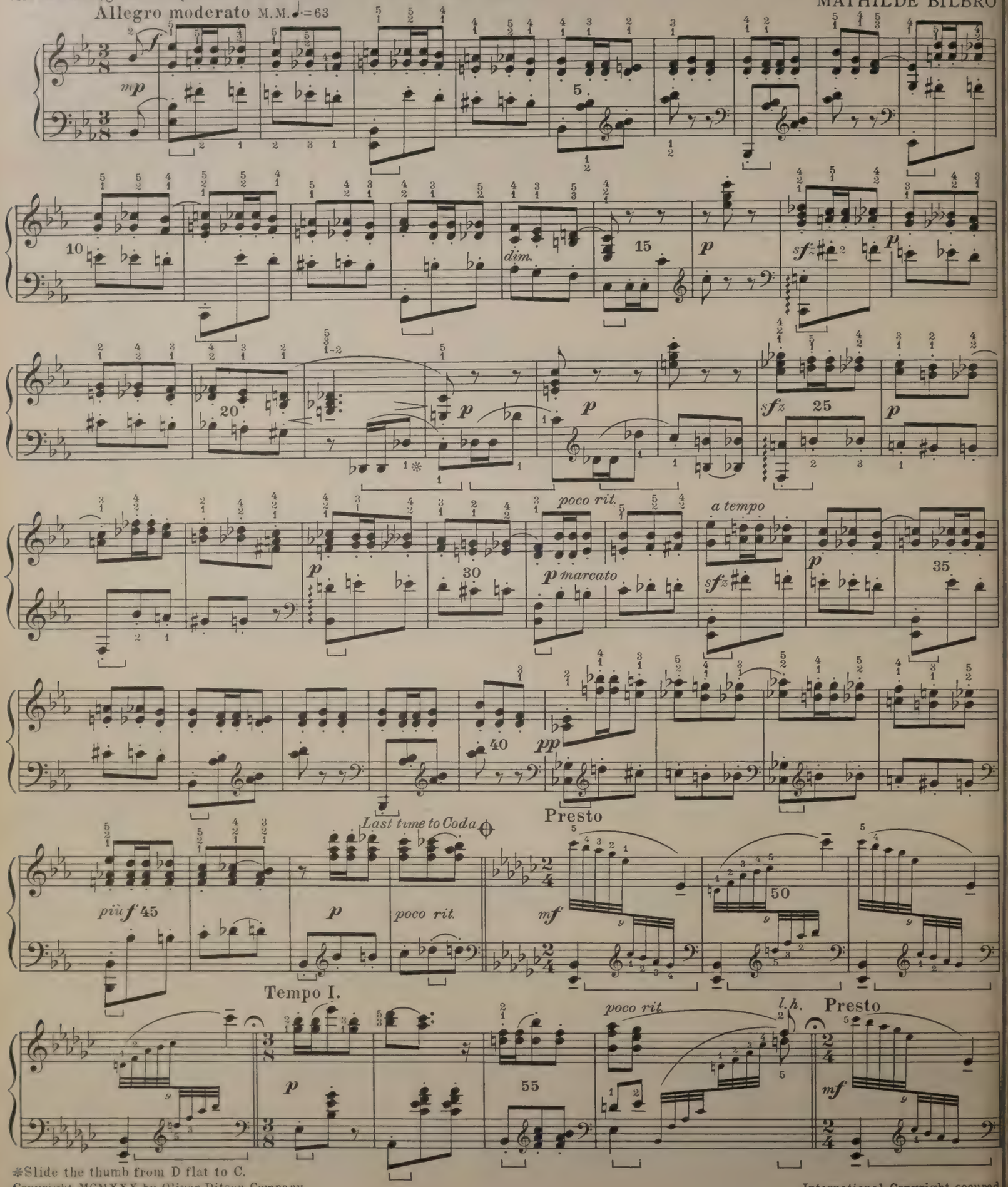
International Copyright secur


p
35
cresc.
8
f
40
8
e¹ben marcato
f
sf ten.
con Ped.
8
sf ten.
sf ten.
sf ten.
cresc.
45
sf ten.
sf ten.
8
f
sf ten.
mf
50
8
sf
p e dolce
55
8
D.C.
CODA
f e brillante
marcato il basso
60
sf
8
sf
ff e marcatissimo
pesante
sff

THE SNOW-STORM

The gifted Mathilde Bilbro here presents a very playable work in chromatic chords which if played in "hushed" staccato manner, except where otherwise indicated, gives a very effective aural illusion of the snow-storm. Grade 5.

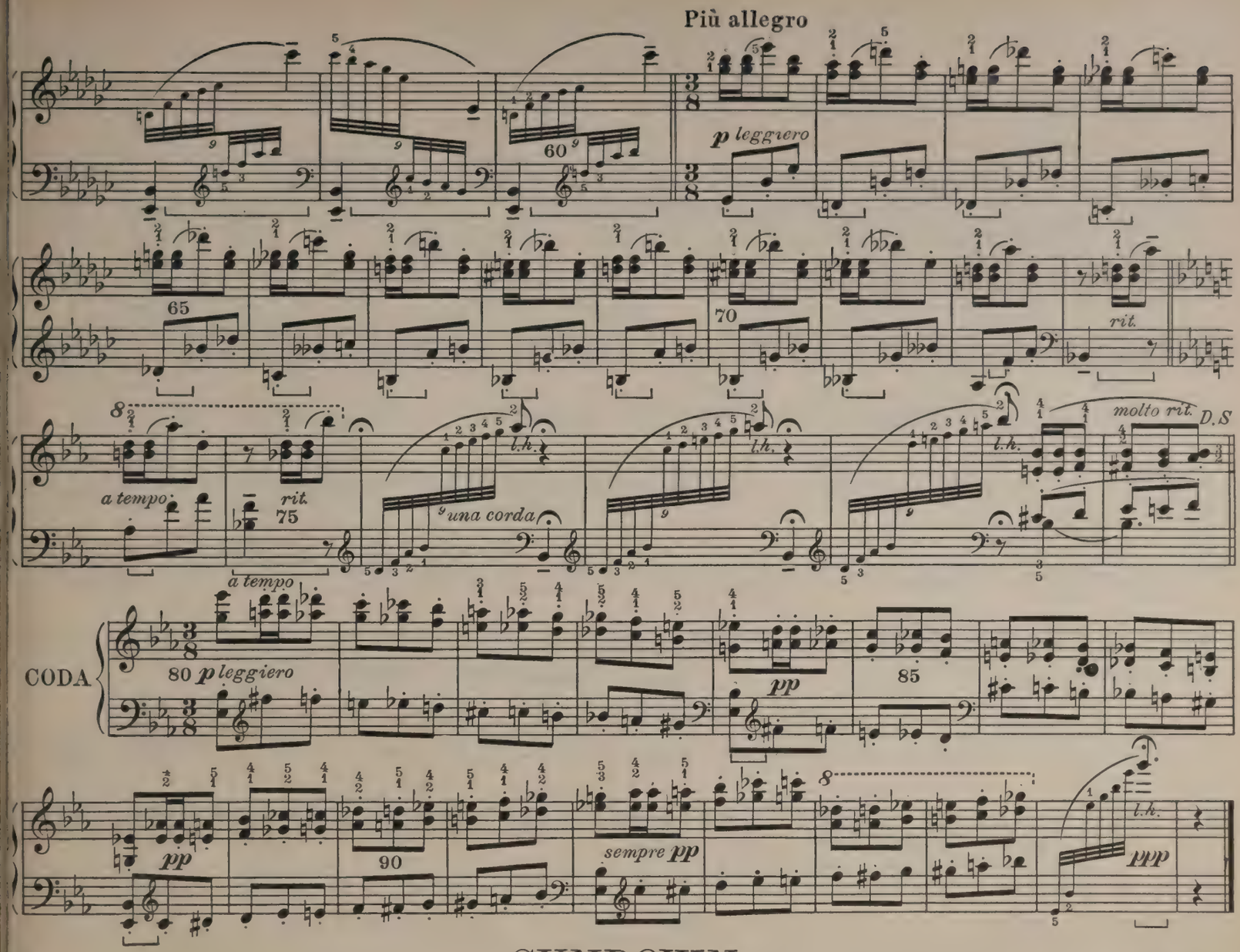
MATHILDE BILBRO



*Slide the thumb from D flat to C.

Copyright MCMXXX by Oliver Ditson Company

International Copyright secured



SUNDOWN

Grade 3.

RALPH FEDERER



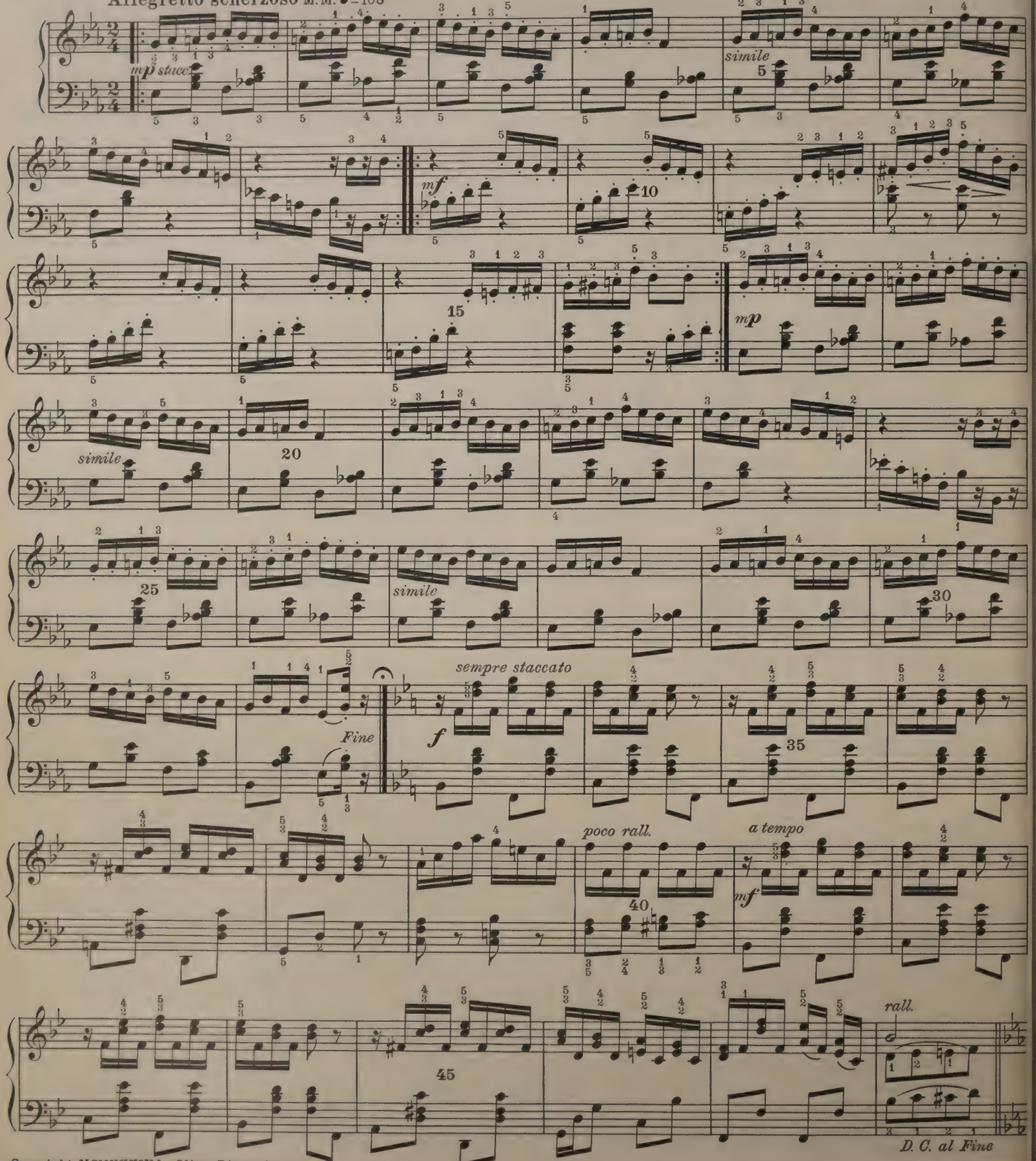
Copyright MCMXXXVII by Oliver Ditson Company
International Copyright secured

FOUNTAINS AT PLAY

Light Staccato Study

Like the delicate patter of rain, the fingers should play this piece with strict evenness and very sharp articulation. Many teachers will advocate playing this with exaggerated slowness at first and then, as the speed is advanced via the metronome, the notes will be played lighter and move deftly until the desired illusion is secured. Grade 3.

FRANK H. GREY

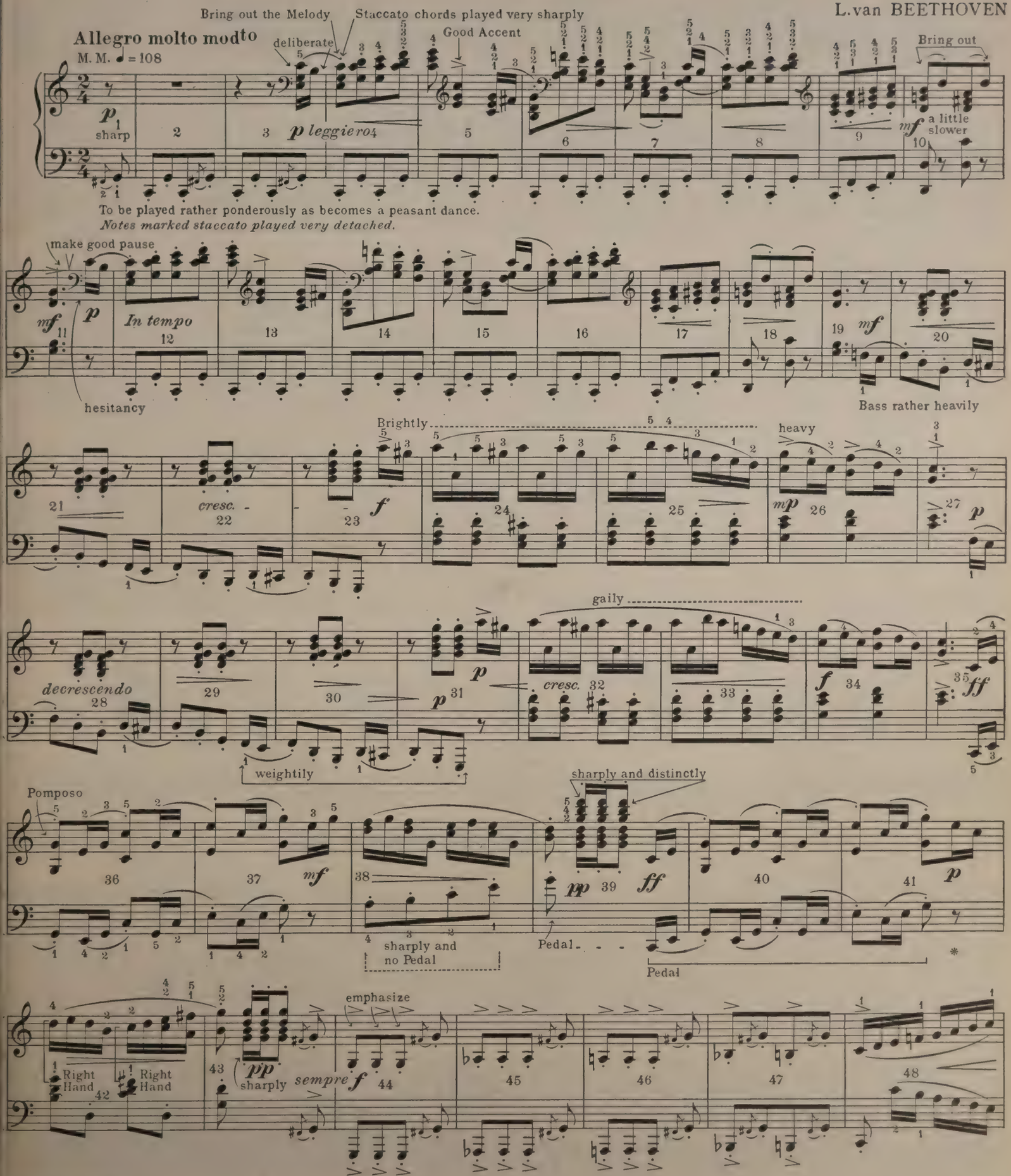


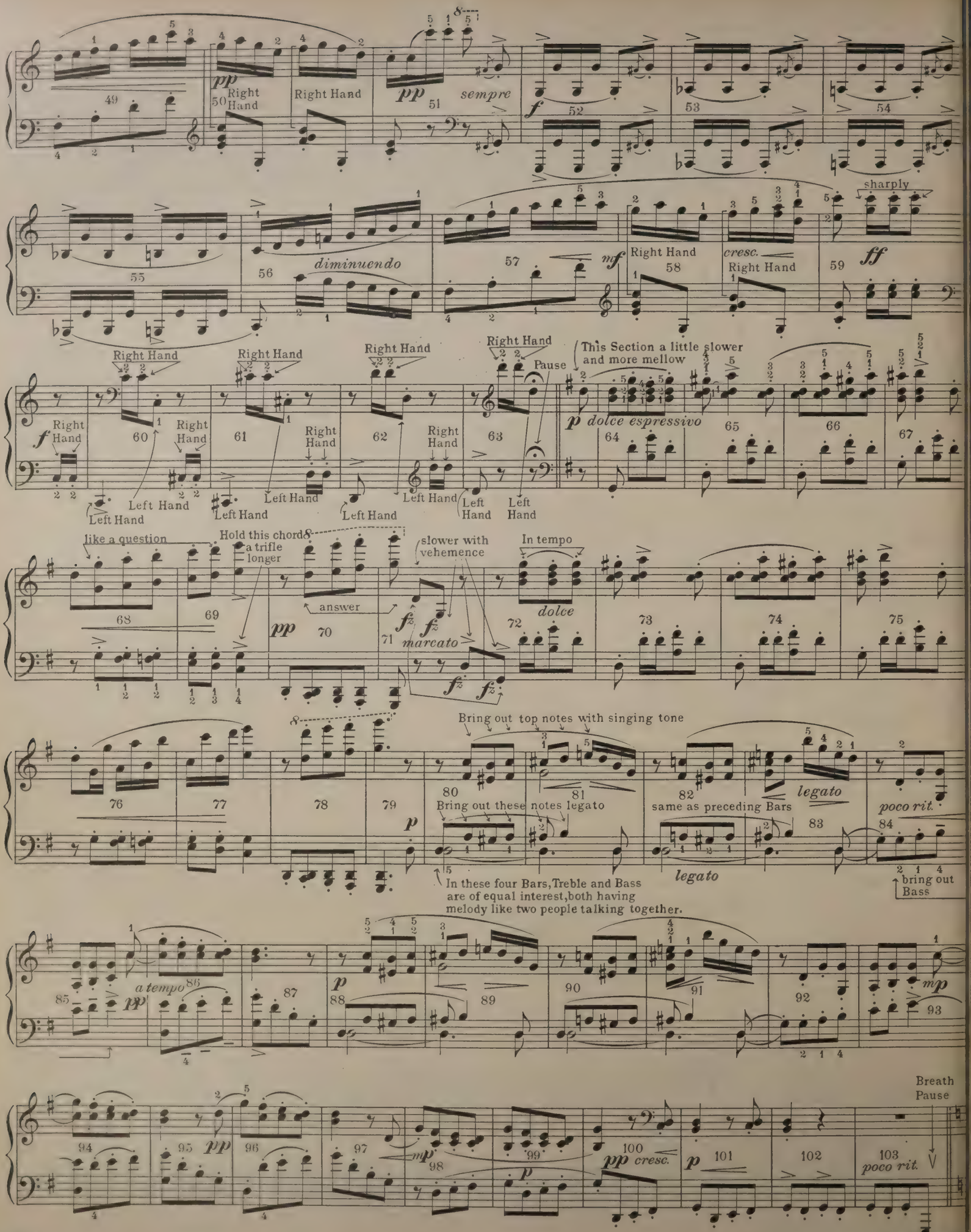
Copyright MCMXXXIV by Oliver Ditson Company
International Copyright secured

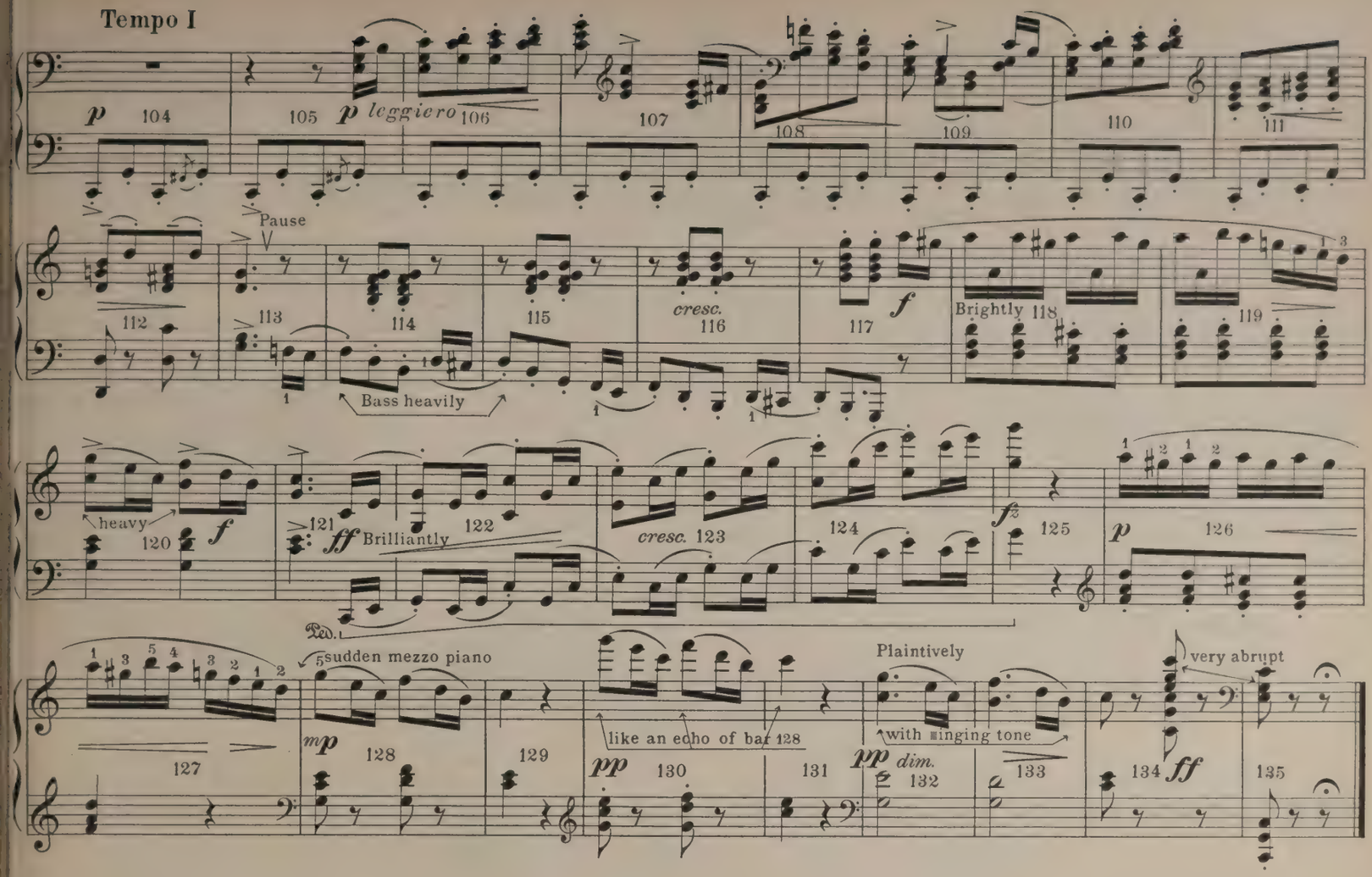
See lesson on this piece on another page of this issue by Mark Hambourg.

CONTRA DANCE

L.van BEETHOVEN




sempre
Right Hand
Right Hand
diminuendo
sharply
cresc.
Right Hand
This Section a little slower and more mellow
Pause
dolce espressivo
Left Hand
like a question
Hold this chord a trifle longer
answer
slower with vehemence
In tempo
dolce
marcato
Bring out top notes with singing tone
Bring out these notes legato
same as preceding Bars
legato
poco rit.
bring out Bass
In these four Bars, Treble and Bass are of equal interest, both having melody like two people talking together.
a tempo
Breath Pause



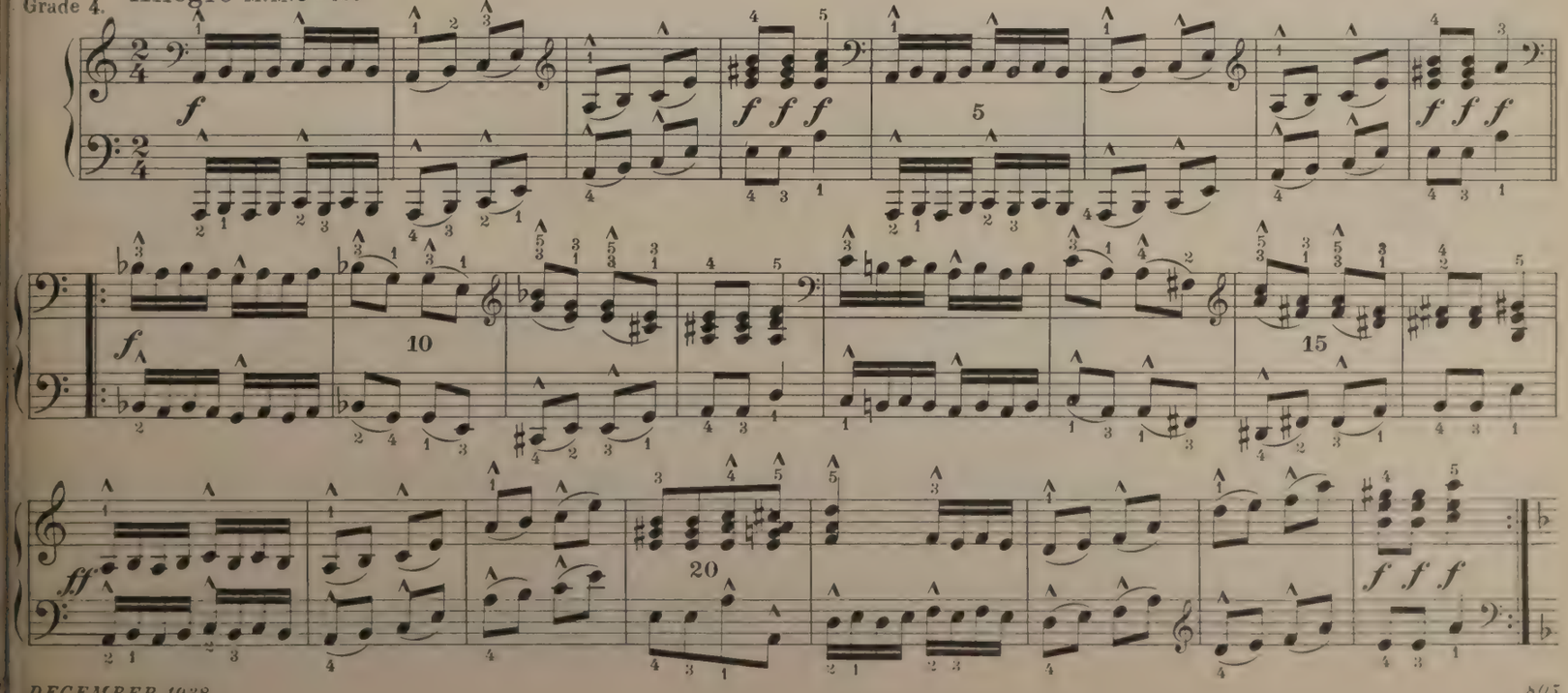
SANTA CLAUS

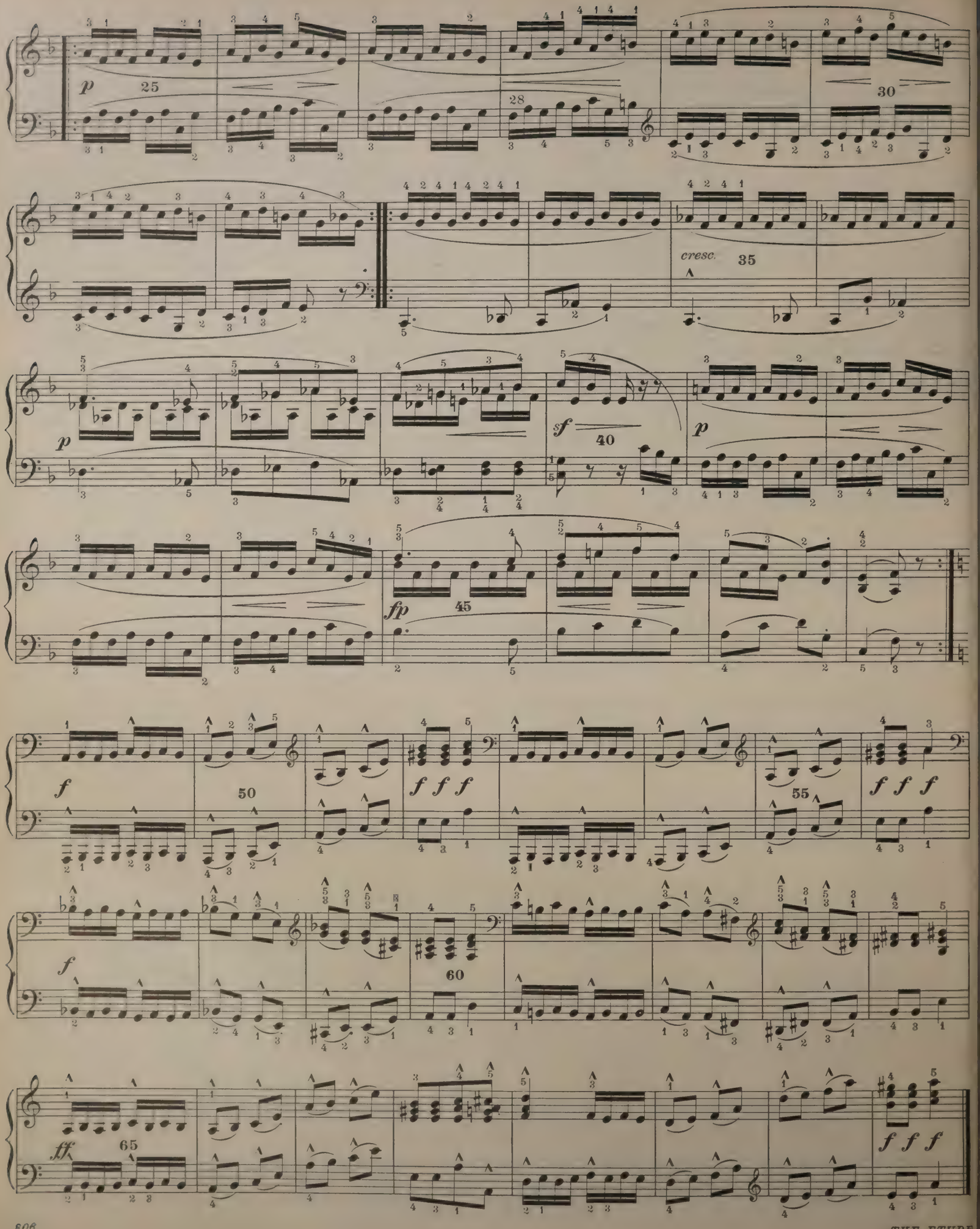
KNECHT RUPRECHT

The amount of musical drama that Schumann crowded into his *Knecht Ruprecht* is remarkable. *Knecht Ruprecht,* or in English, *Knight Rupert,* is the hero of a German Christmas legend, a little fellow who, like Santa Claus, brought presents for good children. Schumann, who loved children and had a large family of his own, wrote his *Album for the Young* and his *Childhood Scenes* to amuse his own domestic group. Note the tone of mystery and awe that he injects into this little piece. Watch accents carefully.

ROBERT SCHUMANN, Op. 68, No. 12

Grade 4. **Allegro** M.M. ♩ = 126




p
25
28
30
cresc.
35
p
sf
40
p
fp
45
f
50
f f f
55
f f f
f
60
ff
65
f f f

Shopping  for Charm

Theodora Van Doorn's Christmas Gift Ideas

KITS FOR MEN!



Every man at some time in his life, has felt the urge to "go down to the sea in ships," sailing ships particularly. Few ever get there. But a real thrill for such "front porch sailors" is in store. The lucky man, on unpacking your gift, will find a "wooden" box, on whose top and sides appear pictures of famous old sailing ships. A clean spicy odor will drag him away from the outside to investigate the contents. Three white china containers are decorated with the same ships in a clear old blue. The metal topped flasks, which are squatty, sturdy and very masculine in character, contain after-shave lotion and talcum powder. A replica of the old-time barber's mug contains a six months' supply of soap. This well-designed package is priced at $2.75. I will gladly tell you where you can purchase it, if you will write and ask me.



Men love kits too! They wouldn't admit it but way down underneath, they know that charm can be just as masculine as feminine. And so in this issue, I report several kits for men. I kept utility and masculinity in mind, as well as the "small boy" habit of collecting odds and ends, and found as one of my selections, the lovely spacious tan cowhide case, 10½ x 4¾ x 2½", pictured above. When the confining strap and zipper are undone, it is a large brown and yellow plaid oilskin lined case, containing a large tube of shaving cream, a big box of talcum and a generous bottle of after-shave lotion. The kit is capacious enough to contain all the toilet accessories even *he* will want to cram into it. It is a worthwhile, long lasting gift for $5.00. Write me for shopping information on this gift, if you are unable to purchase it in your town.

DAME FASHION has put us into hoop skirts again! And as we move the calendar backward to the 1800's, we must appear as our ladylike predecessors did, and put up our hair. But, you wail, "mine is so short, or so skimpy, or I am so very clumsy in making my own curls." And here is where a very clever well-wisher has come to our rescue and has designed ready-made curls, attached to tiny combs, that can be pinned into place, giving a magnificent "hair-do" in less time than it takes to tell. They are, of course, made to match your own hair. They can be had as individual curls, puffs, or in clusters, to be used on top or across the nape of the neck, or as a soft bang. They are easy to comb and will remain curled indefinitely. They can be cleaned by dipping into a light cleaning fluid. The manufacturer has also made a braid of hair (which matches your own) that serves as a strap to hold those perky little hats in place, without causing an unsightly "dent" in your upswept coiffure. The individual comb-curls are priced from $2.00 each. If you are interested, write me, Room 613, 350 Madison Avenue, New York, for further shopping information.



Model before hair pieces are adjusted.



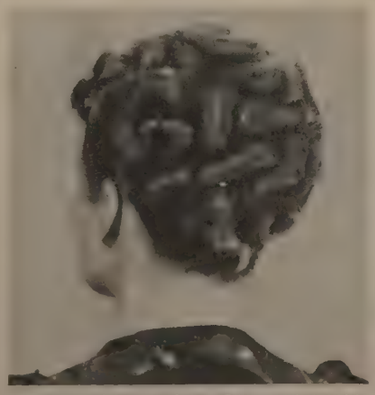
Tuckurl held in hand (curl on tuck comb) in single, double, triple and cluster curls.



Coquette Oval Cluster (10¼" x 4¼") comes in smaller sizes, too.



Combination Bang and Crown Cluster (9½"x 10½"), comes in flat and puff curl.



"Night and Day" Hair Piece—(2) 12"—forming top-knot cluster for evening wear.

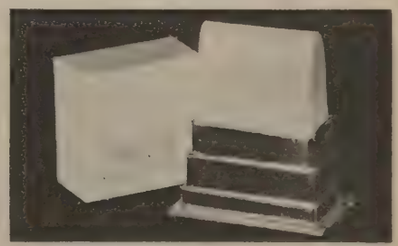


Doll Hat Braid to keep hats on head.

KITS FOR WOMEN!



The fine little manicure case (6 x 1½ x 3¼") of simulated tan pigskin or black smooth grain leather, pictured above, is a splendid buy at $1.00. It contains a full-size bottle of cream nail polish—a choice from eleven exciting shades—Congo (deep orchid-rose), Cabana (tawny red tinged with brown), Tropic (soft ash-pink), Spice (exotic burgundy), Natural (cream or clear), Shell (shell-pink pastel, cream or clear), Suntan (dusky and rich), Old Rose (soft rose), Russet (misty red), Thistle (rose-beige), Rust (lovely rust-red). It also contains polish remover and cuticle remover, a small box of absorbent cotton, a file, emery boards, orange wood stick and a nail tip whitener pencil. It would make a gift to be proud of. If your dealer does not have this set, write me and I will have the manufacturer send you the name of a dealer in your vicinity, from whom it can be purchased.



Pictured is the deluxe edition of a beautifully boxed new powder base stick, which comes in flesh, rachelle, brunette and sun tan, and which has a pleasant odor. It is splendid for day-time or evening use and more particularly for a platform make-up foundation. This powder base goes on like lip stick. Its application is simple. Touch the stick to the forehead, nose and face, spreading the cream gently with the finger tips until it is smoothly blended. The dull, smooth satiny textures which the skin assumes and the new evenness with which the rouge and powder blend into the complexion, will be a revelation to any woman accustomed to putting her cosmetics directly on the skin. At the end of the day too, you will be surprised at the intactness of your make-up. This is immensely important to musicians, whose busy lives sometimes do not permit several fresh applications of make-up in a day. The deluxe size is $1.00, the utility size, 50¢, but the manufacturer has consented to send a trial size at 10¢ to any ETUDE reader who will send me her name and address with stamps (not coins or Canadian stamps) to cover mailing cost. Please specify shade desired.

(*Continued on Page* 808)

Ideal Christmas *Gifts*

CLOTH BOUND VOLUMES
IN THE

MUSICIAN'S LIBRARY

Price, $3.50 Each

Editions of These Excellent Volumes in Substantial Paper Bindings Are Obtainable at $2.50 Each. Send for Complete Catalog.



MODERN FRENCH SONGS
Edited by Philip Hale

VOL. I—Bemberg to Franck
High Voice—Low Voice

VOL. II—Georges to Widor
High Voice—Low Voice

Large volumes of songs by the best modern French composers. Biographical sketches and portraits of the composers represented.

MODERN SCANDINAVIAN SONGS
Edited by Reinald Werrenrath

VOL. I—Alfvén to Kjerulf
High Voice—Low Voice

VOL. II—Lange-Müller to Winge
High Voice—Low Voice

A superbly selected and edited compilation of the best songs modern Swedish, Norwegian and Danish composers have to offer.

100 SONGS OF ENGLAND
Edited by Granville Bantock

High Voice **Low Voice**

Songs covering the period from the 13th to the 19th centuries. Includes an authoritative discussion of folk songs by the editor.

70 SCOTTISH SONGS
Edited by Helen Hopekirk

High Voice **Low Voice**

This volume of 189 pages contains the best of Celtic and Saxon folk songs.

SONGS BY 30 AMERICANS
Edited by Rupert Hughes

High Voice **Low Voice**

30 songs by as many American song writers, including Buck, deKoven, Nevin, etc., with portrait and autograph of each composer.

MODERN RUSSIAN SONGS
Edited by Ernest Newman

VOL. I—Alpheraky to Moussorgsky
High Voice—Low Voice

VOL. II—Moussorgsky to Wihtol
High Voice—Low Voice

These volumes of Russian songs, rich in beauty and variety, were compiled and edited by one of London's foremost critics and historians.

ONE HUNDRED SONGS BY TEN MASTERS
Edited by Henry T. Finck

VOL. I—Schubert, Schumann, Franz, Rubinstein and Jensen
High Voice—Low Voice

VOL. II—Brahms, Tchaikovsky, Grieg, Wolf and Strauss
High Voice—Low Voice

The names of the composers and the editor should be sufficient to indicate the superlative merits of these volumes.

70 NEGRO SPIRITUALS
Edited by William Arms Fisher

High Voice—Low Voice

A most authoritative and complete collection of these picturesque and appealing folksongs.

60 IRISH SONGS
Edited by William Arms Fisher

High Voice **Low Voice**

Traditional tunes from the age-old folk music of the Emerald Isle with modern piano accompaniments.

WAGNER LYRICS
Edited by Carl Armbruster

Soprano—Tenor—Baritone and Bass

These three volumes contain songs and arias from the master's immortal music dramas.

Anthology of
FRENCH PIANO MUSIC
Edited by Isidor Philipp

VOL. I—Early Composers
VOL. II—Modern Composers

Two volumes that present a comprehensive collection of French piano music from the early 17th century to the present day.

CESAR FRANCK PIANO COMPOSITIONS
Edited by Vincent d'Indy

A fine collection of the piano compositions of this genius edited and with biography and preface (French and English) by his devoted and talented pupil.

FRANZ JOSEF HAYDN 20 PIANO COMPOSITIONS
Edited by Xaver Scharwenka

This carefully fingered and edited volume of Haydn's best piano compositions merits the attention of students and performers.

Anthology of
GERMAN PIANO MUSIC
Edited by Moritz Moszkowski

VOL. I—Classic Composers
VOL. II—Modern Composers

The first volume includes compositions of Teutonic composers from Frohberger to Beethoven; the second, numbers by composers of the modern period.

FRANZ LISZT 20 PIANO COMPOSITIONS
Edited by August Spanuth

Liszt's masterly transcriptions of songs and other compositions with a portrait of the master. 156 pages of music.

WOLFGANG AMADEUS MOZART 20 PIANO COMPOSITIONS
Edited by Carl Reinecke

Selections from the sonatas and fantasias, and from the shorter compositions of this genius of the keyboard.

Oliver Ditson Co.

THEODORE PRESSER CO., Distributors — 1712 CHESTNUT ST., PHILA., PA.

Her Christmas Piano

(*Continued from Page* 778)

than that, every member of the family would have had far more wholesome fun from the hours spent with music than the hours spent in dissipation.

Someone has called the piano the foundation stone in all musical education. Every musician, of course, knows why this is so. Not every layman, however, understands that the keyboard enables the player to supply the complete harmonic and contrapuntal background which makes the comprehensive study of music possible. Other musical instruments are largely supplementary to those of the keyboard variety (the piano and the organ), although the accordion, the marimba, the harp and some of the fretted instruments, have means of presenting the harmonies. The piano, with its large tonal range, its sensitive and responsive action, and its relatively compact size, has been the "must have" instrument in all modern musical history.

Pianos now are far closer to the limitations of the family purse than they were twenty-five years ago. The prices for instruments have been greatly reduced, and smaller types of pianos are now adapted to lower incomes and less commodious homes. When you buy a piano you purchase,

a. The quality inherent in the instrument itself, the materials, the workmanship, and so on.
b. The reputation of the maker for sustaining that quality.

With the modern piano, as with the modern automobile, you get pretty much what you pay for. Our advice is to pay as much as you can for an established make, not as little as you can for an unknown instrument. You must not expect to get a Grade A piano at a Grade Q price.

Also, remember that a piano, unlike an automobile, is an enduring investment. If you buy "her" a piano for this Christmas, you have every reason to expect that it will be in good shape ten years from now, and in fair shape in twenty years (long after your automobile has been laid to its fantastic rest in one of those awesome graveyards of bygone prosperity). Let us suppose that you pay as high as one thousand dollars for your piano (a cheap price for a middle grade automobile) and that the piano shall last twenty years. At the rate of fifty dollars a year, is that not a very reasonable cost for all the joy, inspiration, entertainment and instruction "her Christmas piano" can bring to the home? And many excellent pianos may be secured under the thousand dollar mark.

Again let us stress, "Save the home and save America!" The piano may have a far greater part in this than the average citizen realizes.

Shopping for Charm

(*Continued from Page* 807)

A CHANCE TO EARN WHILE YOU LEARN

Several times in my browsing around among the cosmetics manufacturers, I have found new products which deserve much quicker distribution than they usually get. The tendency of manufacturers is to get their products into stores in the very large cities first. This means that the smaller places usually get these very fine products only through visits to the larger cities or through local representatives. Two or three of these manufacturers have listened with interest to the idea of having local representatives (similar to the Real Silk Hosiery representatives). I therefore rush in where angels might fear to tread and suggest, in turn, to ETUDE readers, that many of them might find such sales work both pleasant and profitable. Since I am an earner myself, who doesn't really *have* to work for a living, I feel that there are many families in the ETUDE's vast readership, some one of whose members might welcome an added income to provide for the taking of more music lessons, the buying of some added instrument, the attending of more concerts, or the taking of a musical trip each year. This month for instance, I ran across an excellent line of London lavender-scented toiletries for me and women. Nearly everyone loves lavende and these are so nicely packaged, that the have, so to speak, both eye and nose ap peal. There's a men's set (#5002) con sisting of a fancy wood shaving bowl an a tin of talcum which retails at $1.55. large oval tin of lavender bath dustin powder sells for $1.65. (#6007). Not ex pensive when you consider their quality The soap which is wonderful, sells at 15 a cake. This line, plus a good line o cosmetics would provide the means fo many a worthy musician's education an pleasure. Teachers particularly should fin this a good opportunity to extend the mu sical education of their pupils by showin them how they can earn while they learn

There would be no sense in suggestin this specifically to manufacturers unles there is sufficient interest on the part o ETUDE readers to warrant it. If you ar interested or know of anyone who migh be interested in becoming a local reta sales representative for high grade toil etries, I urge that you write me imme diately to that effect.

(*Continued on Page* 810)

* * * * *

"Genius does nothing without a reason. Every artist of genius breathes into his work an unexpressed idea which speaks to our feelings even before it can be defined."—Franz Liszt.

GULBRANSEN

MINUETTE CONSOLE *Pianos*

America's smartest piano fashions . . .

Prices start at $245 . . . Write for catalog



Superb Tone

GULBRANSEN CO., 816 N. Kedzie Ave., Chicago

The new, full-scale 7⅓ octave

STEINWAY PIANINO $550

(In mahogany)



This is the newest Steinway, and an exquisite Christmas gift for the small home or apartment. Amazing tone—direct action—craftsman quality throughout. Price, only $550 (mahogany); walnut finish $575. Generous purchase terms. Order through your nearest dealer. Steinway & Sons, Steinway Hall, 109 W. 57th St., New York.

WURLITZER *Pianos*

The Augmented Sounding Board creates a finer, richer tone.



THE RUDOLPH WURLITZER CO.

DE KALB, ILLINOIS



FOR CHRISTMAS
and
A Happy Lifetime
A

Baldwin

BUILT

ACROSONIC PIANO

Compact
Modern as tomorrow
Musically supreme
Amazing new features

Style 937 Illustrated only 35½ inches high

Also available in ten other attractive styles and woods

THE BALDWIN PIANO COMPANY—Cincinnati, Ohio

Charles Frederick STEIN *presents*

THE HARMONIC TONE CHAMBER

the most vital improvement in tone quality in 100 years

1750



Brochure and distributors name on request
3047 W Carroll Avenue Dept A Chicago

Any Pianist Can Play This New ORGATRON!



See, Hear, Play this amazing new Electric Organ! Write for literature.

Everett Piano Company
South Haven, Michigan
Maker of the Everett Piano

Prices Start At
$595
F.O.B. Factory

Your Christmas Piano

A new piano on Christmas morning will bring happiness to the heart of every member of the home—a practical, permanent reminder of a joyous Yuletide and a gift that will be prized above all others.

Thousands in America are now thinking about buying a piano, but do not know just how to begin making a wise choice.

This page gives the latest models of some of the piano manufacturers at prices to fit all purses.

In order to make your problem easier, all you have to do is to write to any of these manufacturers and ask him to refer you, with a letter, to his nearest local dealer, or, if not represented locally, to send you full purchasing details. Simple enough, isn't it?

Your request will receive special attention, and your desire can be gratified with a fine new piano in your home on Christmas.

THE NATIONAL PIANO MANUFACTURERS ASSOCIATION of America
and
THE NATIONAL ASSOCIATION OF MUSIC MERCHANTS
join with
THE ETUDE
in wishing all music lovers
THE MERRIEST OF MUSICAL CHRISTMASES
and
THE HAPPIEST OF MUSICAL NEW YEARS

The MATHUSHEK Spinet Grand

is as good decoratively as it is musically

(Est. 1863)



The SpinetGrand—exclusively by Mathushek—is the outstanding Grand piano in Spinet form. It is distinguished from all other pianos by its Character, Grace and Beauty.

The most welcome creation in the progressive development of the Grand piano, the SpinetGrand conveniently and graciously adapts itself to any interior—your living room, your music room or your studio.

Musically satisfies the most critical. Available in various designs, woods and finishes.

REMEMBER—
Only MATHUSHEK makes the SpinetGrand

MUSICALLY REDECORATE this Christmas. Send for information and booklet E.

New York Salesrooms—43 W. 57th St.
Factory—132nd St. & Alexander Ave., New York City

MATHUSHEK PIANO MFG. CO.

KRANICH & BACH

The Aristocrat of Pianos

In Cultured Homes Everywhere

Since 1864



Grands
& Consoles

Handcrafted throughout

One Name—One Quality
The Best

KRANICH & BACH

Est. 1864 New York, N. Y.

WHAT A GIFT!

Any man or woman, boy or girl will welcome it—and it costs

ONLY $1 post paid



M. STEIN'S AMATEUR MAKE-UP KIT

■ With the Xmas Season coming on, with all its plays, pageants, masquerades, balls as well as radio and concert appearances—there will be few gifts so immediately used and appreciated. Yet this gift kit—even at its small price—will give pleasure to the average user for months to come. And it's an unusual gift—one the average person might not think of. Young people particularly will be fascinated with it. *Real* make-up just like the best known stage and screen stars—many of whom have used STEIN'S make-up for years. Simply check above, write name and address in margin enclosing $1 each for the number of kits you desire.

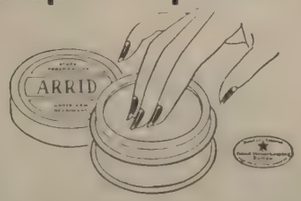
■ If you have *regular* use for Stage make-up it will pay you to send for our regular color chart and price list. We will be glad to send them to you free on request. Simply check *this* paragraph giving name and address.

■ If you would also like to have us enclose a copy of STEIN'S 25c Theatrical Make-up Manual—free—check *this* paragraph.

Act quickly so you will be sure to have the make-up kits before the Xmas holidays. Orders sent same day as received.

M. STEIN COSMETIC CO. 430 Broome St. New York City

New *Under-arm*
Cream Deodorant
safely
Stops Perspiration



1. Does not harm dresses—does not irritate skin.
2. No waiting to dry. Can be used right after shaving.
3. Instantly checks perspiration for 1 to 3 days. Removes odor from perspiration.
4. A pure white, greaseless, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of the American Institute of Laundering, for being Harmless to Fabrics.

TEN MILLION jars of Arrid have been sold. Try a jar today!

ARRID

39¢ a jar

AT ALL STORES WHICH SELL TOILET GOODS
(Also in 10 cent and 59 cent jars)

Trial Jar: Send 10 cents (stamps or coin) for generous size jar of Arrid.

FEMININE PRODUCTS
820 Park Place New York, N. Y.

Theodora Van Doorn's Christmas Gift Ideas

(*Continued from Page* 808)





Every woman, young or old, adores glamourous gifts at Christmas. There is something exhilarating in the opening of a box which discloses the sheen of gold and jewels, for we all love luxurious accessories. Think of the sheer luxury of giving the set I have pictured. Two one-dram size gold-ball screw-capped bottles of a famous cosmetician's perfumes, each with a tiny scene etched on its bottle, together with a slim golden rectangular compact, with broad classic stripes and a large imitation ruby, sapphire or emerald; also a matching jewelled lipstick. This sumptuous set is encased in a "copper and wood" gift box for $5.00. If your local dealer cannot supply you, write me and I will furnish the desired information.

Beauty, say the poets, is as precious as the rarest of jewels. One of the well-known beauty specialists has used a traveling jewel box as the inspiration of her grained leatherette case, thus outpoeting the poets. This 7 x 2½ x 5¼" beige moire lined carrying kit comes in red, green, brown, black or navy and houses a splendiferous set of beauty aids; cleansing cream, powder, lotion, liquid foundation and night emulsion cream. It is also fitted with a mirror that can be lifted to an effective angle. There is an extra pocket for your own small flat gadgets like lipstick, bobby pins, nail file and so on. At $5.00 it is a real "find". I will let you know where this kit can be purchased if you cannot find it locally.





For the male (Dad, Brother or Beau), who is so meticulous that he prefers the kit that has special places for his comb, razor, etc., I show a genuine, short grain, split cowhide "carry-all". It is a handsome suntan color and has a waterproof Keratol lining. Fitted with large sized packages of shaving cream, after-shave lotion and talcum, it is a fine present for any man who likes his leather accessories to follow conventional lines. A sturdy handsome gift at $4.25. Your dealer may have this kit or he may be willing to order it for you. If not, I will tell you the name and address of the manufacturer from whom you may order it, in answer to your postal card, giving your name and address.

Do you have a mannish tweed coat, suit or skirt in your wardrobe, which you wear and wear and wear? Work-a-day clothes, country clothes, and sports clothes are never worn with satin evening slippers and yet we carry the most frivolous compacts and lipsticks with these very homey "at ease" clothes. With the outdoors loving and living woman in mind, a noted perfumer has matched a tweed-patterned double vanity case with a tweed design lipstick which are just the things to be tucked into the deep pockets of your camel's hair or tweed coat. The set in a gift box is priced at $6.50. A card to me will bring you the name of this well-known manufacturer, who will tell you where it can be bought.

CHRISTMAS PERFUME TRIO

One of the most popular of the offering shown in the now-gone-but-not-forgotten August "Sampler," was the group of six *Faoen* perfume odors at 10¢ per bottle, in ultra modern, ultra smart, little purse sized glass and composition containers.

These little leak-proof bottles (from which the perfume will not come out until tapped on the bottom) are so different and their contents are so exceptional for the money that I could not help mentioning them again. Especially since this is the month we are playing up kits of all kinds, and *Park & Tilford* showed me quite confidentially, the delightful little ensemble that they will sell through the chain stores at Christmas this year. The three most popular odors, *Cherish, Adventure and No. 3*, are packed in a nice (but not expensive) Xmas paper box—and wonder of wonders, all for 25¢. And they have consented to include this Xmas box in my column offering for this month only.

There are so many people to whom you want to give some little token of affection at Christmas, yet for whom you cannot afford to spend a larger sum. So I suggest that you take advantage of this unusual offer and stock up both for yourself and for your friends. The offer at 3 for 25¢ mailed, is unlimited (of course within reason). Music teachers will find this a most inviting, yet inexpensive, remembrance for their feminine students.

Let **COVERMARK CLEAR THE WAY** *to Success in Music!*



BEFORE AFTER

DO YOU know someone who hesitates to appear publicly, or avoids delightful musical occasions because of disfiguring birthmarks, burns, or other discolorations of the skin? . . . Then he or she will be glad to know about COVERMARK—"the modern miracle" (Reader's Digest), which *completely conceals all blemishes!*

The untouched photos above show how COVERMARK makes blemishes fade from sight . . . It has helped thousands of people to happiness and success in both public and private life—won't you help yourself or a friend to this same freedom? Send for booklet; mention ETUDE and I'll give personal suggestions for your problems. COVERMARK CREAM, or COVERMARK SPOT-STIK (for small blemishes) $1.25.

Music Students—Earn while you learn. We will pay 10c each for names of people with blemishes who might be interested in COVERMARK. Booklet will be mailed anonymously. Write for further details.



LYDIA O'LEARY, Inc., 551 Fifth Ave., N. Y.

OLIVE OIL
SOFTENS THE HAIR
SMOOTHS THE HANDS
SOOTHES THE SKIN
"The musicians' friend"



CONTI CASTILE SHAMPOO

Conti Shampoo cleanses gently but thoroughly removing dirt and dandruff, replacing dullness with beauty, life and lustre. Containing no alcohol, no free alkali, no acids, it may be used as frequently as desired for every type of hair, without drying the scalp. Why risk experiments? You can absolutely trust your hair to Conti Shampoo. You will delight in the ease with which it cleanses, the richness of its lather and in its "quick-rinsing" qualities. Large size (5 oz.) 50c.

CONTI OLIVE OIL CREAM

This smooth, all-purpose cream is a boon to dry skins. Made with Conti Virgin Olive Oil, it is perfect for use as a skin softener, foundation or texture cream. Alternating the use of this cream with Conti Castile Soap provides the complete beauty treatment. 50c and $1.00.

CONTI CASTILE SOAP

is genuine, 100% Pure Olive Oil Castile. Soothing and delightful, it truly cleans with a caress. The ideal complexion soap. Relieves skin dryness, roughness and chapping. 10c and 25c sizes.

SPECIAL OFFER—ACT TODAY!

If your dealer cannot supply you we will send direct. Or if you'd prefer to try these famous products, send us the name of your dealer and we will mail you postpaid a 10c cake of Soap, a 10c size of Shampoo and a small jar of Olive Oil Cream for 25c in stamps.

Name_____

Address_____

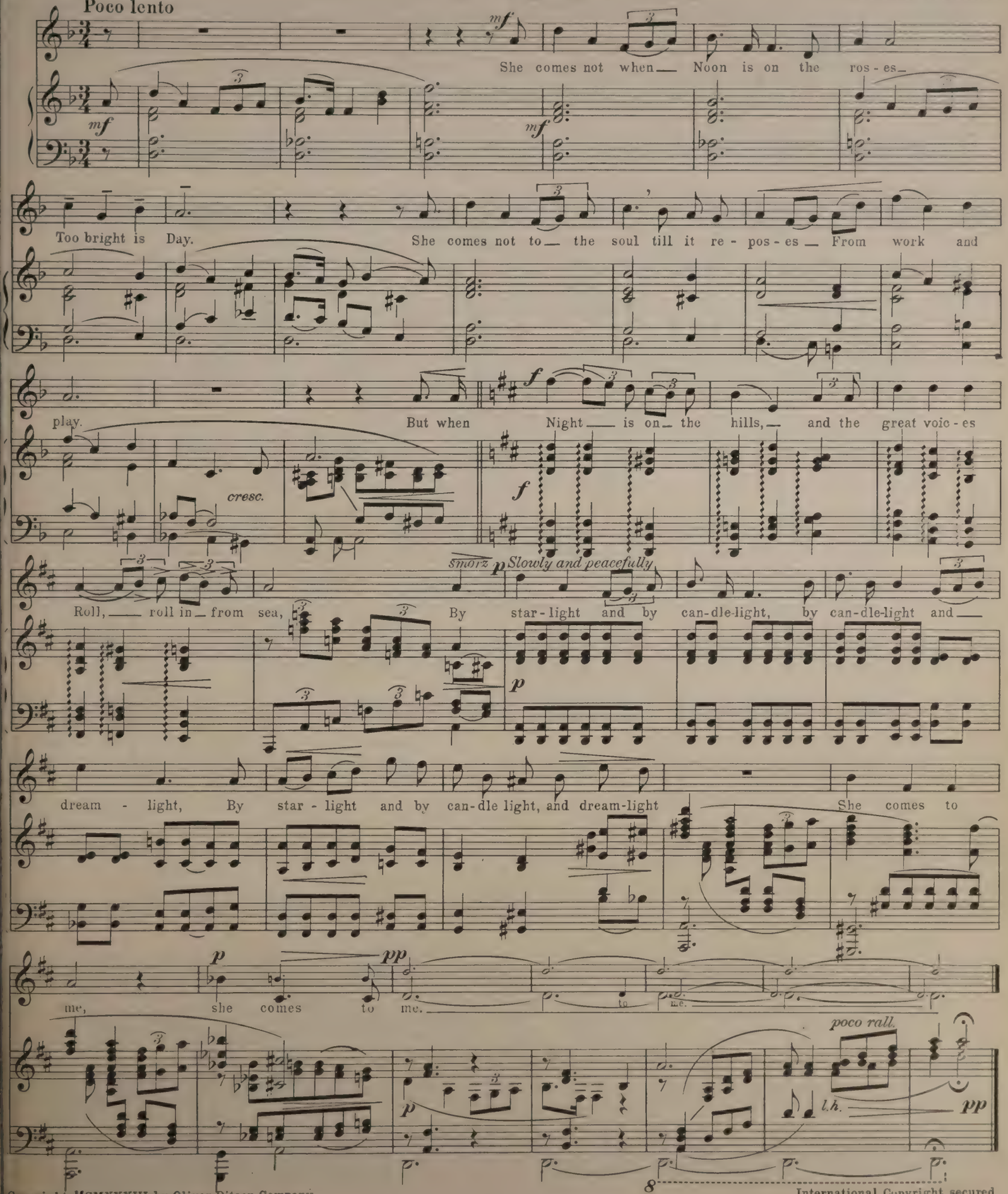
City_____ State_____

Conti PRODUCTS CORP. 151 Varick Street New York, N. Y.

DAYLIGHT AND DUSK

HERBERT TRENCH

VICTOR HARRIS



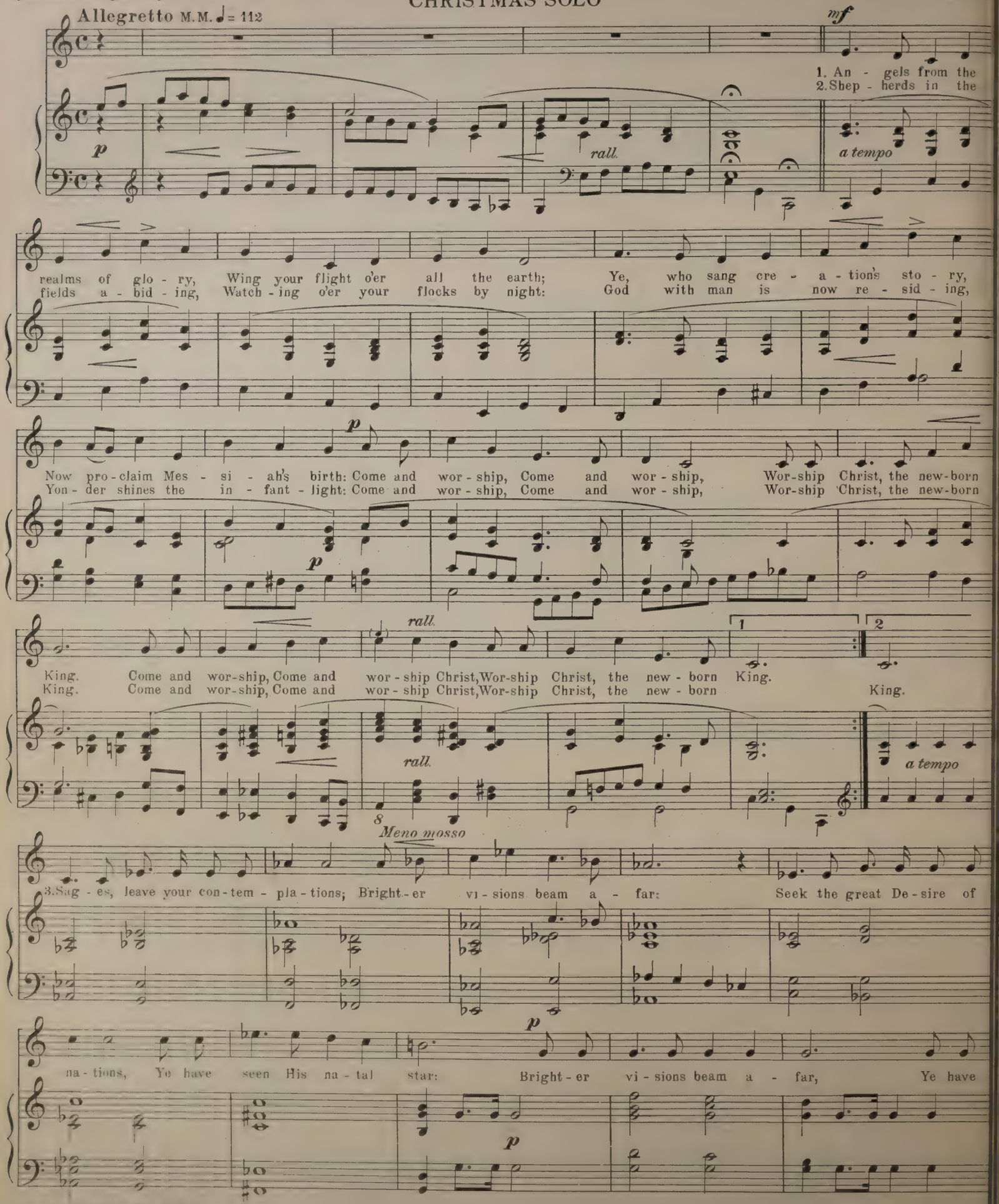
Copyright MCMXXXIII by Oliver Ditson Company
International Copyright secured

THE NEW BORN KING

CHRISTMAS SOLO

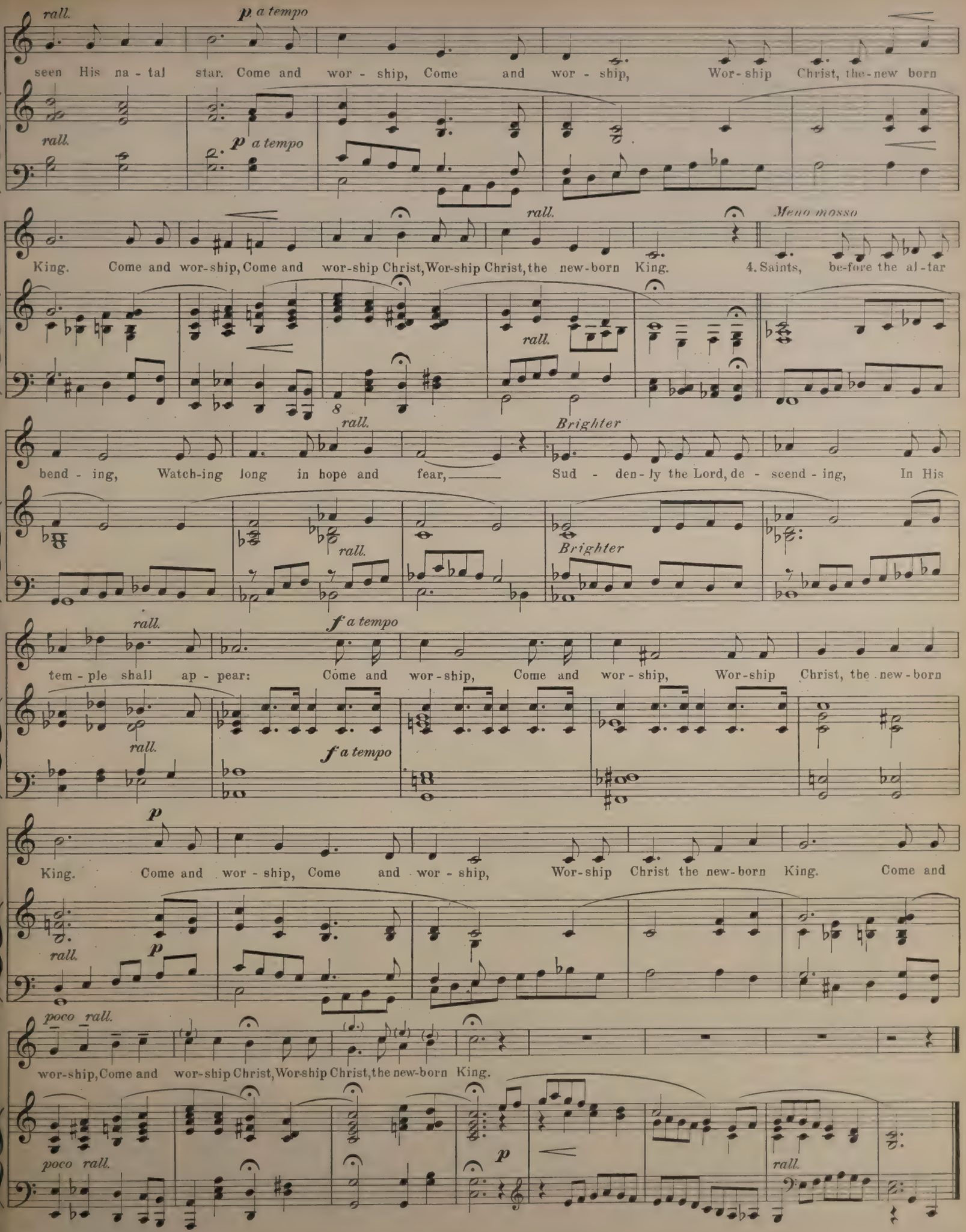
James Montgomery

PAUL AMBROSE



Copyright 1924 by Theodore Presser Co.

British Copyright secure


rall.
p a tempo
seen His na - tal star. Come and wor - ship, Come and wor - ship, Wor - ship Christ, the - new born
King. Come and wor-ship, Come and wor-ship Christ, Wor-ship Christ, the new-born King.
Meno mosso
4. Saints, be-fore the al - tar
bend - ing, Watch-ing long in hope and fear, Sud - den - ly the Lord, de - scend - ing, In His
Brighter
tem - ple shall ap - pear: Come and wor - ship, Come and wor - ship, Wor - ship Christ, the new - born
f a tempo
King. Come and wor - ship, Come and wor - ship, Wor - ship Christ the new-born King. Come and
poco rall.
wor-ship, Come and wor-ship Christ, Wor-ship Christ, the new-born King.

A CHRISTMAS CAROL

JOSEPH LIEBER, JOSEPH MEIN

Prepare
Sw. Strings 8′ & 4′
Gt. Flute 8′ & 4′
Ch. Orchestral Oboe 8′
Ped. Lieblich Gedeckt 16′ & Bourdon 16′

Hammond Organ Registration
Sw. A♯ – 00 4312 000
Sw. B – 00 6500 000
Gt. A♯ – 23 8884 200
Gt. B – 00 5442 200
Ped. 3 – 2

Transcribed by
William S. Nagle

Andante tranquillo

8′

Manuals

Pedal

Sw.
Sw. E

Gt.
Gt. C♯

rit.

Ch. *a tempo*
Gt. D♯

Briskly
Full Organ

f
Gt.
Gt. A♯

Sw.
Sw.

Ped. 5 – 2

Lento – Sw. Strings
Sw.
A♯

Gt. *mf*

Sw.
St. Diap. 8′ and Quint

Gt. B

Gt. F
a tempo

Gt. *mf*

rit.

Ped. 3 – 2

Sw. and Gt. as at first

8′

Add Vox Humana, Sw. to Sw. 4′, and Tremolo
Sw.

Sw. F

Sw.
Sw. B

a tempo

rit.

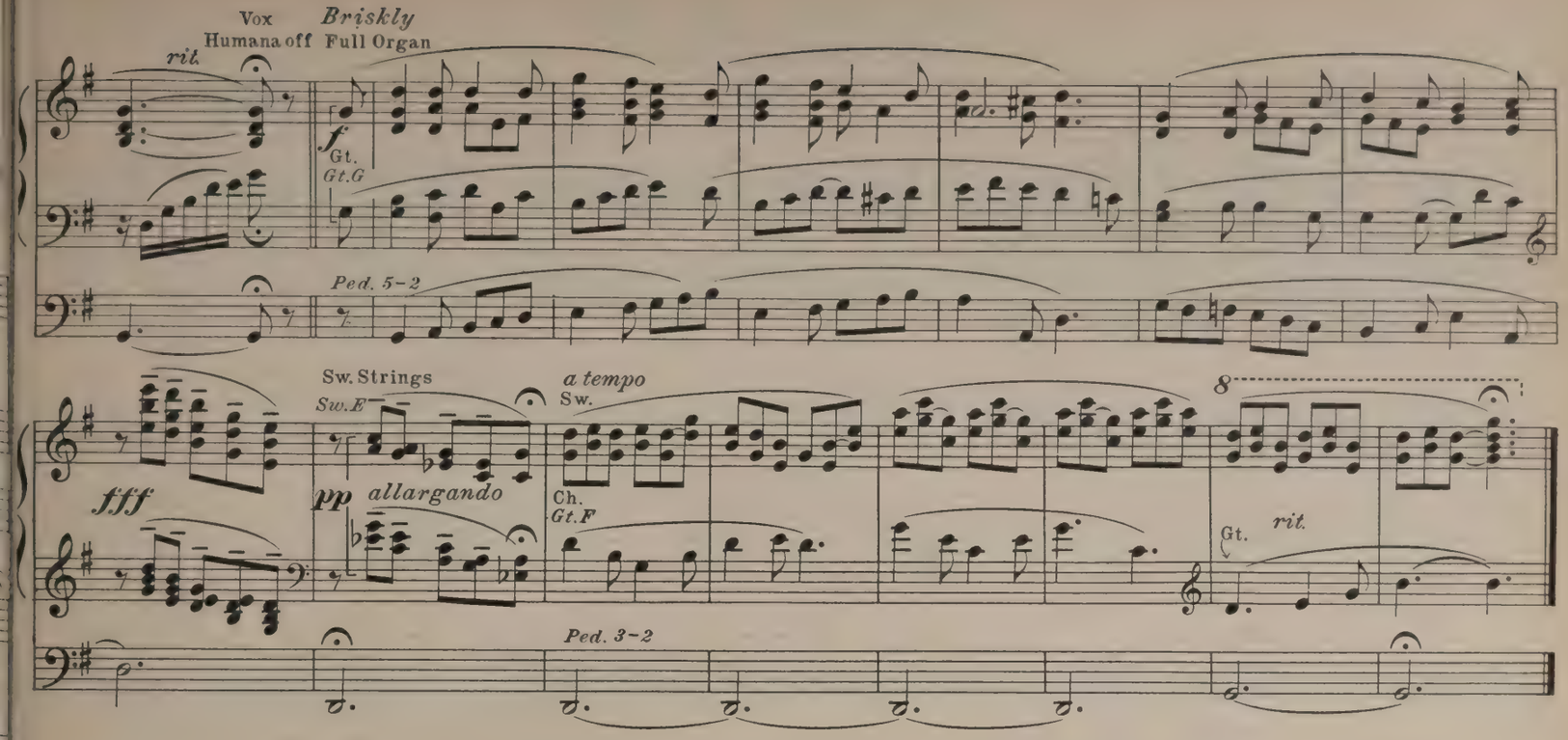
Gt.
Gt. D♯

a tempo

Gt.
Gt. C♯

Copyright MCMXXXVIII by Oliver Ditson Company

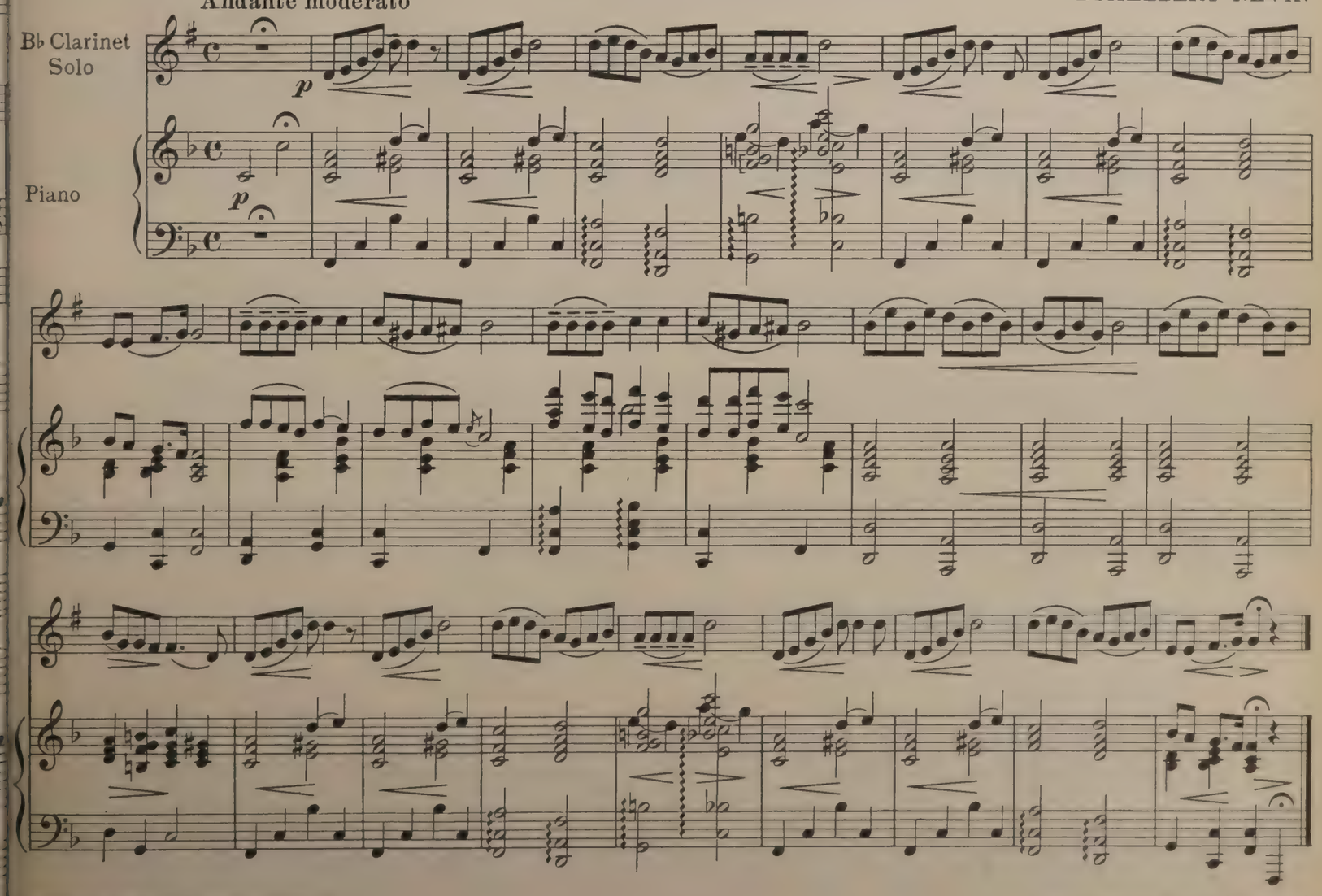
International Copyright secur



MIGHTY LAK'A ROSE

ETHELBERT NEVIN

Andante moderato



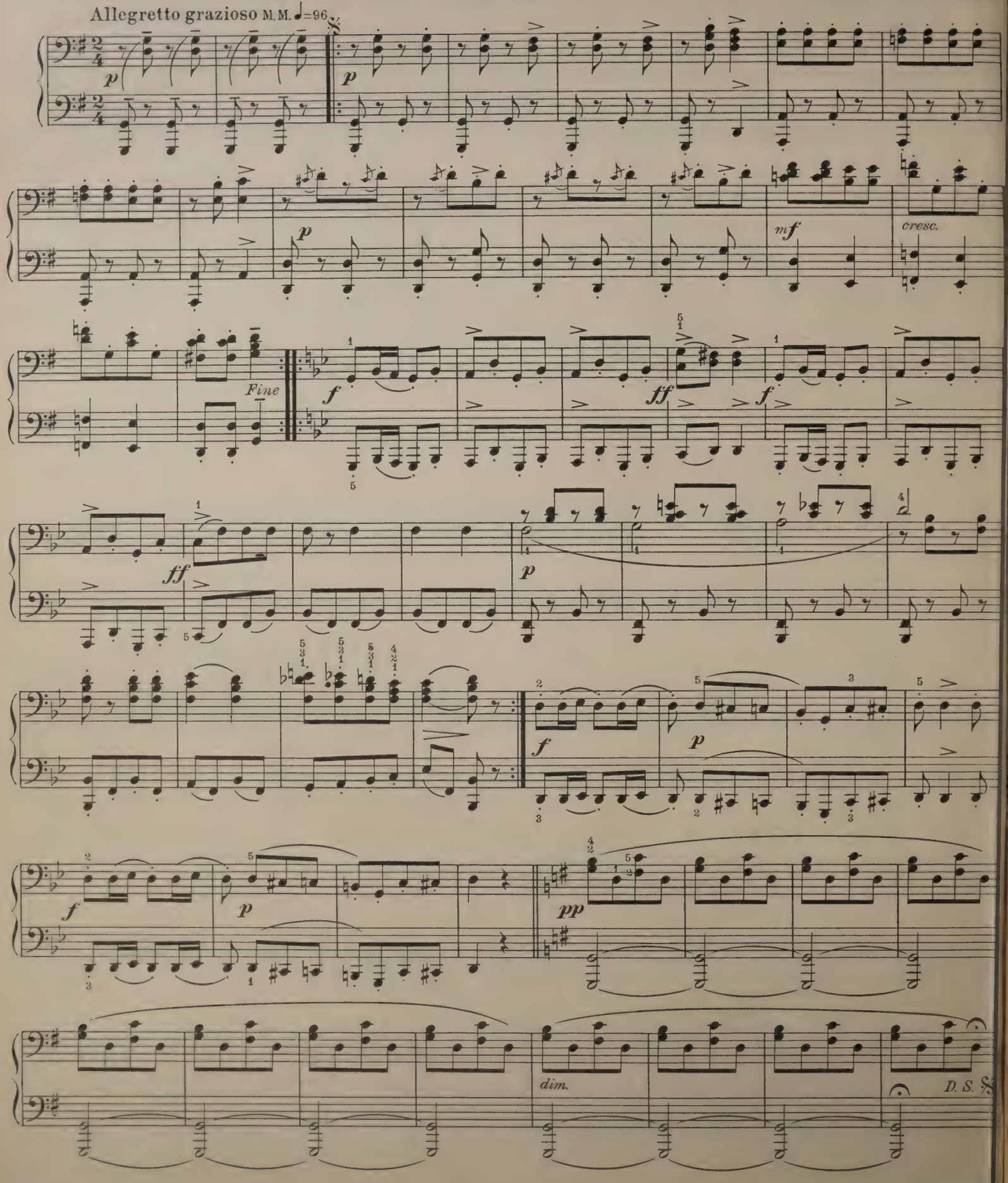
Copyright 1936 by Theodore Presser Co.
International Copyright secured

BALLET MUSIC

from "ROSAMUNDE"

SECONDO

FRANZ SCHUBERT

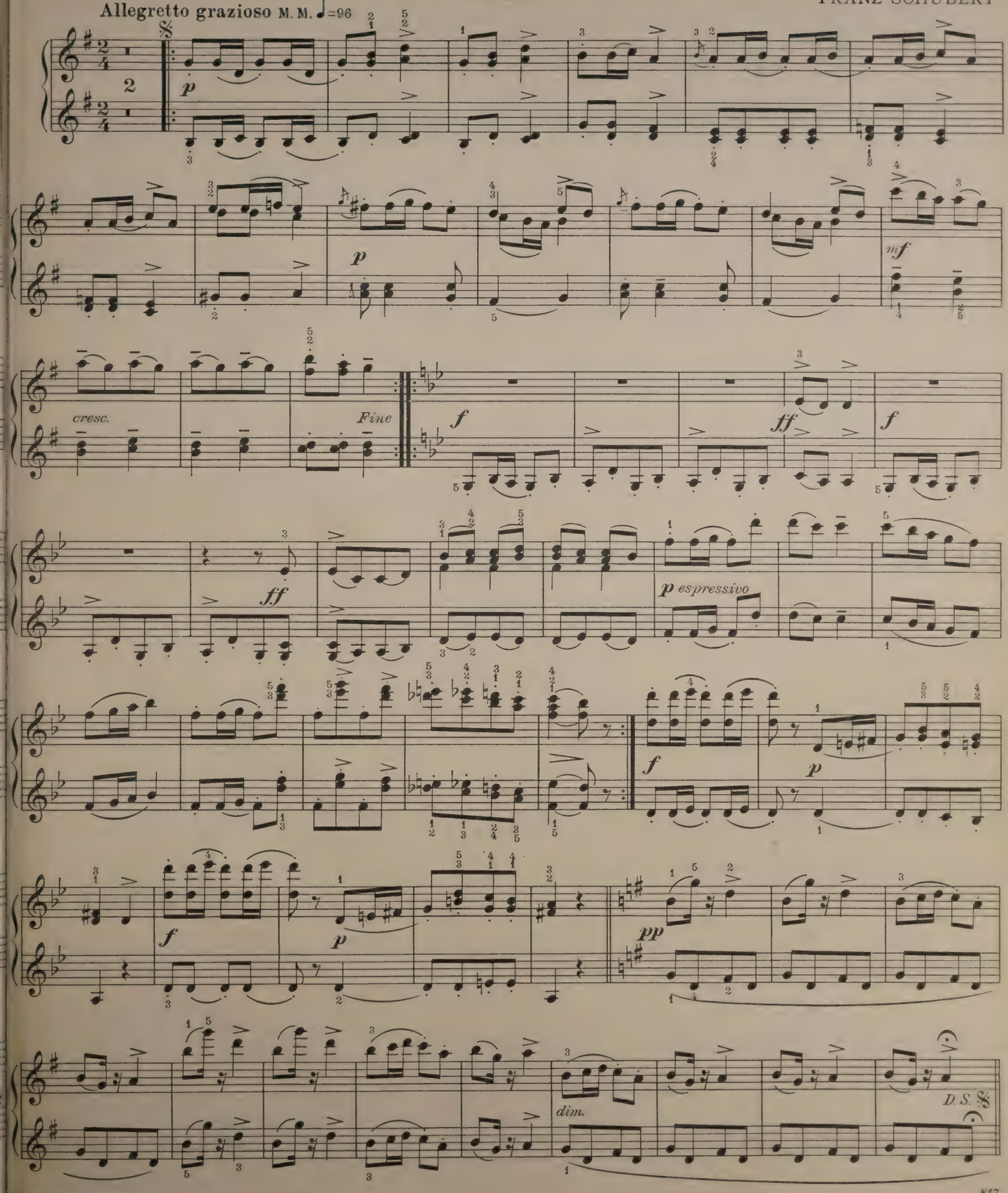


BALLET MUSIC

from "ROSAMUNDE"

PRIMO

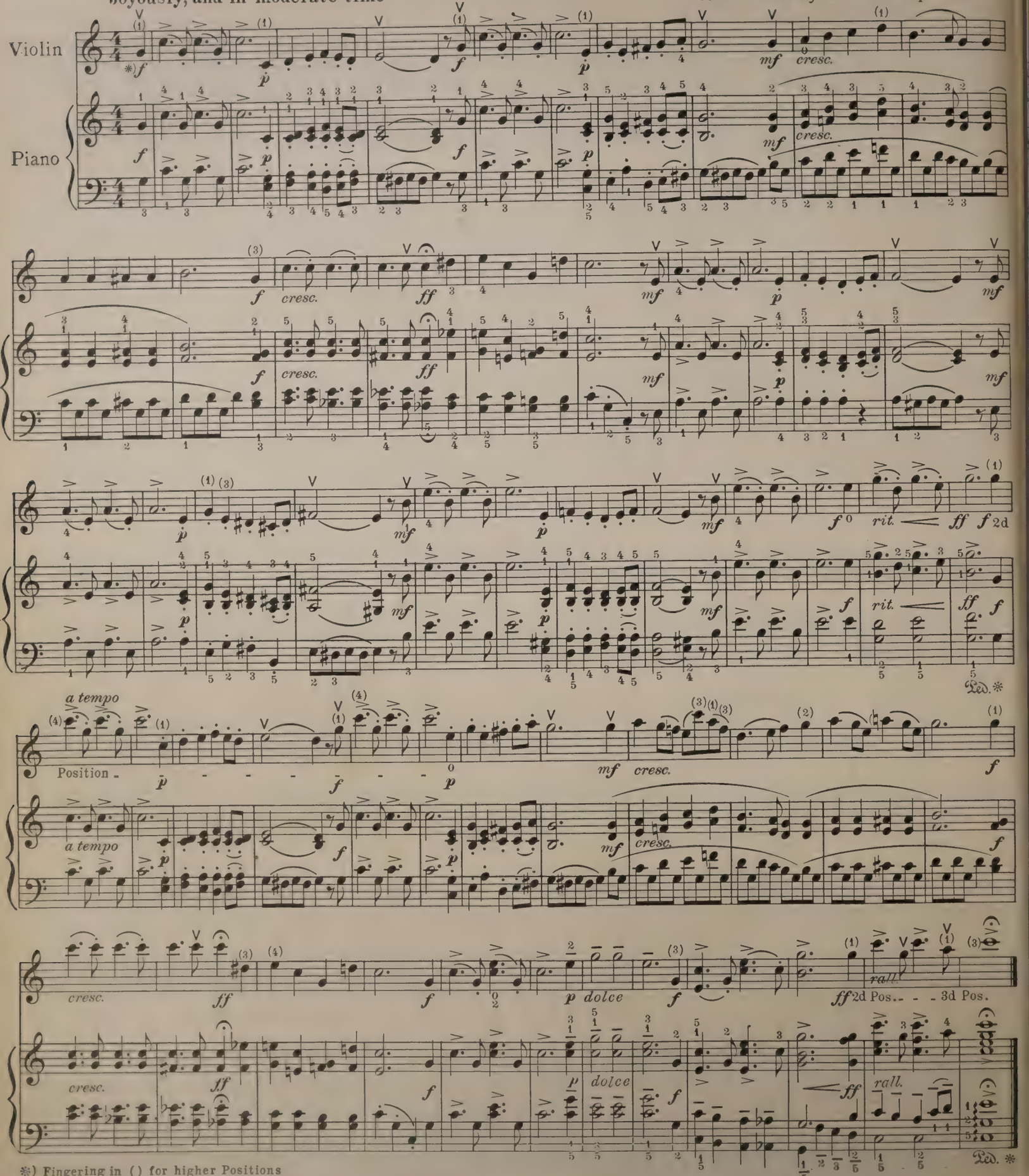
FRANZ SCHUBERT



AWAKE, AWAKE!

CHARLES WAKEFIELD CADMAN
Op. 34, No. 1
Orchestrated by Louis Adolphe Coerne

Joyously, and in moderate time



*) Fingering in ( ) for higher Positions

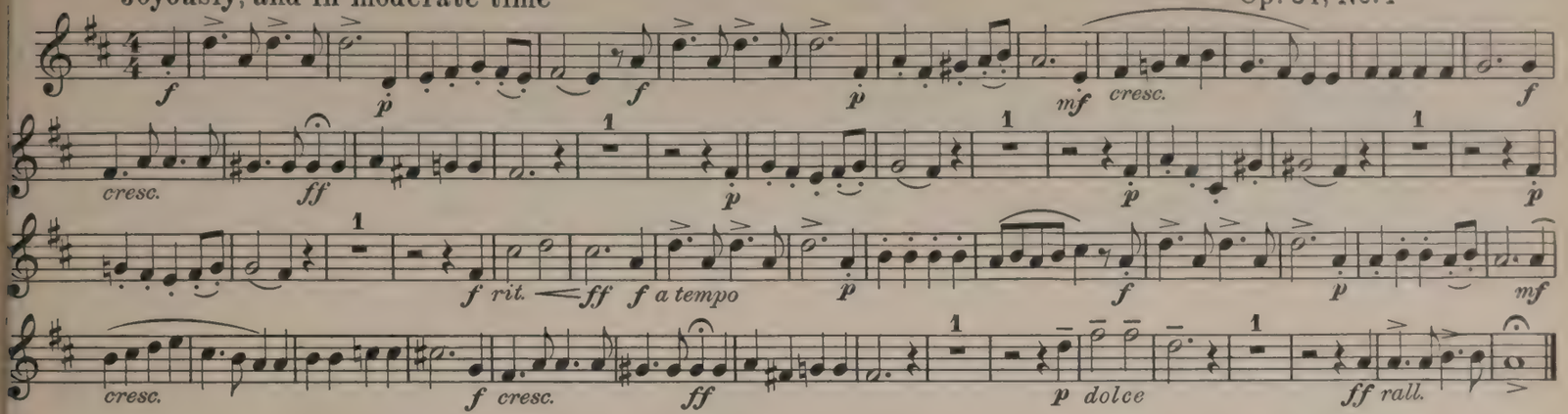
Copyright MCMXXI by Oliver Ditson Company
International Copyright secured

CLARINET in B♭

AWAKE, AWAKE!

CHARLES WAKEFIELD CADMAN
Op. 34, No. 1

Joyously, and in moderate time

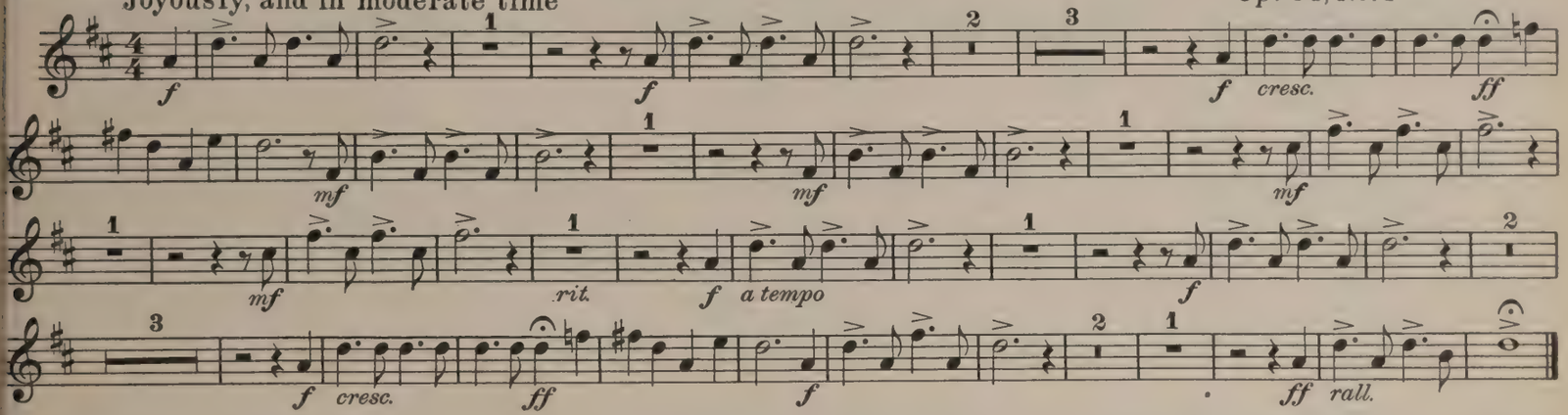


TRUMPET in B♭

AWAKE, AWAKE!

CHARLES WAKEFIELD CADMAN
Op. 34, No. 1

Joyously, and in moderate time

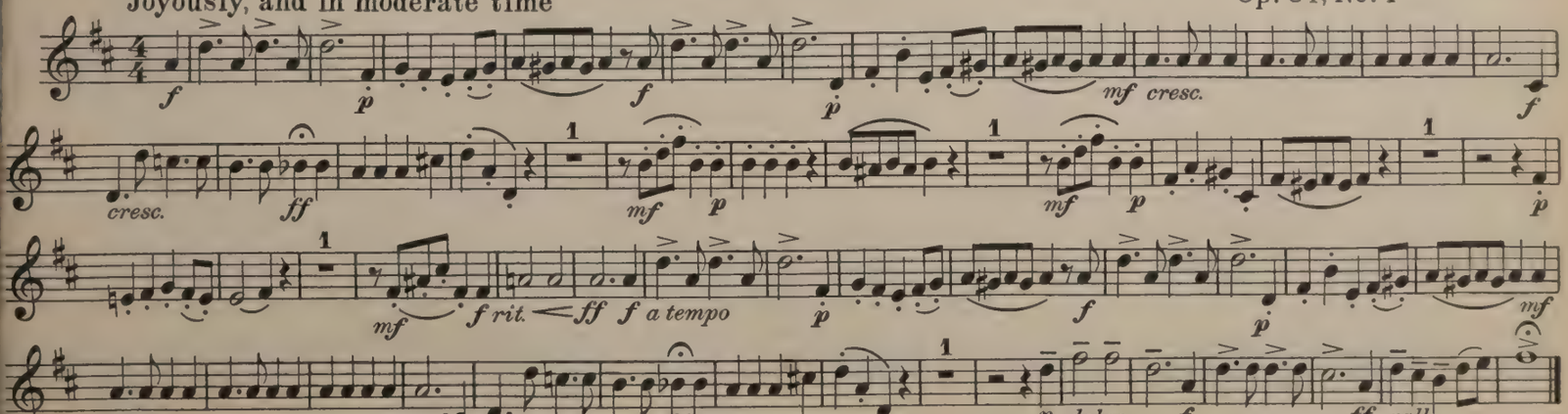


B♭ TENOR SAXOPHONE

AWAKE, AWAKE!

CHARLES WAKEFIELD CADMAN
Op. 34, No. 1

Joyously, and in moderate time

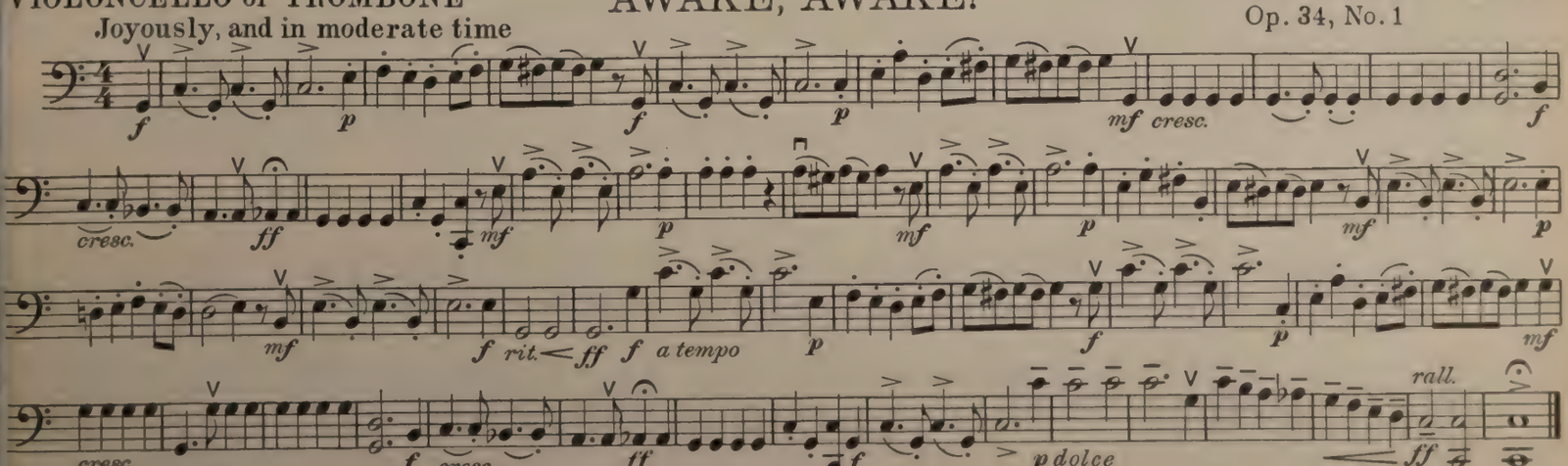


VIOLONCELLO or TROMBONE

AWAKE, AWAKE!

CHARLES WAKEFIELD CADMAN
Op. 34, No. 1

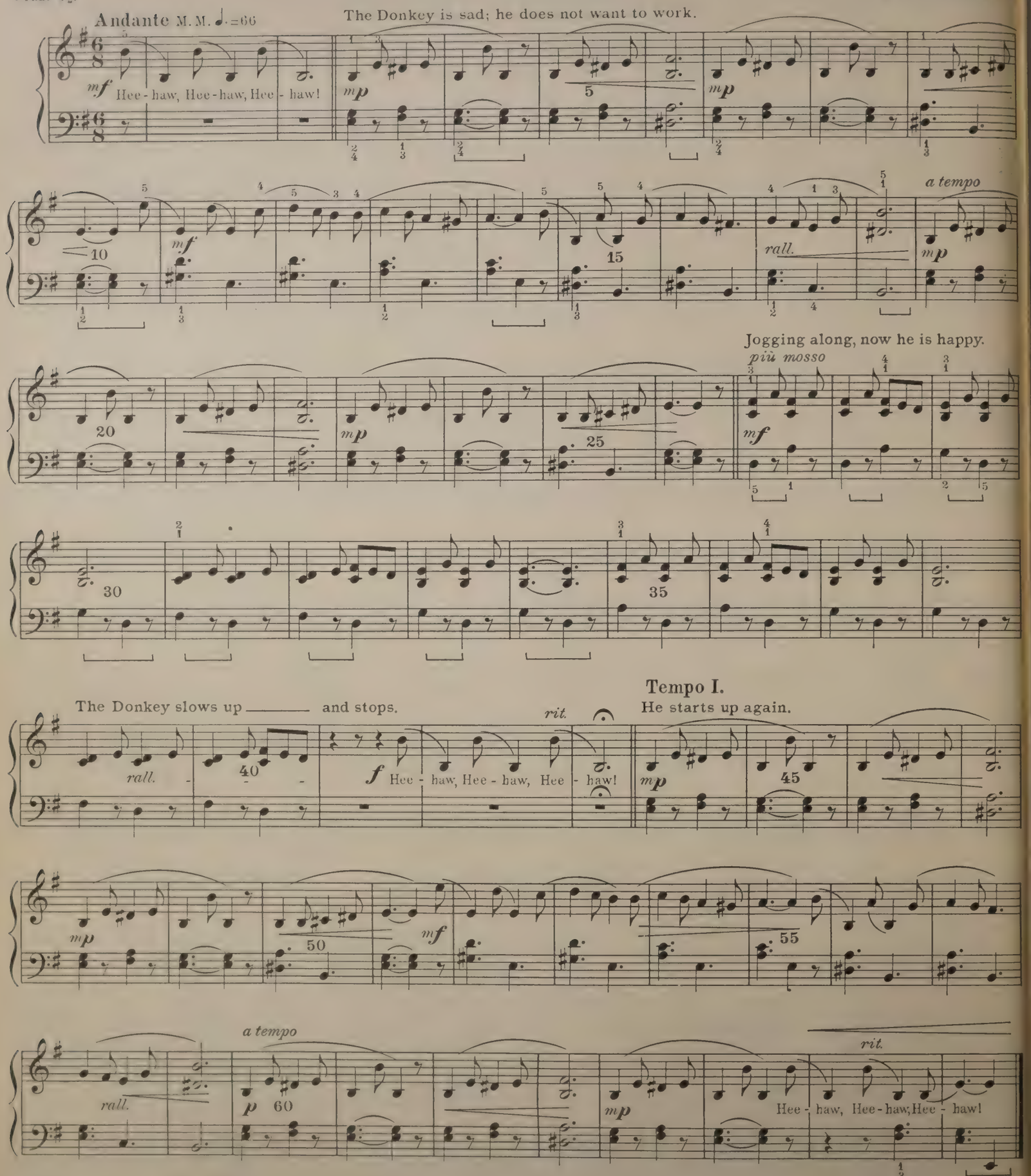
Joyously, and in moderate time



THE DONKEY

Grade 2½.

ADA RICHTER



Copyright 1938 by Theodore Presser Co.

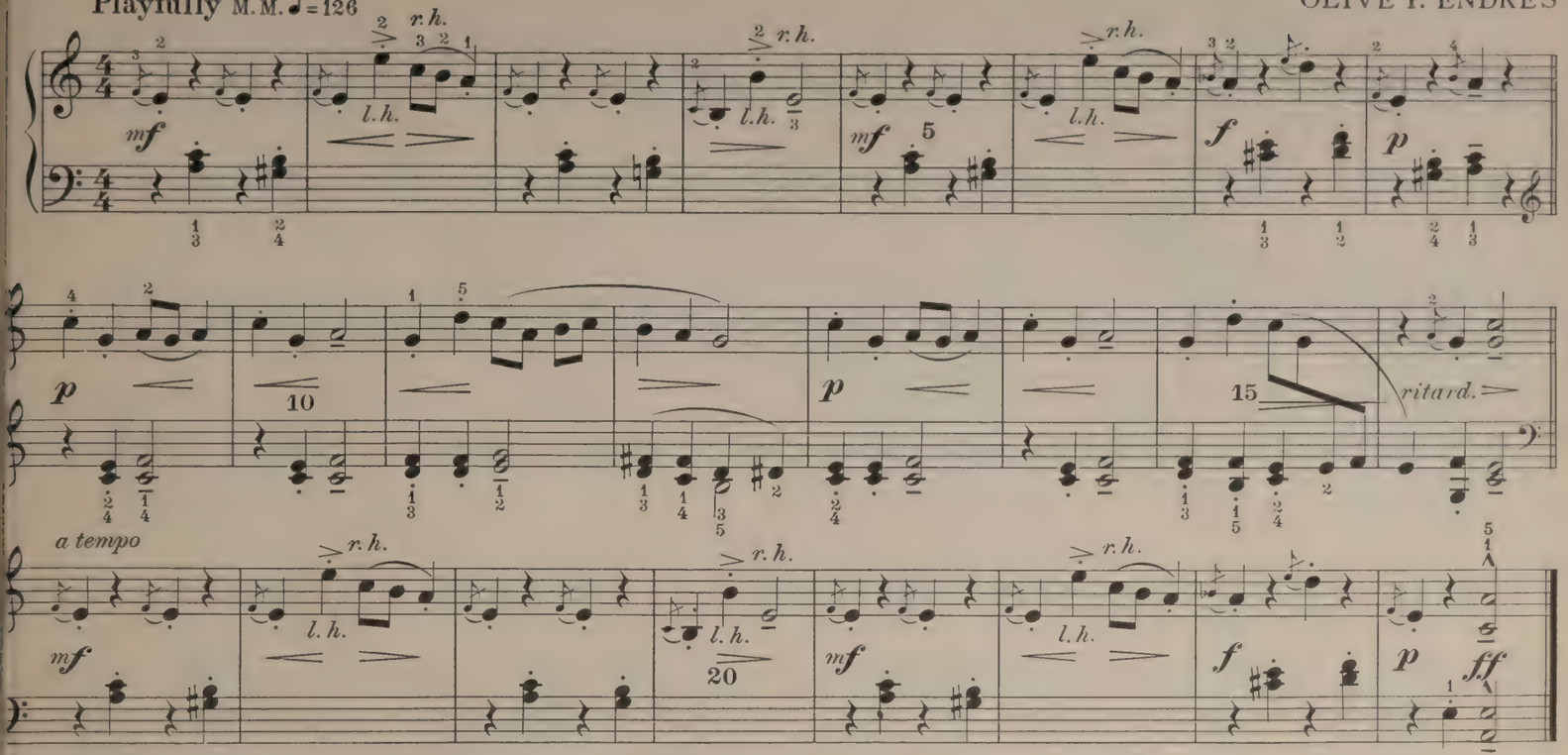
British Copyright secured

MARCH OF THE CRICKETS

Grade 2.

Playfully M.M. ♩ = 126

OLIVE P. ENDRES



Copyright 1938 by Theodore Presser Co.

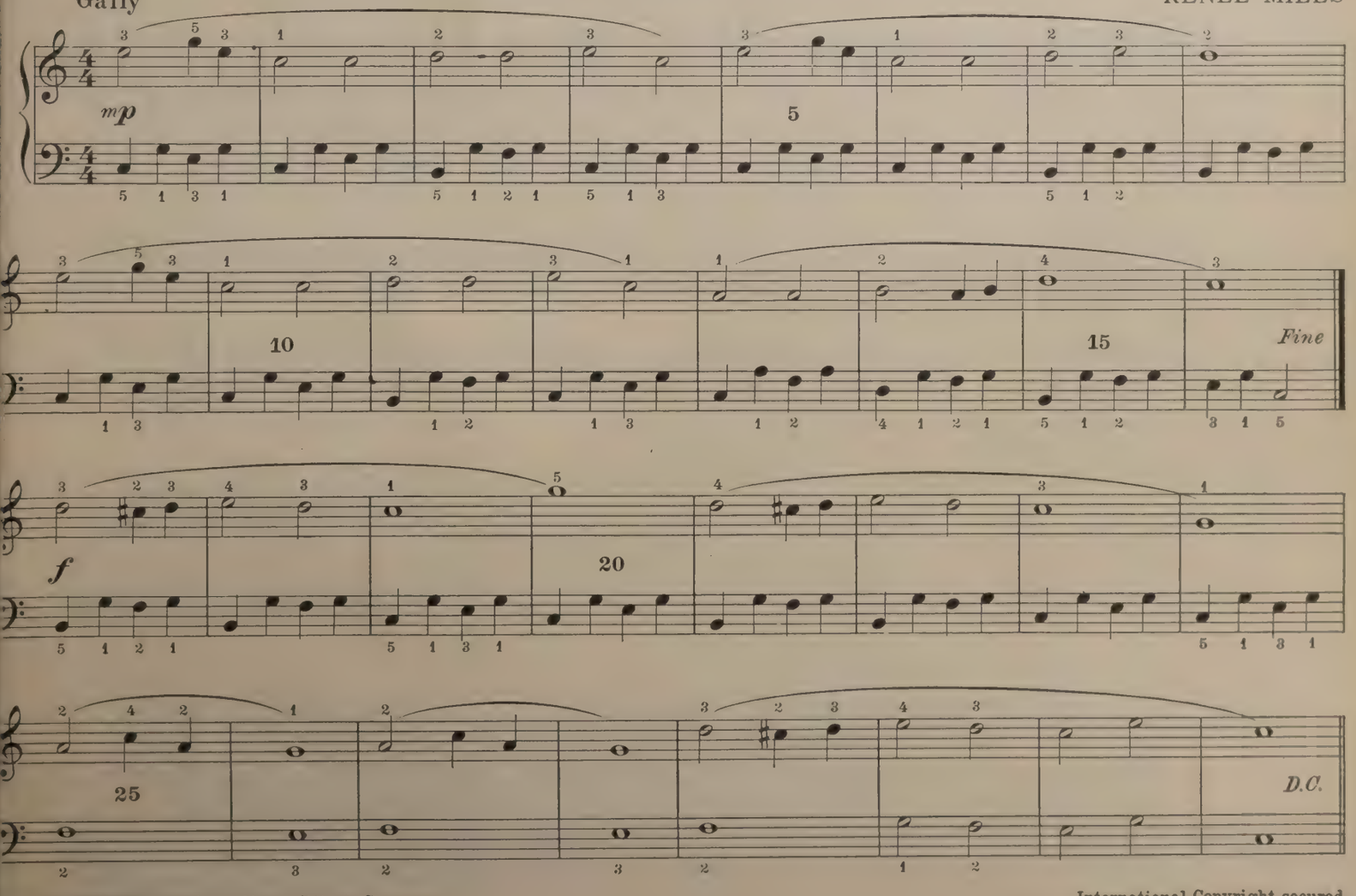
British Copyright secured

FAIRIES' AWAKENING

Grade 2.

Gaily

RENEE MILES



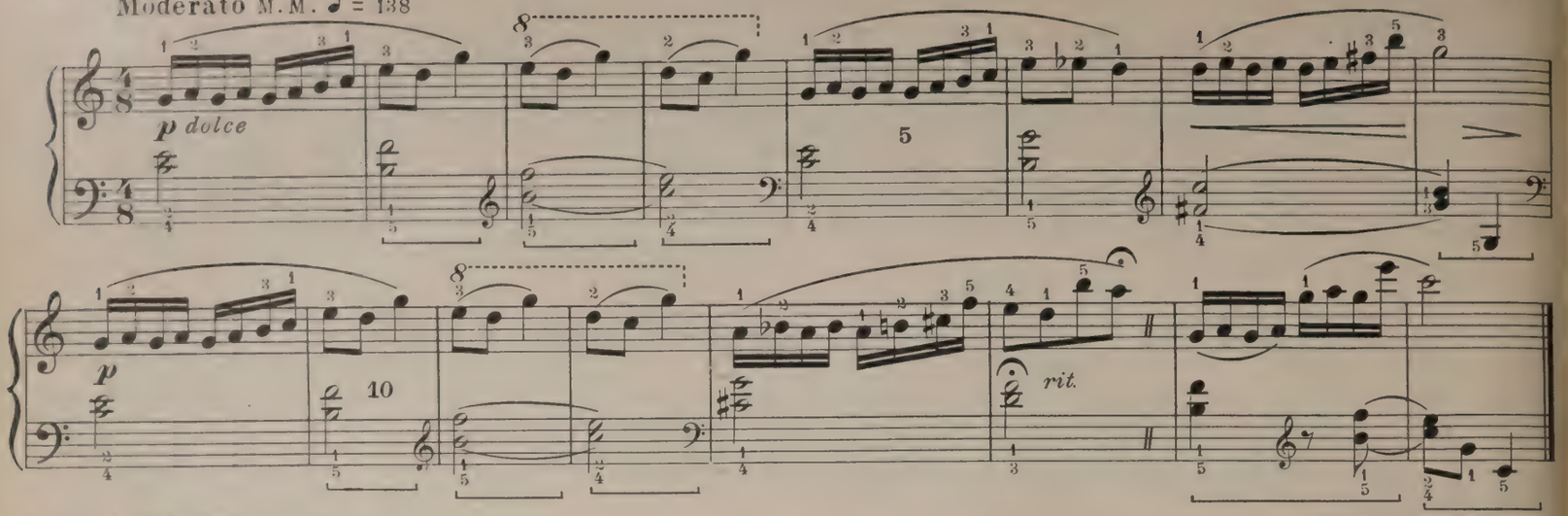
Copyright MCMXXXVIII by Oliver Ditson Company

International Copyright secured

BIRDLING'S CHANT

Grade 2.

MICHAEL AARON



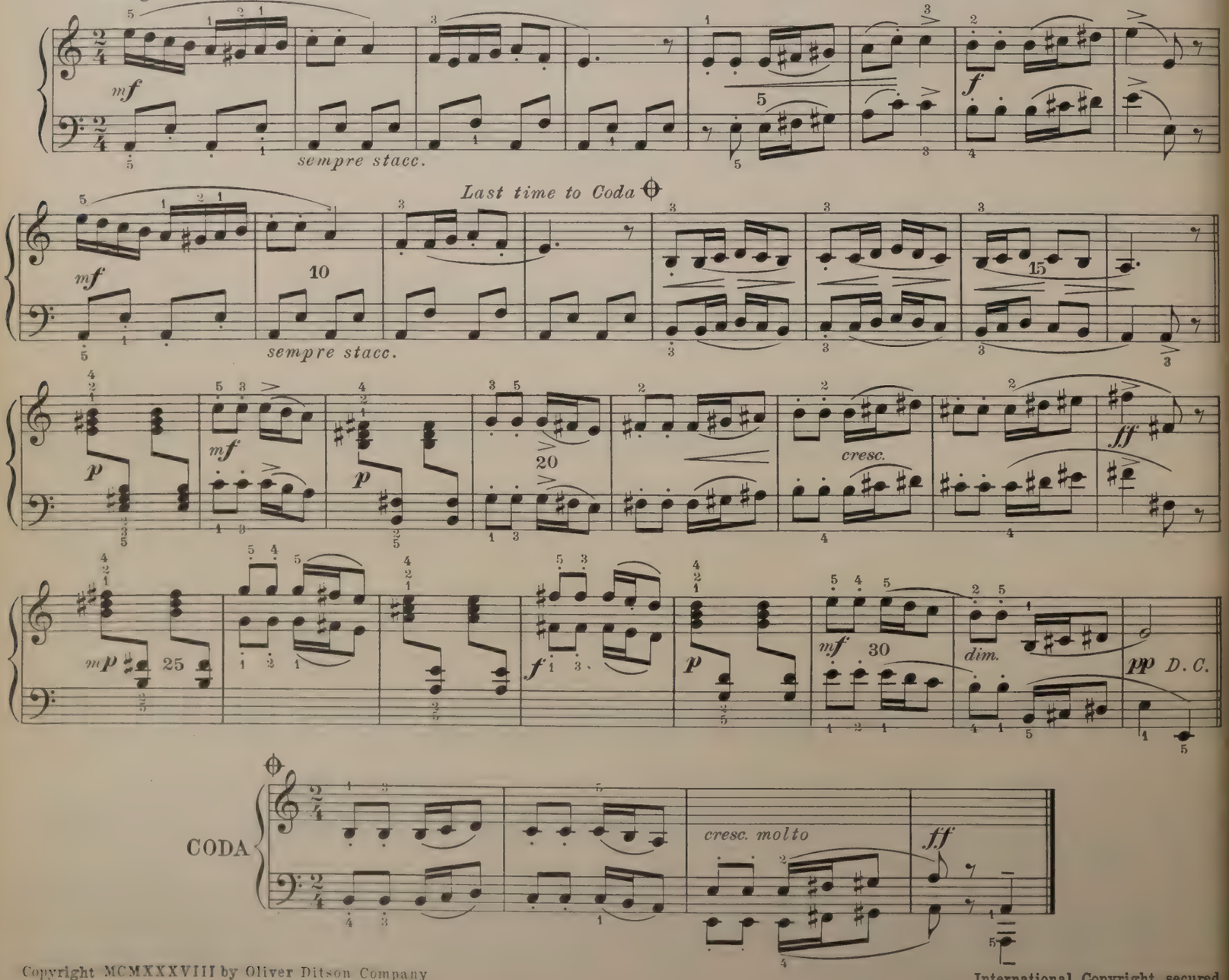
Copyright 1938 by Theodore Presser Co.

British Copyright secured

INDIAN MEDICINE MAN

Grade 2.

ELIZABETH L. HOPSON



Copyright MCMXXXVIII by Oliver Ditson Company

International Copyright secured

Beethoven's "Contra Dance in C"

(*Continued from Page* 794)

eighth note on the first beat in the treble; while in Measure 69 there is a very pronounced accent on the second chord on the second beat, in both hands. This chord should be held a trifle longer than its value, as if it formed the interrogation mark at the end of a question, the question being the phrase which occupies measures 68 and 69 in the treble; the answer coming in the next Measure 70, in *piano* tone, rather as an echo.

There is a little accent on the first note, D, in the bass of Measure 70, and also one on the first octave on D, in the treble, on the second half of the first beat. Three notes, very much *marcato,* in Measure 71, on the eighth notes D and G, in the right hand, and D in the bass, and also G in Measure 72, should be played rather slower and with more vehemence. In Measure 72 the *tempo* returns again to normal. Measures 76, 77 and 78 are repetitions of measures 68, 69 and 70, only a little more ornamented, and must be played in the same way. The ensuing measures, commencing on the last half of the second beat of Measure 79, and continuing to Measure 103, find the left hand part equally prominent as the right hand; and the music should be played like two voices talking together, both the top notes and the bass being brought out with singing tones—measures 80, 81, 82 and 83 being especially *legato,* as are also measures 88, 89, 90 and 91. The bass notes in measures 84 and 85 must be made especially prominent, with a *crescendo* in Measure 85 culminating in an accent on the top E, quarter note, on the second beat of this measure; whilst both of these measures should be a little *ritenuto.*

All the notes in Measure 86 must be brought out, in the bass, and a further accent should be given on the first note, high G, in the left hand in Measure 87. Measures 88 to 95 are similar to measures 80 to 87. Measure 96 is a repetition, in *pianissimo,* of Measure 94. Measure 98 should be *mezzopiano,* with a little *crescendo,* which sinks to *piano* again in Measure 99.

Though the *staccato* notes in Measure 100, in the left hand, are *pianissimo,* yet they, too, lead up to a little *crescendo* at the end of the measure, which, however, drops immediately again on the first note of Measure 101. A little *crescendo* appears again at the end of Measure 101, and leads to an accent on the first and third eighth notes of Measure 102, all of this being in the left hand.

All Joys Have an End

In Measure 103 a little ritenuto must be made, to prepare for the return of the original subject of the *Contradanse,* which is ushered in at Measure 104. All the *staccato* notes, which form the passage in the left hand, especially from Measure 97, to the end of these passages in Measure 103, must be played exactly and crisply, with a coy kind of humor, the accents being strictly observed and marked. At Measure 103, just after the last eighth note in the bass, there should be a breath pause, the solo left hand being lifted off the keys before attacking the bass C on the first beat of Measure 104, where the *tempo primo* reappears. This *tempo primo* ought to be played with the same accents, and in the same way, as the first seventeen measures of the piece; only the level of tone should now be a little less loud, and a little less pointed.

From the last half of the second beat in Measure 121, where there are sixteenth notes in both hands, there should be a brilliant *fortissimo,* which proceeds onwards through measures 122, 123 and 124, to terminate in a *sforzando* on the G octave on the first beat of Measure 125. In measures 126 and 127 I make a *crescendo* during the sixteenth note figures in the treble, as I have marked in the piece in this issue, so as to get the true Beethovenesque effect of the sudden *mezzopiano* at the beginning of Measure 128. Measure 130 is *pianissimo,* like an answer or an echo to Measure 128. Measures 132 and 133 ought to be played with singing tone, and plaintively, with a very marked *ritenuto,* as though the dancers were viewing the speedy drawing to a close of the dance, with sentimental regret; whilst the last two chords of the work, on the second beat of Measure 134, and on the first beat of the final measure, must, by contrast, be very loud and abrupt, emphasizing the fact that the dance is definitely at an end.

The fun is over.

The whole of the piece must be played with a sparing use of the right pedal.

Worth While Music in the Movies

By Verna Arvey

(*Continued from Page* 786)

significant. Thirty minutes of the Columbia film, "Girls' School" (with Nan Grey of "Three Smart Girls," Ann Shirley and Ralph Bellamy) were occupied with background music composed by Gregory Stone, who did the musical score for Max Reinhardt's Hollywood production of "Faust," and this music, despite its length, was so intelligently handled that one critic commented on its unobtrusiveness.

From Franz Waxman's musical score to the Selznick picture, "The Young in Heart," a popular song has been made by the composer and Harry Tobias. This is published by Selznick and Leo Feist, Inc.

Boris Morros, at Paramount, has substituted four composers for Werner Janssen, originally scheduled to create background music for "Men with Wings." These composers are Franke Harling, Gerard Carbonara, Hoagy Carmichael and Lou Alter. At Paramount, also, Harry Sherman has engaged The King's Men, noted male quartet, to act in his forthcoming "Hopalong Cassidy" film, starring William Boyd, and to sing the three unpublished Western songs lately purchased by Paramount from Phil Ohman and Foster Carling: *Lullaby of the Herd; Lazy Rolls the Rio Grande;* and *Hi-thar, Stranger!*

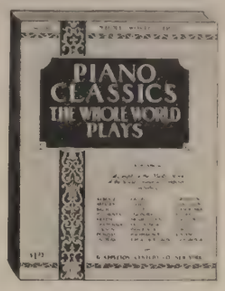
* * * * *

"Take the light away from the skies, take the flowers off our earth, take the waves from the sea, and take music out of our lives, and what is left? A darkened world, a barren earth, a waste of stagnant water, saddened days and joyless nights."—Sampson Low.

IDEAL GIFTS

Plan to give your musical friends or pupils and to purchase for your own use one or more of the delightful volumes in the "Whole World" and "Master Composer" Series.





COMPLETE LIST BELOW



Each volume consists of 256 to 448 pages of the best music, (the four individual composer volumes, 160 pages) beautifully printed, sturdily bound and attractively covered. For the opera lover there are several fine collections containing the stories and the choicest music from the most famous operas. These books will add to your enjoyment of the radio presentations. For the home vocalist, a splendid selection of songs that will live forever. For the pianist, violinist, organist, etc., a representative selection of music covering all grades of difficulty. Each crystallizes the best of music in substantial volumes of varying character that have become, both through musical merit and economic value, necessities for the fullest enjoyment of the musical hour. Send for our free 40 page catalogue which illustrates, describes and gives the complete contents of each book—a postcard brings it. (The catalog is not sent to Canada or European countries.) A complete list of the books will be found below.

The Free Catalogue Contains Descriptions and Contents of Our Books

FOR THE PIANIST

Piano Pieces Whole World Plays	$1.25
Modern Piano Pieces	1.25
Light Piano Pieces	1.25
Recital Piano Pieces	1.25
Concert Piano Pieces	3.00
Piano Classics	1.25
Piano Duets	1.25
Dance Music	1.25
Schubert at Home	1.50
Tschaikowsky at Home	1.50
Chopin at Home	1.50
Grieg at Home	1.50
Piano Pieces for Everyone	1.50

FOR THE VIOLINIST

Violin Pieces Whole World Plays	$2.00
Modern Violin Pieces	2.00
Light Violin Pieces	2.00
Violinist's Book of Songs	2.00
Concert Violin Solos	3.00
Standard Violin Concertos	3.00
Operatic Violin Pieces	2.00
Encyclopedia of the Violin	5.00

FOR THE OPERA LOVER

Grand Opera at Home	$1.25
Light Opera at Home	1.25
Modern Opera Selections	1.25
Gilbert & Sullivan at Home	1.25

FOR THE HOME VOCALIST

Ballads Whole World Sings	$1.25
Love Songs Whole World Sings	1.25
Songs Whole World Sings	1.25
Songs of the Sunny South	1.25
Sacred Music	1.25
Songs For Everyone	1.50

FOR YOUNG PEOPLE

Children's Piano Pieces	$1.25
Children's Songs	1.25

MISCELLANEOUS BOOKS

Modern Organ Pieces (Paper)	$3.00
Modern Organ Pieces (Cloth)	5.00
Standard Organ Pieces (Paper)	3.00
Standard Organ Pieces (Cloth)	5.00
Saxophone Pieces, E♭—B♭—Cm. each	2.00
American Home Music Album	5.00
What Do You Know About Music? (Cloth, $3.00); Boards	2.00



This outstanding volume in our "Whole World" Series is "new" from cover to cover. It is of particular interest in view of the growing demand for music of the modern school of composition, not alone in concert programs but also in the home and studio repertory of the average pianist. Includes a large group of selections of recent origin, as well as a select number of favorite classics. many of which do not appear in any other collection. There are compositions by Stravinsky, Prokofieff, Scriabin, Rimsky-Korsakow, MacDowell, Dohnanyi, Tschaikowsky, Schumann, Beethoven, Brahms, Chopin and many others. Newly engraved, large page size with large notes.

For Sale at all Music Stores (Except in Canada and European countries) or sent direct on receipt of marked prices.

D. APPLETON-CENTURY CO. 35 W. 32d St., New York



THE SINGER'S ETUDE

Edited for December by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



To Sing Well, Be Natural

By ERNEST H. SHEPPERD

AS MORE AND MORE young people are taking up the study of singing, either as a career or as a hobby, so the need is increased for a better understanding and simple teaching of the basic principles of tone production.

In past decades, the ambitious songster expected to give five or six years to study, before considering performance in public. To-day, even the path to public appearance seems to be streamlined. What with scholarships, contests, and radio auditions, the haste to be in the spotlight would seem to overrule the common sense of real fundamental preparation and understanding. We well might ask these young students, "Do you wish to sing to be famous, to make money, or for the real love of singing?"

One of the chief obstacles to good singing would appear to be lack of naturalness. Freedom of song is conspicuous by its absence. We must not altogether blame the young pupil. Text books which go too deeply into technical and physical aspects of singing, dealing with larynx, glottis, diaphragmatic and abdominal breathing, mystify the young student as to what to do, and what muscles to use, resulting in the production of a hard, thin, forced, non-vibrant tone. Incompetent and inexperienced teachers add to the negative results of aspiring vocalists.

A Well-Laid Foundation

LET THE YOUNG SINGER remember that breath control is the fundamental basis of good tone production. If the bellows of a pipe organ are of insufficient and irregular pressure, the result is a wheezy and unsteady noise. So the weak, quivering, untrue tone production of a singer signifies lack of wind pressure, or breath control.

For the production of good tone, the position of the body has more to do than is generally realized. The lungs, so important to the singer, must have freedom to work. The body then, should be held erect, with shoulders well back, and without any sense of muscular tenseness. With mouth and throat freely open, and the tongue trained to lie flat, breath should be taken deeply, fully, and noiselessly. There must be no gasping or heaving of the chest when breath is required.

When the lungs are filled by this deep breathing, the following exercises will develop breath control, so necessary to good singing. Hold this supply of wind while mentally counting four slowly. Then exhale slowly, striving at all times to control the force of expulsion. Repeat this several times, just as a breathing exercise. Make sure that there is no up and down pumping movement of the shoulders or collarbone. When control of a smooth inhaling and exhaling has been mastered, repeat this exercise using tone in the middle range of the speaking voice, on the vowel *ah* or *koo*. Smooth, sustained, steady tone must be the aim. Use this exercise on the five Italian vowels *a, e, i, o, u* (pronounced *ah, aye, ee, oh, oo*) with the five tones of the middle register from E to B. Good tone production on all the vowels is the secret of good diction, so strive for perfection in these fundamental exercises.

In studying a song, use this method. Take all the vowels from the words, and vocalize them along the lines just described. Then sing, watching the consonants. The vowels must have full value of a sustained note, the consonant coming at the final release. In ascending passages the general tendency is to increase the tone volume as the voice rises. This increase must be smooth, growing with each rising note, and not with any spasmodic jerk at the top. An excellent exercise for control is to practice such ascending passages with decreasing tone, so that the top notes may be produced on a very soft, smooth, unshaky tone.

Good tone production cannot be achieved with a rigid, set jaw. This seems to be one of the most common faults among students, and most difficult to overcome. The lower jaw must be relaxed, free from any strain or stiffness, the teeth apart, the tone well forward, to result in a natural, well controlled and pleasant tone quality.

Sing for the love of singing. Do not pose. Any form of affectation detracts from successful results. An artistic rendition, with good tone quality, good diction, and good interpretation, will have its own reward, and does not require affected showmanship.

From the Vocal Sinai

AS AN AID to achieving the above results, the student may do well to use as a guide the following "Singer's Decalog":

1. *Thou shalt have sufficient breath.* Lack of breath control is often the chief cause of bad singing.
2. *Thou shalt stand erect.* Do not expect good results with a slouchy, stoop-shouldered posture.
3. *Thou shalt relax.* Stiffening of body and facial muscles is one of the greatest drawbacks to effective singing.
4. *Thou shalt breathe deep from the abdomen.* Short gasps, and the well named collar bone breathing are unsightly as well as most ineffective.
5. *Thou shalt watch the vowels.* Correct placement of tone production on all the vowels is the secret of good diction.
6. *Thou shalt watch the consonants.* Slipshod use of final consonants may spoil an otherwise good rendition.
7. *Thou shalt not sing through the teeth.* An open mouth, with teeth well apart, and with jaw relaxed, produce both good tone and clear diction.
8. *Thou shalt not pose.* Striking poses, either from affectation or subconsciously, detract from effective performance.
9. *Thou shalt not sing to the gallery.* A true artist sings to interpret the words and music, not to attract notice.
10. *Thou shalt be natural.* Remember that singing is talking set to music. The best results are attained through freedom from muscular effort or affectation. Be natural.

Then, as a final injunction, remember the secret of all great art is to cultivate the ability to be natural.

Overcoming a Musical Crisis

(*Continued from Page* 789)

to Professor Bake who was kind enough to coach me in Agathe's aria from the *Freischütz* and "Elsa's Dream" from *Lohengrin* without taking any payment. Herr Bake, an excellent concert-accompanist, did his utmost to instill into me the rhythm that I lacked. I was in constant conflict with all note values and in the excitement of singing I kept forgetting, in spite of arduous practicing, to think of the beat I didn't really feel. So Herr Bake was not particularly enchanted by me either, and earnestly discussed this grievous lack of mine with Fräulein Reinhold.

"She probably doesn't practice enough," she said with a severe look.

Herr Bake shrugged his shoulders: "Possibly she doesn't work hard enough. What a pity—her voice is so beautiful and promising."

I stood there, pale and covered with shame. So it came to this: I must practice harder—although I always had worked really hard.

The audition surpassed all expectations. In the salon of a large Berlin hotel Baron Putlitz heard me and gave my voice quite exceptional praise. He showed a great interest in me and said I might write to him when I considered accepting engagements so that we might have another audition and then come to a definite agreement. I went home very happy, filled with gratitude toward Herr Bake who had accompanied me and steered me cautiously past all the dangerous reefs of rhythmic uncertainty.

In spite of this success I did not feel happy with this singing method. It is generally an enormous stroke of luck to find a teacher who will give a voice individual training. What is right for one is not right for all! I had heard pupils who had made the most marvelous progress there and for whom that method of singing seemed to be made. For me it certainly wasn't the right one. I felt myself fettered and chained the whole time, singing became difficult—and I felt that the training I was having was so contrary to my natural instincts that I simply had to force myself to sing as I was supposed to. We had exercise sheets with the three vocal registers, chest voice, middle register and head voice, printed in different colors. The voice fairly leaped audibly from one register to another, a thing I couldn't agree with, for to me a steady flow of tone was the highest possible aim. Amid doubts and despair I struggled on—for if things were to go wrong here, where would I find a way?

In summer, on Fräulein Reinhold's recommendation, I went to stay with friends of hers. I spent enchanting weeks with Frau von Poser in Schweidnitz, where she lived with her husband, an officer of high rank in the regiment stationed there, and her charming, well-mannered little boy, in a lovely house with a huge garden—a real "park!" I was welcomed with warm-hearted affection, not for a moment regarded as a protégé but rather as a really welcome companion—such was the atmosphere that surrounded me. I still feel deeply indebted to that dear, fine woman, and am always glad when, in summer during the Salzburg Festival, I can visit her and her husband, now a retired general, at their lovely place, Castle Grubhof.

A Fateful Aria

FULL OF GRATITUDE, I went back to work and tried by continuous application to understand what seemed incomprehensible to me. My zeal and industry did not flag—but my joyous courage did, that firm confidence which is the best foundation for solid work. Fräulein Reinhold began to grow impatient. For weeks and weeks we worked at the same thing, "Dove sono," the Countess's big aria in *Figaro*. Psychologically it would have been more correct if Fräulein Reinhold had laid aside for a while this aria which simply refused to come right, and had taken up something else with me and come back to it later. But she did things differently. She wanted to make it come. Day after day, week after week, the alpha and the omega of the singing lesson was this aria before which my inability rose to an *idée fixe* and became such a nervous phobia that even at the first chords of the recitative my knees would start trembling. Shortly before the New Year—I had studied for about a year with her—Fräulein Reinhold informed me with a black look that Frau Gerster wanted to hear me again. I can scarcely remember anything about that audition. I sang in a

semi-conscious condition—I no longer remember what. Whether it was the *Freischütz* aria that had won me the friendly praise of the Stuttgart director or the Countess's aria that haunted my dreams in torturing dissonance—I don't know. All I remember is cold eyes, shoulders shrugged crushingly—and when I closed the doors of the elegant Gerster School behind me after a "good afternoon" that was received in silence, I knew that they would never open again to me. . . .

I wrote to Fräulein Reinhold—a letter filled with desperate questions, accusations and self-denunciations. I knew, of course, that she wouldn't go on teaching me now—but why had she made me keep on at that one aria and not tried something else? Did she want to have nothing more to do with me? Had she at least sufficient regard for me to recommend me to another teacher? I couldn't live without my work—without the hope of becoming an artist. And I begged her—I beseeched her to help me, not to leave me in the lurch. The next day—it was New Year's Eve—Fräulein Reinhold asked me to come round to her home. She stood before me—oh, so strange and unapproachable! Her eyes were fixed on me, harsh and severe, and harsh and severe were the words with which she condemned me. Frau Gerster had been most dissatisfied, I had sung very badly and done her no credit. My studies were now at an end, she knew of nothing for me, and—good-by.

I stood on the stairs for a time in a sort of daze and everything went round me. On my way home to Lichterfelde the wheels of the suburban train no longer sang the old childhood song: "I think I can—I knew I could" . . . oh no. They kept thumping out the same thing, Fräulein Reinhold's hard angry "good-by." Good-by to my lovely dreams! Good-by to all hope! Good-by to all happiness!

At home I couldn't find words to tell them everything. Dumb and silent I sat at table until a messenger came with a parcel for me and out of the wrappings fell the sofa cushion I had made for Fräulein Reinhold at Christmas and the following letter:

"Dear Fräulein Lehmann:

"I shall speak to your father today on behalf of Frau Gerster, but I should like to write you a few lines. I am sorry that your singing instruction at the Gerster School has come to an end in this way, but alas! I have seen this coming for months. I can only say that none of my pupils has ever been such a disappointment as you have, and this has given me many a dark hour. I believe that, if you want to and have to achieve something in the future, you should take up a practical career. Only then will you come to know the real meaning of hard work, and perhaps you will realize later that you weren't doing your duty with all your might. Whether you were considered a hard worker at the Hochschule you will know best yourself. Finally, I have one request to make. It is very painful for me to keep this cushion you gave me, now that you are no longer my pupil. You have taken great trouble over it and I am sure you will be able to make use of it elsewhere. I don't want to hurt your feelings, Fräulein Lehmann, but I really cannot keep it. The feeling that you had made any sacrifice for me would be painful to me. Now I know that the only sacrifice that you and your parents made during your year's study at Frau Gerster's School of Singing was only a matter of ten or twelve marks, and that you were unfortunately unable to appreciate the value of your tuition—for which others pay sixty marks a month—its true worth. Frau Gerster requests me to tell you that your progress is not even that of a mediocre pupil, *and that even as a paying pupil you would have been expelled.* Free tuition in her school is only for girls of exceptional attainments, moreover Frau Gerster was extremely surprised at the tone of your letter to me. She says that I had done more with you by my great patience in teaching you than she could have expected, for otherwise you would have been dismissed from her School of Singing several months ago. How could you expect me ever to recommend you to any other member of the staff in the school when Herr Bake found your industry unsatisfactory.

"With all good wishes for your future, Fräulein Lehmann and kindest regards

"I am, Yours sincerely,

"Eva Reinhold."

So Now a Commercial Career?

So THERE I WAS with nothing left for me—all hope, all longing at an end. I was so completely paralyzed in my innermost being that I couldn't even cry. I was actually too healthy to faint, but my mind was in a sort of daze. I could neither think nor feel nor even wish for anything. Mother helped me to bed crying and sat beside me, desperately seeking some word of comfort. Father fell silent when he looked at me and all his "I told you so's" remained unsaid. And Fritz? He stayed with me until daybreak, long after my parents were asleep and I had found relief in tears that would no longer be denied. It certainly sounds sentimental when I tell it, but it is nevertheless true: the New Year's chimes outside sounded like a death knell to me. Everything for me was at an end. Even Fritz, who had never lost courage and never even allowed the thought that I might have to give up my studies to enter the realm of possibilities, even he had nothing to suggest. And so we kept on saying to each other that we must be sensible and realize where we stood, it was all over now and we must pull ourselves together. . . .

What was I going to do? I shuddered at the thought of bare office walls and shyly suggested: "Don't you think I could get a post as companion? I imagine it might be quite nice to be with some aristocratic old lady and read and sing to her—I'd be good enough for that," I added bitterly.

Fritz agreed enthusiastically, glad that I had expressed any opinion whatsoever about the future. He brought the newspaper really with the idea of distracting me and we looked through the "vacant situations" column to see if we could find a suitable one.

"It would be best," said Fritz, "for us to put in an advertisement. We could word it just as you like."

And we sent in an advertisement that

(*Continued on Page* 838)

As the Poet Sings

By EVERETT E. HALL

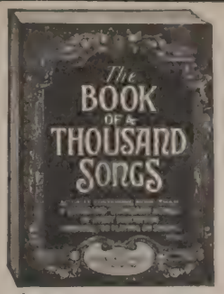
PHILIP HALE, the noted critic of the *Boston Herald*, writing of a new book of poems by Mrs. Agnes Sheffield Welch, herself at one time a student of singing, quotes a few lines which are most suggestive as to the voice quality for which students should strive. The poem is entitled "When Kathleen Sings," and the lines follow:

"Warm, rich, melodious, her voice
envelopes me,
Like velvet cloak on shoulders that
are still."

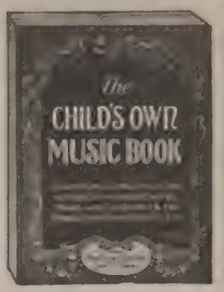
CHRISTMAS GIFTS FOR MUSIC LOVERS



A COMPREHENSIVE collection of more than two hundred well known classic, modern, light operatic and sacred compositions. NO MUSIC LIBRARY COMPLETE WITHOUT THIS VOLUME.



AN outstanding collection of standard favorite songs. Words and music. Included are many home, sentimental, operatic, sacred, children's, southern, college, sea, rounds, hymns, patriotic, national and folk songs, popular in Radio Broadcasts.



A MOST complete child's book, containing nursery rhymes, songs and a series of piano pieces and duets suitable for the young folks. A REFRESHING FOLIO OF HAPPY REMINDERS OF YOUR OWN EARLY EFFORTS.

Each volume contains 536 pages. Cloth Binding $3.00 each. Reinforced Paper Cover Binding $2.00 each.

For sale at all good music stores. If your dealer cannot supply you we will send postpaid on receipt of price. Money cheerfully refunded if not entirely satisfied. (NOT SOLD IN CANADA.)

MAIL COUPON FOR ILLUSTRATED FOLDER WITH CONTENTS

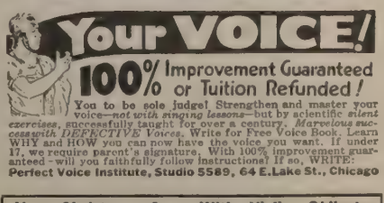
The Mumil Publishing Co., Inc.
1140 Broadway, New York, N. Y.
Enclosed find $..... for which please send the books checked.

( ) Book of a Thousand Songs.
( ) Masterpieces of Piano Music.
( ) Child's Own Music Book.
( ) PAPER ( ) CLOTH

( ) PLEASE SEND FREE ILLUSTRATED FOLDER WITH CONTENTS.

Name .....
Address .....
City ..... State .....
E—12-38





New Christmas Song With Violin Obligato
"CHRISTMAS ANGELS" by Lester L. Sargent. Price 50c net. Stamps accepted. Sent on approval.
FESTIVAL MUSIC CO.
1115 K Street, N. W., Washington, D. C.

HARMONY BY MAIL
A practical and thorough course of 40 lessons, by the late Alfred Wooler, Mus. Doc.
Small monthly payments. Send for particulars. Music composed to your words.
HARRY WOOLER
1116 Elmwood Ave. Buffalo, N. Y.

TRY THESE SIX BEST SELLING PIANO PIECES
by MRS. A. M. VIRGIL

Blind Harp Player	Story of St. Nick
To a Humming Bird	Concert Mazurka
Valse Petite	Climbing Roses

Write for further particulars
VIRGIL PUBLISHING COMPANY
BERGENFIELD, N. J.

MERRILY WE SING



THE BEST OF COMMUNITY SONG BOOKS!
Just the songs for school, club and fraternity—for fun at home! 144 pages, 176 songs. 29 Feist copyrights including "Dear Old Girl", "When You Wore a Tulip", "Peggy O'Neil", "M-O-T-H-E-R", "I'm Sorry I Made You Cry", "Peg O' My Heart", etc. Edited by Hugo Frey. Songs for male voices, mixed voices, solos and group singing. Words and music 25c

Leo Feist inc.
1629 BROADWAY • NEW YORK



THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself



On Organizing and Management of a Volunteer Choir

By ALFRED WALTHER

THE MAINTENANCE and success of a volunteer choir depend upon its efficient management as an organization as well as its having good leadership musically. To insure permanence, the choir should form an organization with appropriate constitution and by-laws. An annual election of officers could be held consistently and conveniently at the time of the first rehearsal in September, which month, in most churches, opens the choir term of activity.

The officers of the choir may be a chairman or president, secretary, vice-president, treasurer, librarian (who may also have charge of vestments). In addition to this group, one member should be elected from each of the four voice sections to serve with the officers as an executive committee or board. This executive committee would handle all choir business matters, supervise choir activities, both social and money-making, and suggest possible new choir members.

This problem of new singers is sometimes a difficult one to solve. As likely as not, a person who really can sing does not wish to do choir work, and another, who cannot sing at all well, is extremely desirous of becoming a choir member. Therefore, great care must be exercised in selection of new singers, who should always be chosen for their musical ability rather than for their being social or financial assets.

A voice test for all prospective choir members is imperative. One good plan is to establish a "waiting list" or register of all applicants, with their vocal and musical qualifications annotated. The most desirable singers on this list would form a reserve to be drawn upon whenever a choir vacancy occurred. Applicants would not know in what order the names were listed and, for diplomatic reasons, would be unaware of their rejection for lack of ability. In this way, only suitable voices would be selected and the highest possible standard of musical performance maintained, consistent, of course, with the talent of the community.

Keep all choir chairs or benches occupied. Fill any vacancies immediately. Vacant seats are depressing both to director and singers—as are also empty auditorium pews.

To raise the quality of the choir's work, grade each Sunday's or other occasion's performance. Excellent would be 100; very good, 90; good, 85; fair, 75; below 75, poor. The choir secretary or librarian can keep a record of the anthem used on each occasion and the grade given by the director. The grade of the previous Sunday may be read at the weekly rehearsal, and, if desired, the reason for the good or bad rating. A great deal of interest will be shown, and if handled with discretion and good-natured, general criticisms, no ill-feeling will result.

A volunteer choir is like almost any other unpaid organization and will respond in attendance, attention, enthusiasm and performance in exact proportion to the interest maintained both musically and socially. Neither church nor choir that is not a success socially is fulfilling its mission. In other words, good music and good feeling must prevail. Any antagonism or resentment must be overcome immediately and tactfully.

As to good music, a wealth of it may be heard for the mere turning of a radio dial and the musical taste of the average church congregation has improved greatly during the last few years. Certain sensational, undignified, unbeautiful and, last but not least, unholy hymns are no longer used in many churches, for which most choirs and directors are thankful.

Good, well-written music does not necessarily mean difficult music. There are many hundreds of excellent anthems that are quite easily sung and are truly inspiring to both choir and congregation. Among these numbers are Shelley's "Hark! Hark! My Soul!"; Mendelssohn's "He watching over Israel"; Mozart's Twelfth Mass "Gloria"; Woodward's "The Radiant Morn hath Passed Away" and "Be glad All Ye Righteous." With good leadership they can be learned quite easily by the average volunteer choir. These anthems "sing well" and sound well to the listening congregation. Some numbers will be found that "sing well" but are not attractive to the average congregation because they have no outstanding melodic or dramatic interest. The average person and most musicians like melody, which is as it should be. There is a place for so-called modern wierd and barbarously dissonant chord progressions that are painful to the ear, but that place is not in church. "Beautiful and holy" should describe any and all church music and anything not fitting this description should be avoided. It is certain that the immortal Bach wrote his sacred music with reverence and due appreciation of its use as part of a church service. Consequently nothing better of its kind has ever been written and probably never will be.

The social activities of the choir ought to be encouraged. The choir, of course, should first of all be interested in singing, but business and pleasure should go hand-in-hand. Keeping up the spirit of the choir socially is very important and helps to minimize and cover up possible unpleasantries between members—as will happen occasionally in even the best of choir families.

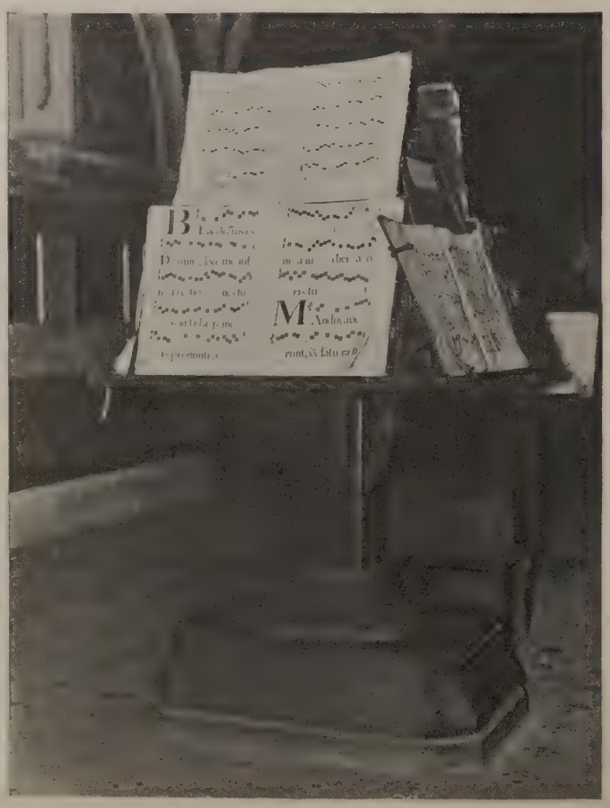
Having choir parties several times during the year is enough; too frequent get-together entertainments become common and lack interest, thereby defeating their purpose. These "socials" are best held after choir practice, when all members could be present without having to disarrange a weekly engagement schedule.

Related to these social affairs would be an attendance encouragement idea arranged as follows: At the end of the choir season have a dinner, pot-luck supper or other function given to those members who were not absent more than once a month. This entertainment would be paid for, or otherwise provided for, by those members whose attendance record was not sufficiently good to place them among the winners.

A choir may be made self-supporting, or partly so, by being assigned a time during each church year for holding a money-making event, such as a secular music concert, a stage production, or a dinner. In this way the choir would be enabled to buy music, pay for the organ up-keep, or perhaps assume the responsibility for all church music expenses, thereby relieving the church finance committee of at least one burden.

As to discipline, the choir's spirit of fair play should be appealed to. There must, of course, be no whispering or otherwise causing a disturbance in the atmosphere of worshipful respect and dignity during a church service. Everyone likes to see an organization functioning with precision and showing unfailing devotion to its duty and loyalty to its director and the people it represents, whether it be a church choir, a high school band, or an American Legion drum corps.

A choir with all members congenial is a real help to any church. On the other hand, a choir kept in more or less turmoil by factions or even one or two ill-dispositioned members is anything but a good example of churchly or fraternal conduct. Bad feeling among choir members soon finds sympathetic partisans in the church congregation and unpleasantness in varying



WHY DID THEY MAKE THE MUSIC SO LARGE?

A great many music students, on seeing ancient musical manuscripts for the first time, have wondered why the pages are so large. In the office of the editor of THE ETUDE, *is a manuscript page of a mediæval church service, measuring twenty-four by eighteen inches, which is beautifully lettered upon parchment and reputedly four centuries old.*

The picture here shown indicates why the manuscripts were made so large. This is a music rack in the choir loft of St. Angel, an ancient church just outside of Mexico City. There are many such racks in old European churches. In the Cathedral of Toledo we actually came upon a group singing the Mass from such racks. Four singers stood in front of each side of a rack; and by the light of the candles the age-old books were sufficiently illuminated so that each of the singers could easily read the words and the music. It seems a little amazing that in this period of aeroplanes and radios there are still, in remote churches and monasteries, large numbers of the religious who have recourse to these manuscripts daily. The cloistered brothers, who spent their lives in carefully lettering and illuminating these remarkable pages, would be astounded if they, to-day, could look out upon the world of 1939.

A REAL PIPE ORGAN for $895 with ALL-ELECTRIC ACTION



Hundreds of homes and studios throughout the country know WICKS' glorious tone. Even the smallest instruments have the unsurpassed construction, and quality of tone and action as is found in organs built for large edifices.

WICKS makes it possible *now* for even those with most modest incomes to own a *real pipe organ* . . .

WICKS ORGAN COMPANY
HIGHLAND · ILLINOIS · DEPT. *ET*

for CHURCH AUDITORIUM SCHOOL **WICKS ORGANS**

New -- PIPE ORGANS -- Used

Builders of pipe organs for church and studio. Efficient, up-to-date used instruments on hand at all times, priced very reasonably. We also rebuild and modernize tracker and tubular organs, additions of stops, couplers and chimes installed. Yearly care of organs. We solicit inquiries.

Delosh Brothers -- Organ Experts
508 105th Street Corona, L. I., N. Y. City

CHURCH POSITION WANTED

Experienced successful organist and choir director (Protestant) wishes to secure a church in a community where there is a need for another serious piano teacher.

RUSSELL SNIVELY GILBERT
83 Cleveland St. Orange, N. J.

GUILMANT ORGAN SCHOOL
WILLARD IRVING NEVINS, Director
A complete Course of Training for the Organist and Choirmaster
Write 12 WEST 12th STREET, NEW YORK

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music

THEODORE PRESSER CO.
1712-14 Chestnut St. Phila., Pa.



degrees of intensity often follows.

The choir director ought to be chosen with care. One with a good disposition and tact as well as musical and executive ability is ideal and is almost invaluable to any church. Furthermore, it is just as necessary, in most cases, to have a choir director *and* an organist as it is to have an opera conductor and an opera orchestra.

In order to compete with the many good music programs heard on the radio and the concert stage, it is necessary for a church to have inspiring music and good musicians to interpret it. Unless an organist has exceptional ability it is not possible for one person to accompany accurately and conduct well at the same time. Having the organist and choir follow a good choir leader is the better way. There are many girls and women who are excellently trained organists but who could not conduct a choir; and there are many fine singers, with a general knowledge of music, who would be first-rate choir directors. Almost any church with even a fair sized volunteer choir could advantageously change to an organist *and* a choir director at comparatively little cost; thereby, at the same time, improving the music and helping the musician employment situation by giving work to two persons instead of but one.

If the director be an organist, too, he will have the respect of the church organist, if his knowledge is not superficial. It is sometimes necessary for a director to make suggestions as to organ registration to obtain certain effects that mean a more consistent or colorful background for the voices. If these suggestions are made to an organist by an organist, they will be made intelligently and received more graciously than if the director were not well acquainted with the tone qualities of the different stops. Furthermore, it is desirable for every church to have a capable understudy to substitute for the regular organist when necessary. The choir director should be responsible for the selection of this assistant organist, or at least ought to have a voice in the matter, if a high standard of music is to be maintained. In too many instances, really good assistant organist prospects have been discriminated against and an inferior player appointed because of church "politics" or influential church members. This is not only wrong but detrimental to both church spirit and music.

Although some choir directors are satisfactory from a musical standpoint, they lack ability to manage and often have what could be termed disorderly minds—cannot discipline themselves. This type of director needs a good choir executive committee to lean upon and should work conscientiously with this committee in all matters except actual musical direction. On the other hand, the ideal, clear-minded, executive type of director should not have to contend with pettiness or interference from any source so long as he performs satisfactorily the prescribed musical duties of the church and co-operates with those helping to build up the church itself.

In this connection, some instances could be cited of church music committees that caused much dissension in both choir and congregation by unintelligent and unwarranted criticism and doing no constructive work aside from passing upon the annual music budget. A music committee of this kind, appointed from more or less musical members of the congregation, often forgets that the church is under considerable obligation to its unpaid volunteer choir. At least a part of the church music committee should be made up of some members of the choir executive committee. In many cases, only the choir executive committee will be found necessary to conduct all of the business pertaining to the church's music. They would work with the minister, whose opinions and authority would be respected. Only the closest coöperation of all concerned will insure satisfactory results.

It's fun to play the Hammond Organ!



Even the simplest melody can be "orchestrated" a hundred ways!

WHEN YOU SIT at the console of the Hammond Organ, you have a veritable "orchestra" of instruments at your finger-tips! With hundreds of instrumental voices at your beck and call you can play your favorite compositions not only in one tone—but in an almost endless variety of tonal *combinations!*

Thousands of people have found "making music" on the Hammond a fascinating new experience. Yet, with all the fun it can provide, the Hammond is still an instrument whose true and lovely tone is heard in great cathedrals and with famous symphony orchestras . . . is praised by many of the world's most eminent musicians.

Your Hammond dealer will gladly answer your questions. A small down-payment will put the Hammond in your home; you can buy it out of income. Hammond dealers are located in all the principal cities of the United States and Canada and in 38 countries abroad. Or write to the Hammond Organ, 2929 N. Western Ave., Chicago, Ill. *In Canada*, address Northern Electric Company, Ltd., Montreal.

SMALLER THAN A GRAND PIANO —PRICED FOR MEDIUM INCOMES

Gone are all the difficulties which once attended the installation of an organ. The Hammond has no pipes or reeds, creates its lovely tones by electrical impulses . . . fits in a four-foot square, is ready to play wherever there is an ordinary electrical outlet. Two men can carry it anywhere . . . and it cannot get out of tune!



SEND FOR THIS INTERESTING INSTRUCTION BOOK

Every musician and teacher will be interested in "Playing the Hammond Organ"—a fascinating introduction to the Hammond's technique and musical possibilities. Get your copy from your Hammond dealer or send in the coupon below, with $1.00.

HAMMOND ORGAN

$1250 and up, f.o.b. Chicago

The Hammond Organ, 2929 N. Western Ave., Chicago
Gentlemen: Please send me a copy of PLAYING THE HAMMOND ORGAN: I enclose $1.00.

Name . . . . . .

Address . . . . . .

City . . . . . *State*

In Canada, Address Northern Electric Co., Ltd., Montreal



The large chorus that sang "By the Waters of Minnetonka", with band accompaniment, under the direction of the composer, Dr. Thurlow Lieurance, at the Music Festival sponsored by the East Central State Teachers College, Ada, Oklahoma—Harlo E. McCall, Chairman.

A Great Favorite in All Its Arrangements–

By the Waters of Minnetonka

By Thurlow Lieurance



This famous song is obtainable in the following arrangements: *Vocal Solo—Concert Ed. High Ve. 60c; Vocal Solo—Concert Ed. Low Ve. 60c; Vocal Solo—Recital Ed. High Ve. 60c; Vocal Solo—Recital Ed. Low Ve. 60c; Vocal Duet—Ten. and Bar. 60c; Piano Solo 40c; Piano Solo—Concert Ed. 60c; Violin and Piano 75c; Flute and Piano 75c; Cello and Piano 75c; Mixed Voices—S.A.B. 12c; Mixed Voices—S.A.B. 12c; Men's Ve.—T.T.B.B. 12c; Treble Ve.—S.A. 12c; Treble Ve. S.S.A. 12c; Pipe Organ 50c; Cornet and Piano 50c; Orchestra—Rhythmic Trans. by Arthur Lange $1.50; Orchestra Acc. to Low Ve. in G-flat 50c.*



Featured "Over the Air" by the Popular C. B. S. Baritone

EDWARD ROECKER

A thrilling rendition of this American Indian Love Song was given by Mr. Roecker on his regular weekly coast-to-coast broadcast of November 14th.

THEODORE PRESSER CO. MUSIC PUBLISHERS 1712 CHESTNUT ST. **PHILA., PA.**

Answering Etude Advertisements always pays and delights the reader.

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

WANTED: Any or all books from one to sixteen of "The Organists' Journal" edited by Wm. Ashmall. Must be in first class condition. State prices. Address L. P., care of "Etude".

ANNOUNCEMENTS

SINGING MADE EASY: Send for free detailed information to Eastern School of Voice Culture, Chambersburg, Penna.

Remember
The work of
The Salvation Army
For the poor and needy at this
Christmas-Time
Remember
The services of The Salvation Army every day of the year
Remember
The Salvation Army In Your Will!
Donations may be sent to or information secured from
COMMISSIONER EDWARD J. PARKER
National Secretary
122 West 14th Street, New York City

* * *

Of Such Is Immortality

"Bernard of Cluny gave us the glorious hymn, Jerusalem the Golden. *Little more is known of him than that he left us the noble heritage of this hymn."*—Carl F. Heyl, in The Christian World.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I will appreciate your comment on the enclosed specifications of a two manual organ, including a reproducing player. I have two locations to place the pipes and chests. The one is an attic space over the living room. This space, when finished, will be 16′ x 9′ x 7′ high. Two openings into the ceiling of the living room at each end would serve as expression shutters and tone outlets. The second location is a closet space directly in back of the living room wall, beneath a stairway leading to the upper floor. The space is 9′ x 3′ x 8′ slanting down to 2′ at the lowest end. The use of this closet would necessitate the cutting of a panel in the room for the expression shutter and tone outlet. Which specification would you advise, and which location would be preferable? Does this specification appear all right, or could you suggest an addition that would improve it? Is it possible to add to this type of installation?—W. B.

A. From the standpoint of good organ building, we would prefer specification Number one, which includes a Geigen Diapason. For a residence organ a Vox Humana might be useful. We are not partial to any specification that does not include a Diapason of some type. Can you not increase your specification to include both stops? We would also prefer pipes to reeds for the pedal "Sub Bass," making it a Bourdon. Neither of the spaces you indicate appears ideal. The closet space, with opening into the room might be preferable as the effectiveness of the tone coming from above through the ceiling might be doubtful. The makers of the proposed instrument build larger organs and can advise you as to the possibilities of making later additions. If you are considering making a larger installation at this time, the specification, of course, can be increased to whatever extent you wish, or that your space will accommodate.

Q. I have access to a two manual organ, of the specification enclosed. This set up requires some quick changes to get a desirable near effect. I have had two years of organ study, part of it on a three manual organ. I am hoping some time to have a better organ. What would you advise as a course of study in preparation for such opportunity? I have done the Truette Bach themes for Pedal, have learned Bach's Toccata and Fugue in D minor. *Am working on the Guilmant* Sonata, No. 1 *and the Bach* Prelude (Fugue?) in G minor (*master lesson in* THE ETUDE), *assorted short pieces, and am reviewing Dudley Buck's Pedal pieces. What books would be good texts to study? I know little of the theory and practice of organ building and tuning. How expensive is it to have practice pedals for the piano? What kind of two manual and pedal organs, suitable for the home, are available; at what price; and how satisfactory have they proven to be?*
—I. M. B.

A. The work you are doing should help fit you for a larger organ when the opportunity comes. We advise your continuing along the lines you have indicated. For general organ information, we suggest your study of "Organ Playing—Its Technique and Interpretation" by Hull. You might communicate with an organ builder and inquire cost of a pedal board. Add to that cost the amount you will have to pay to have it connected with your piano. Small instruments, with two manuals and pedals are available for practice purposes, for from less than one thousand dollars up. Of course, the larger the instrument, the more satisfactory it will prove for your purpose.

Q. Do you think that it would be practical to turn my one manual reed organ into a one manual pipe organ with pedals, using the cabinet and keyboard as a console? What stops would you recommend if it is possible to convert the organ?—E. T. R.

A. We would not consider converting a one manual reed organ into a one manual pipe organ. So little, if any, of the material would be useful that it is not worth consideration. We would not advise a one manual pipe organ under any condition.

Q. I am interested in building for myself, some organ pipes, both wood and metal. Can you give me some information as to the correct size and length of pipes of different scales, best suited for an average home? Also would like to know wind pressures to secure best results. Can you give me the American Guild of Organists console specifications?—R. B.

A. You might investigate "Organ Stops" by Audsley and "The Contemporary American Organ" by Barnes, but for your particular purpose (a residence organ) we suggest your getting advice as to scales, wind pressure and so forth, from a reliable tonal expert, giving him size of room, size of chamber for organ, and so forth. For The American Guild of Organists console specifications, we advise your addressing the Guild Headquarters, R. K. O. Building, Rockefeller Center, 1270 Sixth Avenue, New York City.

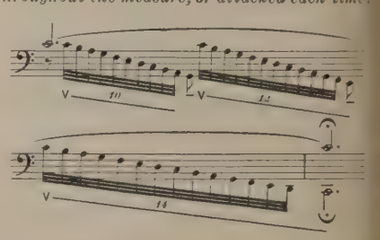
Q. Will you kindly give me some combinations for hymn playing, and for the playing of other music? I am practicing on a three manual organ with stops named on enclosed list.
—M. E. W.

A. We think your instrument is partly unified, and some stops may appear twice under different names, though derived from one set of pipes. For hymn-tune playing we suggest the following: Great Organ: Open Diapason, Dulciana, Flauto Traverse, Principal and Oboe; Swell Organ: Open Diapason, Viola, Violina, Flute d'Amour, and Dolce Cornet; Pedal Organ: Open Diapason, Bourdon, and Violoncello; Couplers: Swell to Great 8′—Swell to Pedal 8′ and Great to Pedal 8′. In the playing of "other music" the registration is dependent on the character of the music. Some stops that can be used for "solo" effects include Vox Humana, Oboe, Tibia, Gamba and Doppel Flute.

Q. I have recently taken over the directing of our church choir, which is a new experience with some problems. One is pronunciation of words. A rule I need badly is an authentic one about the pronunciation of the word "the"—when it is "the" and when it is "thuh." Is there an authentic dictionary of correct pronunciation for the singing voice? Do you have a catalog of music for church use? Would also like the names of any books which would be of help in my work. I would appreciate any suggestions that might help to improve regular attendance of choir members at the church services.—O. H.

A. The rules for pronunciation of "the," briefly are—"the" ("e" as in "her") before consonant sounds: "the" ("e" as in "eve") before vowel sounds. Before words such as "honest" (where the "h" is silent) use the word "the" as before the vowel sound, which is the second letter. As the word "one" seems to include the sound of "w" (not always a vowel) the tendency is to use the word "the" in such cases as preceding a consonant. A good dictionary should provide you with proper pronunciation of words, but if you wish a work on diction, we suggest "English Diction for Singers and Speakers," by Russell. A catalog of church music has been sent you by mail. For information as to directing, and so forth, we suggest "Choir and Chorus Conducting" by Wodell and "Choral Technique and Interpretation" by Coward. The problem of attendance by choir members is a different one. Perhaps if the church gave them an occasional dinner or "party" it might help. Or, it might be effective to emphasize loyalty to the church, to be shown by regular attendance at services as well as rehearsals.

Q. How should the following glissando *be played (from Yon's* Second Concert Study for Organ)? *Should the "middle C" be held throughout the measure, or attacked each time?*



Are the pedal trills in "Finlandia" by Sibelius to be played with one foot? If so, is there any good way of making the notes distinct at rapid tempo? Or should they sound more or less blurred? Perhaps they should be slow trills?
—L. M.

A. We cannot say just what the composer's intention is in the passage you quote. We prefer holding the "c" and beginning the *glissando* on the "b"—but, of course, getting the feel of the "c" as a start. Let the "c" be heard during the rest produced by the left foot making the leap from the lower note to the "b." Be sure that the held "c" is heard as a starting note for each *glissando*. The pedal trills in "Finlandia" can be played by one foot—in fact it is necessary to play them with one foot where a *crescendo* is to be made by the use of the swell pedal. The trills need not be distinct, and sometimes are really played by simply holding down two notes.

Q. We have a three manual organ in our church. It has weak foundation tones—Diapasons and Flutes. What can be done to remedy this condition? The instrument also has a dull, gloomy and tiresome tone on the stops that are most necessary for hymn playing. Can anything be done to improve the tonal quality?—D. S.

A. Since you did not send the specification of your instrument, we cannot tell whether it contains proper stops for an effective ensemble. If the specification is satisfactory, we suggest that you have the instrument examined by a tonal expert, with the thought in mind of revoicing or replacing some stops. This tonal expert can also advise you as to the efficiency of your present specification. Perhaps your auditorium lacks resonance.

Q. Will you please furnish the names and addresses of a few reputable residence pipe organ builders; also the names and addresses of some firms which manufacture fine reed organs, including two manual type. In what country and address are the organ builders, Casavant Freres of St. Hyacinthe located?
—G. T. K.

A. We are sending you information by mail. The full address of the Casavant firm is Casavant Freres Ltd. St. Hyacinthe, P. Q., Canada.

THE ACCORDION DEPARTMENT

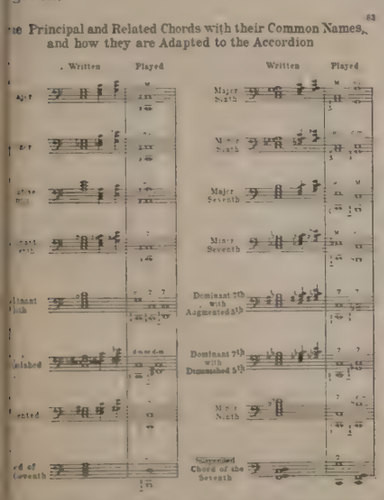
A Study of Accordion Chords

By PIETRO DEIRO
As told to ElVera Collins

DURING THE PAST MONTH we have received an interesting group of letters from readers and, by a ange coincidence, the majority of them ve asked the same information. For that son we shall devote this article to a neral reply to these questions.

Accordionists seem to want further en- intenment about the bass section of the cordion. They want to get away from stereotyped accompaniment of chords mechanically combined within the instru- nt. This is most gratifying because in of our writings we have endeavored to ess the importance of an interesting bass ompaniment.

Some of the letters received asked how produce dominant ninths, major and nor sixths as well as suspended chords. order that these questions may be an- ered collectively, we present the chart ich accompanies this article. It is self planatory as the names of the chords are wn, as well as the individual notes re- red to form them, and then the system combining these tones on the accordion given.



e Principal and Related Chords with their Common Names, and how they are Adapted to the Accordion

chart shows the chords of the key of C. For all other keys, use the same preced- ed the same fingering

mplete mastery of all chords and their construction, the student should study Accor- rmony by Pietro Deiro.

It is suggested that the ambitious ac- rdionist use this chart, which is in the of C, as a pattern and transpose the ire chart into all other keys. Write m out away from the accordion so that notes are fixed in the mind. Take one a day until they are all completed.

Much has been written about the aug- nted chord but it received its share of ention among the questions. The stand- d 120 bass accordion does not have a cial row of buttons to produce the aug- nted chord. Most standard accordions, wever, have the bass section combined that the dominant (fifth) is omitted in dominant seventh chords. These chords may then be substituted for augmented chords. As an example, a C7th chord con- tains G natural whereas a C augmented chord contains G sharp. When the G is omitted in the mechanical combination of the C7th chord, that button may be sub- stituted for the C augmented. Where pos- sible, most accordion arrangers add the G sharp, or whatever the augmented fifth may be, to the harmonization of the right hand.

Another popular question concerns the fingering for the diminished chord. Gen- erally this chord is combined with a coun- terbass to make it complete. Example: C diminished chord would be combined with an F-sharp counterbass. Whether a coun- terbass or a fundamental bass be played, the third finger is always used to play it while the second finger always plays the chord button. This explanation covers the instances where a straight diminished chord is to be played. There are, however, oc- casional instances where the diminished but- ton is used in combination with certain counterbasses to form a minor ninth chord. The fourth finger is then used to play the counterbass as the distance is too great for the third finger to reach. Refer to the chart accompanying this article and note that the illustration of a C minor ninth combines a B-flat diminished chord with a C counterbass. This particular combina- tion is rarely seen in accordion music but it is well for students to understand it.

We suggest that students cut out this chart and paste it on a piece of cardboard so they may conveniently refer to it when perplexed about unusual chords.

(PIETRO DEIRO WILL ANSWER QUESTIONS ABOUT ACCORDION PLAYING. LETTERS SHOULD BE ADDRESSED TO HIM IN CARE OF THE ETUDE.)

Questions and Answers

Q. *Would you please explain how hymns should be played on the accordion? I play melody notes in the right hand and full chords in the left. I enjoy the pieces you have in* THE ETUDE *and hope we may have more of them as I get much instruction and pleasure from your department.*—Mrs. S., California.

A. Thank you for your kind remarks about this department. When playing hymns, en- deavor to simulate the organ as much as possi- ble. If your accordion has a bass register switch, use it so that the low octave is removed and the chords play in close harmony. I would not confine the right hand to the melodic line alone. Fill in some harmonization so the tone from both sides of the accordion will be more equally balanced. Watch your phrasing care- fully and reverse the bellows only between phrases, not in the middle of them.

Q. *I would appreciate answers to these ques- tion: What fingering is correct for the harmonic scale ascending and descending? How is the augmented chord played by the left hand? In playing a diminished seventh chord, does one use the third or fourth finger on fundamental or counterbasses?*—J. J. W., Chicago.

A. Harmonic Minor scales are fingered thus: *2 3 4 2 3 4 2 3 4 2 3 4 3 2.* The figures in italics indicate counterbasses. Your second and third questions are answered in detail in my article, "Study of Accordion Chords."

3 REASONS EXPLAIN THE SUPER PERFORMANCE OF Soprani AMPLIPHONIC ACCORDIONS



1 Ampliphonic reed blocks, an exclusive patented Soprani feature, the greatest improvement in the accordion since its invention.

2 Lighter instruments, easier to play, 1/3 less bellowsing, quicker response; better volume and beauty of tone.

3 Styling, the latest added attraction. Beautifully streamlined models, with many improved details, appearance as impressive as performance.

Fifteen models, ranging in price from $175.00 (Rialto, Eighty Bass) to $1,000.00. These instruments are easier to learn, easier to play, easier to teach. Write for new illustrated folder showing the complete line and describing their many unique features and advantages. No obligation, send today, sure. 214

SOPRANI, INC.
Dept. 1237 630 S. Wabash Ave. Chicago, Illinois

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions.
Ask for Catalog of Rewards for subscriptions you send
THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

The PERFECT GIFT for the MUSIC LOVER the FRANZ ELECTRONOME



For the professional, to increase proficiency; for the teacher, to simplify lessons; for the pupil, to master tempo—there could be no more welcome Christmas gift than the ELECTRONOME, the electrically controlled metronome which guarantees perfect timing through one of the world's finest precision motors. Built for a lifetime of service, covered by a five-year written guarantee, it is an outstanding advancement in modern music. No springs, no tension, nothing to get out of order; 40 to 208 beats a minute; supremely accurate.

SATISFACTION GUARANTEED *Price* $10 DIRECT OR FROM MUSIC DEALERS

SEND $1—good-faith deposit to have the Electronome shipped to you C.O.D. for the balance of purchase price, all express charges paid by us; your money stays right in your local express office for six days, ready for prompt refund if the Electronome doesn't please you in every way.

Or—SEND NO MONEY and we will ship the Electronome C.O.D. for $10.00 plus express charges, on the same 6-days' trial basis.

The FRED. GRETSCH MFG. CO.
Musical Instrument Makers Since 1883
60 BROADWAY, BROOKLYN, N. Y.

NO GIFT MORE PRECIOUS
No Instrument More Appealing



• The future of your children is in your hands. For the sake of their happiness, be sure it includes the wholesome pleasure of music. Let the accordion be their passport to the fascinating world of melody. No instrument is more satisfying, none more completely adaptable to every mood. In effect it places your child in command of an orchestra with an infinite variety of shadings and tone colorings. *The BRINDISI Accordion offers what exacting parents insist upon—a perfect combination of Italian craftsmanship and American styling at popular prices.*

BEFORE YOU BUY ANY ACCORDION *Investigate*

TONK BROS. CO.
623 S. Wabash Ave., Chicago
Please tell me where I may see and play the 1938 BRINDISI Accordions.
Name .....
Address .....

JAZZ Play piano same style as dance and radio players. Put in snappy runs, breaks and fills. Play all the late song hits at sight. It is easy with our new, amazing 20-lesson course. Mail the coupon or post card today for free details.

cline Studio, Dept. E, 810 East 14th St.
land, Calif.
Please send me free information about your esson course in piano jazz.
e .....
ress .....
State ...

Make THE ETUDE Your Marketing Place
Etude Advertisers Open the Doors to Real Opportunities

IMPROVE YOUR PLAYING



Pianists—Send for *free* booklet showing how you may greatly improve your technic, accuracy, memorizing, sight-reading and playing thru mental-muscular co-ordination. Quick results. Practice effort minimized. Used by famous pianists, teachers and students. No obligation.
Broadwell Studios, Dept. 311: M, Bendix Bldg., Los Angeles, Calif.

Pietro Says-



IF YOU CAN PLAY A PIANO you can quickly learn the accordion

SPECIAL OFFER: America's master accordionist will give you FREE a new piano-accordion, ($40 value) if you enroll for his famous course—which costs ONLY $1.50 PER LESSON. You may choose either Pietro's simplified mail course, or personal instruction.
Call for particulars or write Dept. E
PIETRO DEIRO ACCORDION HDQTS.
46 Greenwich Ave., New York

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

Paganini's Secret

A Historical Mystery Solved

By DOROTHY BRANDT DALLAS

REALLY REMARKABLE violin playing always has seemed to embrace the uncanny, so rarely has it occurred. The superior tone, the assured accuracy and technical ease, the volatile expressiveness of the artist; these never have seemed wholly explained by his fine violin, incessant toil, and God given artistic nature and talent.

The fascinating example, the technician extraordinary, is Nicolò Paganini, who alone among outstanding violinists admitted having a secret concerning his remarkable technic. It is quite true, rogue that he was, that he may have invented the story to bewitch further a public that could not believe such music the product of a human being unaided supernaturally. But, on the other hand, he may have been the only violinist who had surprised the secret of his technic; or he may have been alone only in his disposition to hint, but not give away, the possession of an "open sesame" to violin mastery.

The existence of such a secret has been decorously denied. "The late Prof. Fetis, of the Brussels Conservatoire," writes a biographer, "believed that no such secret could possibly exist. He asserted, doubtless with much truth, that there is no royal road to brilliant execution, and nothing but downright hard work, combined with an extraordinary natural gift, could account for the wonderful impression Paganini made on the world of music."

Since the invention of language, words and phrases with obscure meanings have been coined, either to mask or to exploit man's ignorance. Each generation inherits these cryptical phrases, with the result that much balderdash flourishes unchalleneged. A most favorable physique, a certain disposition toward music, an immeasurable energy and application thereto, as well as a persistent disregard of dogmatic method, Paganini surely had, and certain it is that these faculties would go a long way towards explaining his genius. Yet we find the academician, true to his self-satisfied, uninquiring nature, clinging to his phrases while the great Paganini, regardless of the years of hard work which helped to undermine his health, insists that "Everyone has his secrets."

Indeed, the profession too long has been content to attribute to talent all that would not readily explain itself. Failing in its duty to discover of exactly what the "one hundred per cent directness" of genius consists, it confuses the student with superficial rules which are more compromises than methods. Here we have it ignoring what to-day would be called a "hot tip," due to its egotistical lack of curiosity. Professional jealousy is a phrase that is only whispered, yet it accounts for much lost progress; and it is almost unbelievable to what lengths it will go to defend an endangered prestige.

Paganini the Master

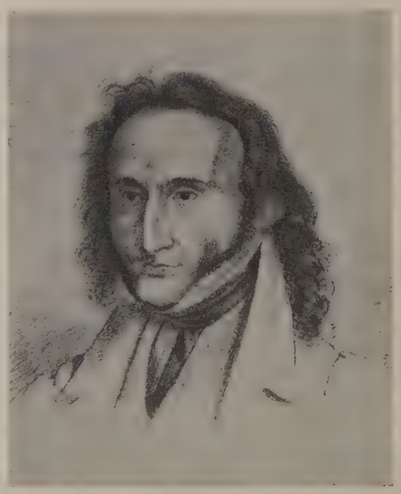
THE RARE STUDENT uses the teaching profession only as a stepping stone to instrumental mastery; he seems instinctively to adjust himself to the situation and cannot be corrupted by bad methods. Paganini is represented as "mocking at all accepted rules," which would, of course, antagonize their advocates. Says Brémont, "He was a giant in the land, and the little men were conscious of their inferior stature, while they were loth to admit aloud that there was any difference in height or breadth, and, of course, ascribed their lack of popular favor to the perfection Paganini . . . outraged." "People tried in vain," writes another chronicler, "to explain his method of playing; professors criticised him, and pamphlets were published which endeavored to make him out a quack or charlatan. But it was all to no purpose." Paganini stands to-day the most famous of all fiddlers, whose story has become almost a legend.

Another critic admits, "Even sensible people believed that Paganini had some uncanny and unlawful secret which enabled him to do what was impossible to other players." Paganini himself related, with evident relish, the hallucination of one beholder who "distinctly saw the devil standing behind me, with his arm linked in mine, and that he guided the motion of my bow. His likeness to me accounted for my hellish origin; he was clothed in red, had horns on his head, had a tail, and so on. After so circumstantial a description, the accuracy of the story could not be doubted; and thus many people deemed that they had discovered the secret of what they called my *tour de force*." Yet another writer claims that Paganini "promised to reveal the secret of his remarkable playing before he died; but, as he did not, it remains still a mystery."

Several incidents in Paganini's career seem to support the hypothesis that he was not fabricating. Paganini taught but two pupils, a little girl, Calcagno, and Camillo Sivori, into whose training he surely would have incorporated any secrets he knew. The former, in a few years, was "astonishing audiences with the boldness of her style and the brilliancy of her playing." Sivori, according to one critic, was "one of the finest, if not the very finest violin player ever heard." This would seem to afford his secret some versatility, accenting surety of technic in one and quality of tone in the other; while it evidently is simplicity itself.

To the violoncellist, Ciandelli, in return for an invaluable service, Paganini "gave some insight into the secret in question, which transformed him, in less than a fortnight, from a very mediocre performer into a virtuoso of the first rank"; or, to the tune of a less impulsive chronicler, Paganini gave him "some valuable instruction, which enabled him in the course of a few years to become transformed from a very mediocre player into an artist of considerable rank." Now, nothing short of necromancy could effect such a remarkable change, without allowing a reasonable lapse of time for personal application; so Paganini's secret was considered black magic. It was not for nothing that the curious took to following him about in an endeavor to surprise him in his secret; but all they ever were able to discover was that he never practiced.

On the whole the profession has been disposed to countenance the legend, and biographers to improve on it. Many have been the violinists who were intrigued by the idea, and gave forth many interesting conjectures. It has been observed that Paganini always played in "easy keys," and this has been brought forward as his "secret." For it is indeed true that half the keys engendered by the semitone system are very awkward to execute on the violin



NICCOLO PAGANINI

A rare etching by Ludwig Emil Grimm, done in 1830, from life

and, for this and other reasons, are seldom employed. Spohr, in his "Autobiography," similarly mentions "best keys for violin," the significance of which presently will be apparent. It also is known that Paganini played in "sharps" while the orchestra accompanying him played in "flats"; which he accomplished by the simple ruse of raising the pitch of his instrument a semitone —which would not have kept his music from being copied, as one biographer suggested, by any clever musician. It is unquestionable that Paganini was aware of the superior general brilliancy of the sharped keys over the flat keys, when used on the violin—a phenomenon called key color—and that he used this knowledge to his advantage. By this simple ruse he gained in brilliancy over the orchestra, by means of key as well as from the higher pitch of his instrument. It is difficult to determine what pitch Paganini generally employed, since the standard varied considerably in time and place; but to-day, with violins adjusted to A-440, a difference of a semitone is very striking—particularly downwards, when the instrument is grave and solemn to the point of comedy.

A Popular Belief

THAT PAGANINI "CARRIED TO THE GRAVE an important secret, which alone would explain, if not the whole of his success, at least nine-tenths of it," is generally believed. The world always has been sensitive to riddles, and such historical mysteries are not so many that it soon forgets them. "Paganini's secret" is almost a household phrase; as much an enigma of the present as it was in 1840 when he died. The statement of its discovery has been made so many times that it has become about as exciting as the perennial solution of the secret of Cremonese varnish, which is supposed to hold the answer to the supremacy of Italian violins. It is possible that his secret, as Paganini knew it, was too unconvincing, too obscure, for the majority of musicians and much less his general public to grasp, and he consequently chose to benefit from its mysticism rather than to take the chance of provoking untimely ridicule. For it must be remembered that Paganini's path was not all strewn with roses. He had many professional enemies; and in some towns he was so badly received "that he made all haste to leave."

We wish to offer another solution to this centenarian mystery; one which answers well to the clues pertaining to Paganini's secret, in its simplicity, its aid to violin tone and technic, and its connecton with key color—a tonal and intonational violinistic phenomenon which we will call resonant intonation.

Many players have noticed the superior resonance of certain tones on the violin. This simple fact fosters a complete system of intonation for the bowed instruments. For each semitone, throughout the full compass of the instrument, possesses a pitch of superior resonance, which, once recognized by the ear, constitutes the "perfect" intonation of that semitone. Thus do the bowed instruments create their own twelve toned temperament, scientifically founded.

Playing in tune on the violin thus consists of an unequally tuned twelve toned temperament, closely resembling the equal temperament of the piano—whose imperfect intonation violin students long have disdained. The violinistic temperament, which we have called resonant intonation, is achieved through neither pitch nor interval relationship, but through volume of tone—the resonance previously noted. On using this intonation, the power of even the most mediocre instrument is nearly doubled; while technic is immediately facilitated; for natural intonation, which heretofore has been the violinist's ideal, is eight times as difficult to produce on the violin as tempered intonation.

These resonant violin tones are readily detected by the ear, once its attention has been gained. As an easily perceived example, play the tone "a" on the D string, exactly in tune with the open A. Notice the great fullness of tone a-on-D possesses at this pitch, compared with pitches slightly higher and lower than the A string. The reason for the superior tone of the former pitch is simply that when a-on-D is exactly in tune with the open A string, the latter

sounds sympathetically with a-on-D, greatly augmenting its volume and richness.

The violinist does not need to take the judgment of only his ears in this matter. The A string can be seen vibrating in sympathy with its unison a-on-D, when the latter is exactly in tune with the open string. Play the A string and notice how it vibrates, widest at the middle. Then play a-on-D, exactly in tune to the open A, and notice the A string vibrating. The louder one plays a-on-D the more noticeable the vibrations of the A string.

Now suppose we play a-on-D, slightly out of tune to the open A. The latter no longer vibrates so readily, and the tone is considerably duller. Gradually slide the finger in tune, and it will be noticed how the tone immediately brightens. This sympathetic reënforcement is the underlying principle of resonant intonation.

The case is similar with each of the remaining semitones, which may de demonstrated with the other octaves of "a." If we play a-on-G, we find that the open A string responds similarly as when a-on-D was played. But a-on-G is an octave lower than the A string and, instead of being reënforced through its fundamental tone, is receiving this reënforcement through its first upper partial tone, which, like a-on-D, forms a unison with the open A string. These upper partials correspond with the harmonics of the violin strings, used as tonal embellishments. For instance, the first harmonic of the A string is its octave, which also is known as its first upper partial.

The violin harmonics enter into the creation of resonant intonation, just as do the open strings. To demonstrate this, play a-on-E, exactly in tune to the A string. This time the A string acts a little differently; for the first harmonic of the A string is now supplying the sympathetic reënforcement. Thus, instead of vibrating its full length, the A string now is vibrating—not quite so visibly—in two equal sections, just as when one induces the same harmonic to sound by lightly touching the middle of the string with the fourth finger.

(To be continued in THE ETUDE *for January)*

Fundamentals of Modern Violin Teaching

By SAMUEL APPLEBAUM

THE SCHOOLS OF VIOLIN PLAYING, as we know them, may be divided into the older German School, the more recent Franco-Belgian School and the modern Russian School of Professor Leopold Auer. Only the most important differences in the various schools will be here discussed.

For years the student was taught to throw the fingers on the string so as to produce a hammerlike click when the finger struck the fingerboard. This resulted in a possible brittleness of tone production, and tended to injure the delicate nerves of the finger tips. Now we train the finger to strike with lightness and surety and to press firmly upon reaching the fingerboard. Pupils of the writer are asked to imagine that the fingerboard is made of rubber and to press into the rubber, not by the force of the blow, but by the firmness of the pressure after the string has been struck.

As to the holding of the bow, the differences in the various schools seem rather small when measured in inches, but the results in public performance are very apparent. In the older German School the forefinger came in contact with the bow in the indentation of the first joint nearest the tip. The newer theory advises the bow to be placed between the first and second joints, while the modern school insists that the most natural point should be in the indentation of the second joint. This enables one to draw a rounder and firmer tone with much less effort.

Even the drawing of the bow presents problems that have been more successfully solved by the modern theorists. In the past the bow was drawn so that only a portion of the hair was used, with the stick of the bow tilted toward the fingerboard. Then came the use of a portion of the hair in the lower part of the bow and all of the hair in the upper part. The player was advised to keep the bow hair firmly stretched.

To-day we advise a looser bow, the use of all the hair, and the stick of the bow held directly above it.

As the violinist of the past approached the nut of the bow, the right arm would gradually be lowered towards the body, thus creating quite an angle between the wrist and the arm. There are still a number of teachers who require that the pupil hold a book between the right arm and the body as he draws the bow.

The artist of the present does not lower the arm as he draws the bow. The wrist and the arm form practically a straight line. It is interesting to note, for example, the extremely high bow arm of Heifetz, of Menuhin and of Elman.

An extensive use of the wrist, in a desire for a smooth bow change, has been found disturbing as well as unnecessary. A more satisfactory bow change may be managed by the use of the fingers and with only a slight but skillful use of the wrist.

Conditions Favorable to Violin Study

By LAWRENCE METTERSHEIMER

THERE ARE MANY students of the violin, but few of them are capable of pleasing an audience with their playing. Quite often the excuse—if they are serious—is that their listeners are not educated up to the music selected for the program.

A good performance requires more than to have the violinist think that it is easy for him to play. Technical mastery presupposes the establishment of basic emotional conditions favorable to the attainment of a technic. Any attempt to acquire such technic by repeated efforts of the will must fail unless the correct emotional attitudes have been very firmly established.

Talent is displayed during the practice hours as well as in public performance. The talented pupil is pleased to practice slowly, to keep an even time, to phrase carefully. He is pleased to give attention to shifting the positions accurately; and, because these things are a source of pleasure to him, he learns much faster than the ordinary pupil. The necessary discipline imposed by his teacher and also by himself does not seem irksome. As a result, his violin sings when he plays. And, most important of all, others enjoy his playing.

* * * * *

"Shakespeare was all right on the subject of music."—Bernard Shaw.

Earn A Teacher's Diploma
or
A Bachelor's Degree

Are you satisfied with your present position? Do you feel that you could demand a larger salary and do better work with further training?

Professional musicians who are using our Extension Courses as a means of going higher in their profession are making a great gain financially.

You are invited to send for lessons and catalog. It may be the means of starting you upon a career that will pay dividends in increased cash earnings —dividends that couldn't possibly come to you under your present position.

HAVE YOU STUDIED HARMONY? Business players are always interested in improving their own knowledge and those who are best equipped receive the largest pay checks. It is up to you to make your services more valuable. Openings in the music field are growing very rapidly.

UNIVERSITY EXTENSION CONSERVATORY
Dept. A-129 1525 East 53rd Street, Chicago, Illinois

UNIVERSITY EXTENSION CONSERVATORY
1525 E. 53rd Street A-129 Chicago
Please send me free and without any obligation full details of your remarkable Home Study Method, and also sample lessons from the course I have checked.

☐ Piano Course for Students
☐ Normal Course for Teachers
☐ Violin
☐ Cornet
☐ Trumpet
☐ Harmony
☐ Advanced Composition
☐ History of Music
☐ Choral Conducting
☐ Pub. School Music
☐ Voice
☐ Guitar
☐ Mandolin
☐ Clarinet
☐ Saxophone
☐ Piano Accordion

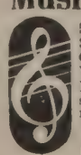
Name .....
Street .....
City .....State.....


LEHTO HAND MADE SUPER VIOLINS
Best Since Stradivari
I built my violins all by HAND, like Stradivari did, out of the finest, old wood money can buy. My varnish is the result of life-long tireless research and rivals the varnishes of the Cremona Masters. Beautiful in appearance, magnificent in tone—the kind of violin you have longed to own—For all artists. Descriptive catalog free.
JOHN G. LEHTO, *Master Violin Maker*
935-14TH, SAN PEDRO, CAL.

RINGS & PINS for CLUBS & ORCHESTRAS

Send for Catalog.
Pins from 35¢ up.
Rings $1.25 & up.

C. K. Grouse Co.
91 BRUCE AVE.—NORTH ATTLEBORO, MASS.

MUSIC LOVERS: SALE! The world's finest recorded music.

50¢ and 75¢ per record. Regular price $1.50 and $2.00. The Symphonies, Chamber Music, Operas, BACH, WAGNER, BEETHOVEN, SCHUBERT, BRAHMS, etc. Mail Orders sent anywhere. Complete Catalog "E" on request. Also Victor and Columbia Records.
N. Y. BAND INSTRUMENT CO.
111 EAST 14th STREET NEW YORK CITY

"VIOLINS and VIOLINISTS"
An Important Monthly Publication by Violin Expert
25c per issue—$2.50 per year
E. N. DORING, P.O. Box 731, Evanston, Illinois

SWING PIANO PLAYING
New instruction book, with Home Study directions. It teaches you quickly, cheaply, easily. Harmonize tunes with professional bass and breaks. Write for *FREE DESCRIPTIVE FOLDER*
AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO.

MUSIC KINDERGARTEN and TOY SYMPHONY
Complete correspondence course including daily plans, flash cards, work book, toy symphony arrangements, musical games. Exclusive use in cities under 50,000 pop. Only $30 now. Terms. Enroll now.
BRUCE SCHOOL, Inc., 624 E. 63, Kansas City, Mo.

Gift Suggestions in
MUSICAL JEWELRY
(Order by Number and Quality)

GRAND PIANO
Clasp Pin No. 84

A very popular design is this miniature grand piano, in black and gold. The piano frame is in hard French enamel, the pedals, legs and edges in gold.
Gold Dipped, 30c Gold Filled, 50c

WINGED HARP LYRE and WREATH


10K Gold:.....$2.00
Sterling Silver.... .50
Gold Filled..... .75
Gold Dipped..... .30
Silver Dipped.... .30
Both designs are obtainable with word Choir, or with Blank Space for engraving. Winged Harp—Choir No. 16, Blank No. 15; Lyre and Wreath—Choir No. 19, Blank No. 18.
Clasp Pin No. 14 Clasp Pin No. 17

LYRE or CROSS IN ENAMELED FIELD


10K Gold.....$2.00
Sterling Silver..... .50
Gold Plated..... .30
Silver Plated..... .30
Clasp Pin No. 87 Clasp Pin No. 85
The background of circle and lower panel in the Lyre design is red; in the Cross design, blue. All other parts of the pins are in gold or silver.

NOVELTY MOTTO PINS

Always B Natural Clasp Pin No. 21
Sometimes B Sharp Clasp Pin No. 22
Never B Flat Clasp Pin No. 23
These favorite designs come in these qualities
10K Gold.....$1.00 Silver, Gold Plated..$0.35
Silver..... .35 Gilding Metal..... .15

THEODORE PRESSER CO.
Direct Mail Order Service
1712 CHESTNUT ST. PHILA., PA.

JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, *Acting Director*

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on request.

120 Claremont Avenue, New York

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director. Quincy Porter, Dean of the Faculty. Faculty of eighty-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Dramatics. Illustrated 1938-39 catalog. Opening of first semester September 15. 310 Huntington Avenue, Boston, Mass.

SCHOOL of MUSIC **TEMPLE UNIVERSITY**

1812 Spring Garden St., Phila., Pa.

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in Theory and Composition. Teachers and graduation certificates. Courses for the degrees of Bachelor and Master of Music. (No high school education for Teachers and graduate courses). Moderate tuition fees. Write for Catalog.

NEW BOOK

GREEK MODES and CHURCH MODES MODAL and SECULAR HARMONIZATION CLARIFIED by Effa Ellis Perfield

Single Copy $1.00. Special rate for dozen or more copies. Order through your local dealer, or direct from

EFFA ELLIS PERFIELD
103 East 86th St., New York, N. Y.

WANTED: A REPRESENTATIVE
in every town to
Train Children's Voices
High grade work. Excellent remuneration
LOUISE WEIGESTER SCHOOL
160 West 73rd St. New York

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

ALVIENE SCHOOL OF THE THEATRE

(45th year) Choice—Drama, Dance, Vocal; Stock Theatre appearances, Motion Picture filming, screening and Radio (while learning) for Acting, Teaching and Directing. Graduates: Una Merkel, Fred Astaire, Lee Tracy, Peggy Shannon, etc. Separate children's department. (Catalog) Apply Sec'y. 66 West 85 St., N.

Start the Little Ones Early



THE reason why so many parents, to say nothing of doting grandparents, aunts and uncles, give THE ETUDE as a Christmas present to children, is that they themselves were "brought up on THE ETUDE" and know what it means in the child's life as well as in that of the adult.

Since the very beginning of our Junior ETUDE section, its main objective has been to make music study for little ones a matter of glee instead of gloom.

Miss Elizabeth A. Gest, the Editor of the Junior ETUDE, is a composer and teacher of distinction, trained at the Institute of Musical Art in New York, and at other leading institutions. Because of the fact that she "just loves kiddies" she has taken an affectionate and intimate interest in this work, far exceeding mere editorial supervision. She literally "lives with it" and loves it.

The little folks who write to Miss Gest in such great numbers, are the best indication of her popularity. She devotes hours to the preparation of the department. We are very glad to pay this tribute to Miss Gest, who has conducted this work for twenty happy years.

No one knows what the investment of $2.00 for an ETUDE subscription in the early years of a child's life may mean to the little one's entire career.

Christmas is of course the ideal time for such a gift.

The Etude Music Magazine

THEODORE PRESSER CO., Publishers, 1712 CHESTNUT ST., PHILA., PA.

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Violin Making in England

Y. T.—The English, as a nation, always have been interested in violin making, and some of their makers have produced excellent instruments. London affords us the greatest violin market in the world, and a number of the world's greatest Cremona violins have been owned there. London is the only city in the world where auction sales of Cremona, and of other valuable violins, are held at frequent intervals. Many violin makers and dealers have made their homes in London, and numerous interesting stories can be told of their adventures.

John Betts, violin maker in London from 1755 to 1823 was a famous character. A well known authority says of him, "He made solid, good, square work, without showing anything extraordinary in the construction of his violins." He was an expert judge of old violins, and became famous through the purchase of the so-called Betts Strad. One day somebody came to his shop (Royal Exchange, No. 2) and offered him a violin for which he had no use. The price asked was twenty shillings (five dollars) Mr. Betts saw that he had one of the handsomest Stradivarius violins before him, and bought the violin. This instrument became known all over the world as the famous "Betts" Strad.

Trouble with the A String

B. B.—1. Without examining your violin, and hearing and watching you play, I cannot tell why your A strings break so often. As you are now practicing four hours daily, instead of two, this would no doubt have a great deal to do with the strings breaking more than formerly. Strings wear out, like everything else. It may be that the trouble is due to the fact that your finger nails are not trimmed closely enough, and that they scratch and scuff the string, causing it in time to break. This theory is borne out by the fact that you say your strings always break at the same place. I have examined the parts of the broken string that you sent, and find that they are scratched and scuffed at the breaking point. Try closely trimmed finger nails for a while, and see if it does not help. 2. Some violinists put a little oil of sweet almonds on the fore finger, and rub the gut strings with it, except the part where the bowhair touches the string. This seems to help, especially in very warm weather. Also, you might try another brand of strings. Most violinists have a great deal of trouble with gut strings breaking in extremely hot and damp weather. A famous violinist once told me that, at a concert in New Orleans, he broke seven lengths of gut E strings, due to the very hot, damp, sticky weather. It spoiled his concert.

A Schuster Violin

Rev. P. S. B.—I cannot find any extensive information on the value of the Schuster violins made in Germany. Bauer, in his "Practical History of the Violin," names two violin makers named Schuster—Joseph Anton Schuster of Schönbach in 1778, and Johann Christian Schuster in Prague, 17—. He volunteers no information concerning the quality or value of these violins. These are both obscure makers, and their instruments would not be of much value. The best way to find the value of such instruments, would be to show them to an experienced dealer in old violins.

A Variety of Questions

J. R. DeL.—1. I cannot tell whether you could become a professional violinist, commencing to study at twenty-three, after having had two or three years' lessons in boyhood, from teachers who did not themselves, play the violin. I should want to hear you play first. Better go to an experienced violin teacher, play for him, and get his opinion. I cannot advise you, because I do not know you, and have never heard you play. 2. About your gland trouble, you should consult a good physician. 3. No expert can possibly value a violin, or tell if it is a rare old instrument, or an imitation, by hearing the player who owns it, play the instrument in an orchestra over the radio. He would have to give it a personal inspection in order to express a reliable opinion. 4. Why do you not write to the violinist who plays the violin in which you are interested, and ask him about its maker? You could address him in care of the orchestra in which he plays, at the radio station where this orchestra is playing. This is the only possible way of learning the identity of the violin.

Bowing and Other Questions

F. N. F.—1. I do not know the Giacomo violins. Maybe some dealer in old violins in Toronto, which is near your home, can supply the information. *Fliegendes* is the German for flying. *Fliegendes staccato* means flying *staccato*. The bow is pushed along with little strokes, but it leaves the string between the strokes. It is similar to a flat stone skipping over the surface of the water of a pond. It keeps bouncing a certain number of times. The bow bounces once to each note marked with a dot. There is a curve over all the notes intended to be played flying *staccato*, and the bow keeps in the same direction as far as indicated. 2. A measure of *Schön Rosmarin*, by Kreisler, is played at the rate of six eighth notes to one tick of the metronome, or to one tick of the clock. Some violinists vary the speed at times, or in different parts of the composition. 3. *Saltato* and *Spiccato* are varieties of the springing bow, and mean about the same. 4. If you will study the bowing exercises in Kreutzer, and in Sevčik's "Variations, Op. 3," you will know all that needs to be known about the various types of bowing used in violin playing. 5. How to assign new lessons to pupils, depends very much on the ability of each pupil. You will learn this as you gain experience in teaching. The new lessons should include scales, *arpeggi*, bowing exercises, etudes, technical exercises, pieces, harmonics, *pizzicato*, trills, double stops and so on. Of course all of these are not included in each lesson, but three or four branches could be covered, until finally all are mastered. This subject is thoroughly treated in the book, "Violin Teaching, and Violin Study," by Eugene Gruenberg, which I recommend for your diligent study. This book can be purchased through the publishers of THE ETUDE. It contains much information on practically all branches of violin study.

Women Violin Makers

Y. T. R.—There are very few female violin makers and repairers; a condition somewhat remarkable, as the fair sex is well adapted for the work. There are a few women in England, Scotland and Canada, who have made some fair instruments, but the women of other nations do not seem to take kindly to the profession of violin making. This will probably change, as the interest in violin making grows; and, in the days to come, we shall have eminent female violin makers, possibly a female Stradivarius.

Violins "in the White"

W. R.—When you see violins advertised in musical catalogs and price lists as being "in the white," it means that these instruments have not been stained, colored, or varnished. That part of the work is left to the purchaser. Some people prefer to do their own staining and varnishing; even some violin makers and dealers, who then advertise the violins as their own. Many amateurs also, enjoy buying violins "in the white," and then varnishing and finishing them themselves. They become so much interested in the work, that they often attempt to make complete violins. If they have talent for the work, many of these amateurs reach a point where they are able to turn out some really good instruments.

Violin Literature Books

T. C. H.—Valuable works in the literature of violin playing are: "My Long Life in Music," by the late Leopold Auer, world famous teacher of the violin, and teacher of some of the greatest violin virtuosos now living, and "Violin Playing as I Teach it," also by Leopold Auer. This work abounds in advice and hints to the violin student, which are of the greatest possible value. A third work is "Violin Mastery," by Frederick Martens. This book has short biographies of leading modern violinists, with excellent portraits, and contains a great wealth of information about the violin and its masters. Another work which the young violinist should study thoroughly is "Dictionary of Music and Musicians," edited by Sir George Grove. This work contains many articles written by eminent authorities on the violin, and other strong instruments, and the student who studies them thoroughly will soon become well informed on the subjects. These works are usually to be found in the public libraries of the larger cities, and should be purchased by students who live in the smaller communities.

Keep the Rosin Clean

T. W.—There is a great deal to learn about every detail of violin playing, and the care of the violin. Rosining the bow is no exception, and that, too, requires great care. You say you cannot get the rosin to come off the cake evenly. From the description of your trouble I should judge that you are using a new cake of rosin, which has a smooth glossy surface that makes it hard to get the bow hair to "take hold." The remedy is to scratch the surface of the rosin with the blade of a pocket knife, or any sharp pointed instrument. If this is done the surface of the rosin is soon covered with a fine coating of rosin dust, which easily transfers itself to the bow hair, when the bow is rosined in the usual way. Or you can powder a small piece of rosin and apply some of this dust to the bowhair, before it is drawn across the rosin cake. Perhaps your cake of rosin is not new and glossy, but has become dirty and greasy with "just laying around." The remedy for this is the scratching process described above. It is always wise to have a good clean cake of rosin. Do not use the rosin too violently, or energetically, as too much force is apt to melt the rosin slightly. A fine dry powder gives the best tone.

PLEASE ASK FOR
CENTURY Certified EDITION SHEET MUSIC
YOU WILL SAVE MONEY ON YOUR MUSIC BILLS
15¢ A COPY
20¢ in CANADA

INVEST YOUR MUSIC MONEY WISELY

WHY IS the Bible the cheapest book in the world? Why can you purchase the complete works of Shakespeare at less than the cost of the latest novels?

The answer is simple—mass production; no royalties; constant demand.

By the same token you can buy Beethoven's "Moonlight Sonata"—15 pages of the world's best music—for only 15c. in the CENTURY EDITION.

Beautifully printed, carefully edited, the best of paper and workmanship throughout.

Think of it! Over 2,900 selections to choose from and none of them cost more than 15c. a copy. Century Sheet Music is truly dollar value for 15c.

TEACHERS who are today supplying their pupils' needs from the Century catalogue are making it possible for many parents to continue their children's musical education, and its low cost is likewise aiding them in their new student enrollment.

That's why we say, "Please Ask for Century Edition." You will get a new conception of your money's worth.

CENTURY PIANO SOLOS, 15¢ ea.

(Capital letter indicates key—number the grade.)

*1860	Andante Finale, Lucia, D♭—6	Leschetizky
2076	At the County Fair, March, G—1	Martin
1590	Barbara, Waltz, C—1	Greenwald
2505	Barcarolle "Tales of Hoff." C—2	Offenbach
2750	Big Bass Fiddle, The, C—1	Hopkins
2416	Blue Butterflies, Valse Cap., D—4	Leon Dore
*1000	Butterfly, The, A—5	Grieg
1694	Cedar Brook Waltz, C—3	Perry
1336	Curious Story, F—3	Heller
2079	Dreaming of Santa Claus, C—1	Martin
1180	Fantasie Impromptu, C♯m—6	Chopin
225	Fuer Elise, Am—3	Beethoven
1501	Grand Marche de Concert, D♭—5	Woll'haupt
1481	Grande Polka de Concert, G♭—5-6	Bartlett
1335	Hark, the Lark, Tr., D♭—6	Schubert-Lisst
580	Heather Rose, F—2	Lange
1443	Home Guard, March, F—3	Sr. of St. Joseph
*1601	Humoreske, Op. 101, No. 7, G♭—4	Dvorak
253	Il Trovatore, Fantasie, E♭—4	Verdi-Dorn
2108	In the Rose Garden, Melody, F—3	Lange
268	Joyous Farmer, The—2	Schumann
2097	La Golondrina, The Swallow, G—3	Serradell
2139	La Paloma (The Dove), G—2	Yradier
*1376	Lady Betty, Old English Dance, G—4	Smith
2368	Lady Pompadour (Dance), E♭—3	Morel
*2198	Largo (New World), D♭—6	Dvorak
284	Little Fairy Waltz, G—2	Streabbog
1394	Mary's Pet Waltz, G—1	Mack
* 189	Mazurka, No. 2, B♭—4	Godard
2461	Melody in F, (Simp) F—2—3	Rubinstein
2713	Moonlight on the Hudson, D♭—4—5	Wilson
2742	Old Moss-Covered Church, An, C-1	Hopkins
350	Orange Blossoms Waltz, F—3	Ludovic
2137	Over the Waves, Easy, C—2	Rosas
359	Pizzicato Polka, C—3	Strauss
*1972	Romance, Op. 24, No. 9, D♭—5	Sibelius
*1030	Rose Fay, Mazurka, F—3	Heins
2192	Russian Song, Op. 31, Gm—4	Smith
1068	Sack Waltz, The, G—2	Metcalf
1369	Salut a Pesth, D♭—6	Kowalski
382	Scales and Chords, 2	Czerny
1207	Schmitt's Finger Ex., Part 1	Schmitt
2740	School Pictures, C—1	Hopkins
2159	Silent Night, Holy Night, B♭-3-4	Gruber
2618	Silver Threads Am. Gold, B♭—3—4	Danks
* 390	Skater's Waltzes, A—4	Waldteufel
2252	Solfeggietto, Cm—3	Bach
*2115	Song of India, A, E♭—4	Rimsky-Korsakoff
435	Spring Song, Op. 32, A—4	Mendelssohn
1633	Stilly Night, Holy Night, C—3	Krug
*1498	Throwing Kisses, Mazurka, E♭—4	Heins
*1035	To Spring, Op. 43, No. 6, F♯—5	Grieg
1037	Tulip, Op. 111, No. 4, G—2	Lichner
* 449	Under the Double Eagle, E♭—3	Wagner
983	Under the Stars and Stripes, E♭—4	Roosevelt
984	Up In a Swing, Reverie, A♭—4	Montaine
* 695	Valse, Op. 56, No. 2, B♭—4	Godard
* 595	Valse Bleu, E♭—3	Margis
*2452	Valse Triste, Op. 44, G—4—5	Sibelius
*1697	Waltzing Doll (Poupee Val.), D—4	Poldini
2367	Waltz of the Flowers, D—4	Tschaikowsky
2747	Watching the Soldiers, G—1	Hopkins
2696	Wayside Chapel, F—2	Wilson-Grooms
455	Wedding March, C—5	Mendelssohn
2695	Whoop 'Er Up! (March) G—3—4	Wood

VIOLIN AND PIANO DUETS, 15¢ each

Each number has separate parts for Violin & Piano
A—1 to A—3 Very easy to medium
B—1 to B—3 Easy to difficult
C—1 to C—3 Medium to concert solos

1445	Arminta, Waltz, A—2	Greenwald
*2471	Barcarolle, (Simp.) A—3	Offenbach
1276	Bohemian Girl, Trans., A—3	Winner
1035	Cradle Song, A—2	Schumann
1625	Dixies and Lilies, Valse, A—2	Greenwald
*2104	Elegie (Melody), Op. 10, B—3	Massenet
1274	Evening Song, A—1	Vogt
2773	La Golondrina, B—2 or C—1	Serradell
*1833	Love's Greeting, B—2	Elgar
1458	Old Folks at Home, A—3	Foster
*2410	Orientale, B—3	Cui
1271	Romanza, A—1	Vogt
1265	Soldier's Song, A—3	Vogt
2176	Spring Song, A—3 or B—2	Mendelssohn
*1834	Swan, The, B—1	Saint-Saens
2497	Turkey in the Straw, A—3 or B—2	Grooms
*2080	Valse Bluette, B—2	Drigo

* These numbers cannot be sold in Canada.

The Century Catalogue contains over 2,900 compositions consisting of PIANO SOLOS—DUOS and TRIOS—VIOLIN and PIANO — DUOS — TRIOS and QUARTETS—SAXOPHONE and PIANO—MANDOLIN and GUITAR and VOCAL.

Ask your dealer for Century music, and if he can't supply you, send your order direct to us. Our complete catalogue will be mailed you FREE on request.

CENTURY MUSIC PUBLISHING CO.
254 West 40 St., New York, N. Y.

Bands and Orchestras

(*Continued from Page* 791)

from a loud one. They are essentially the same. A soft tone is merely not as much tone as a loud tone. The quality is the same.

When we speak of quality of tone, we are mentioning a mental concept which must be approached through the other side of our original dualism. Quality as well as timbre, intonation, shading, expressiveness, darkness, brilliance and dynamics, while physical in their manifestations, are mental in their conceptions. Tone is an expression of thought by means of sound. It depends on ideas, memory, concepts of mental images. When one plays, he is not merely going through a series of meaningless and empty physical activities. He is expressing his thought processes and ideas by means of a physical medium controlled by these same thought processes. The student must think, think constantly—not intermittently. It is this ultimate problem of awareness which provides such a stumbling block to many. Music is a vital force. Aestheticians tell us that it is the most fluid, living and vital of the arts. A true musician must be aware at all times of all that he is doing. It is quite apparent that certain questions concerning the phenomenon of emotion could be raised to excellent advantage.

Tonal Characteristics

AS FAR AS QUALITY is concerned, the student must try to analyze and to realize the particular and individual uniqueness of the clarinet tone. It is at once moody and heroic, robust and tender, mellow and full of meaning. It is woody, rich and flavored with all the overtones of a full set of harmonics. The student should listen to a good tone, remember it, form a mental image of it, and listen to himself as he plays, striving always to conform to the ideal. The timbre of the clarinet is unapproachable by any other instrument. It is a unique combination of the joy and sadness of life with an admixture of contemplation upon them. The clarinet, in addition to being the "King of the Woodwinds," may well be termed the "philosopher of the orchestra." Where the flute possesses a limpidity and freshness of tone, pure in its simplicity, the clarinet matches it with a superb clarity of expression. Where the oboe sarcastically or mournfully laments the bitter sweet of pastoral poetry, the clarinet expounds the joy of the open and the free flowing of the cycle of nature. Where the bassoon humorously or gravely asserts a theory the clarinet broadly and reverently deals with the problem.

No other instrument save the violin can match the clarinet for sheer virtuosity of dynamics. The softest whisper of a *pianissimo* is possible as well as the noble fullness of a grand *forte* passage. The flexibility and the grace of a phrase can be turned with the same ease as a rapid, *staccato, scherzo* passage. Lest this eulogy of the instrument be deemed merely a flight of fancy prejudiced by the author's fondness for his instrument, let us hasten to add that here we are dealing with concepts. No words can express actually all of the meaning inherent in a tone, as no words can express music, nor can music express the same shade of meaning as a poem. It is impossible to make an exact transposition of the two mediums. Thus do the arts maintain their invulnerable integrity. But some approach can be hinted at by means of a correlation. These concepts put into words stimulate the mind to action and it is by a serious effort to inspire the imagination that we at last come to a stage of understanding and respect for the subtleties of tonal expression.

Having observed the preliminary stages of muscular coördination so essential to the correct physical approach to tone production, and having further formed a concept or mental image of tone, the student will be ready to put into practice his ideas and his physical equipment. At this point it should once again be observed that all individuals are individual by virtue of the fact that they possess unique physical and mental qualifications and attributes. However general any discussion may be of a problem, the individual will find that all theory and practice concerning it will be relative to his own character, temperament and physical make-up. For this reason constant experiment and a clear head are invaluable. The student must not be too ready to accept all ideas nor too easily be discouraged if at first he finds that certain principles are difficult to put into practice. He must balance himself on one side of the equation against the ideal which he wishes to attain on the other. He must therefore have some method of procedure which will enable him to go on with the experiment.

The mental images or concepts of tone are subject to the same individuality of treatment. Some poetry fires one man's imagination and leaves another cold. Bach may bore some, inspire others, and so on. The fact that these individual differences exist lends the richness of variety to the approach and is responsible for the full symphony of human achievement. As far as a method of procedure is concerned with the mental concept of tone, it is suggested that the student begin with the few concepts listed above. He will soon find that he places his own evalution and interpretation on what is presented to him, and will have his own set of concepts developed.

Method of Procedure

TO CLARIFY THE METHOD used in the formation of concepts would be impossible for one man. It is too intangible and complex a subject to deal with lightly and in such a general discussion as this. However, certain methods of the physical approach and development of the embouchure can be mentioned to advantage. The basic principles of tone production can best be studied and developed by means of long, sustained tones. It is a good plan to play scales in sixths and octaves holding each note for a slow eight beats and breathing between every pair of notes. This will aid in attaining evenness of register, flexibility, control, relaxation and accurate intonation. Incidentally, the enumeration of these words, evenness of register, and so on, is the enumeration of another set of concepts which will again have to be considered as relative to the individual. After a certain proficiency has been gained in the production of a pure, sustained tone, it is well to proceed with chords, scales (particularly scales in thirds), and other technical exercises.

Above all the student should remember that it is not so much what he practices as how he practices. No matter what facility of technical skill is achieved, there is no substitute for a good, thoughtful performance. This is the fundamental difference between the artist and musician and the player of notes. As mentioned at the beginning of this discussion, the problems of clarinet playing are subtle and involved. The approach to and the development of a good embouchure are necessary to good tone production. The development of the physical activities and of the mental concepts of tone are the first steps towards this ideal. It is hoped that this discussion will serve not merely to answer this problem but to stimulate thought concerning it. That in itself is the ideal of all sincere teaching, a stimulation to achievement and thought, not the barren imparting of isolated facts.



EASY to Own—
EASY to Play

It's new, it's thrilling, it's spectacular—a genuine 2½ octave DEAGAN marimba, embodying DEAGAN standards of quality and beauty, at the lowest price in history.

The DEAGAN STU-DETTE is your opportunity, at negligible cost, to *stimulate* the musical interest of your children, *develop* their musical talent. No instrument gives greater expression to musical abilities. None wins greater applause—or is easier to master.

There's fun for all the family in the DEAGAN STU-DETTE. Shall we send you particulars? . . . J. C. Deagan, Inc., Dept. E12, 1770 Berteau Ave., Chicago.

Deagan
STU-DETTE MARIMBAS


NEW models EASIER TO PLAY
Find out about these sensational new Conn Band Instruments. Many wonderful, exclusive features! Today, *more than ever*, Conns are the "choice of the artists." You'll advance faster and take more pride in a *genuine* Conn—made by the world's largest manufacturer. See your dealer or write us for Home Trial, Easy Payment offer. Mention instrument.
C. G. CONN, LTD.
1213 Conn Bldg., Elkhart, Ind.
WRITE FOR FREE BOOK
CONN
BAND INSTRUMENTS


Rebuilt Band & Orchestra Instruments
HONESTLY REBUILT—FULLY GUARANTEED
Please specify instrument you are interested in and we will quote prices.
Distributors King Band Instruments.
WEYMANN CO. Dept. E-12, 1613 Chestnut Street, Philadelphia, Pa.

EASY

● Such beautiful tone, and so easy to play! Just touch a key and blow normally; you can't miss. Nothing to compare with these new P-A Saxes, Clarinets, Trumpets, and other P-A instruments. Fully guaranteed; your success assured. See your music dealer or write direct for beautiful, free book. No obligation. Easy terms. Greatest fun, easiest with P-A. Write today sure. 1288
PAN-AMERICAN
1208 P-A Bldg., Elkhart, Indiana

SHERWOOD STUDENTS SUCCEED

When you enroll at Sherwood you ally yourself with a school which has an impressive record of successful graduates. As teachers and as performers they are succeeding artistically *and* financially. The basis for this achievement rests in great part on Sherwood's thorough, *professional* training under an enthusiastic, *professional* faculty.

Courses lead to degrees, diplomas and certificates in Piano, Violin, Cello, Voice, Organ, Theory, Composition, Public School Music, Conducting, and Dramatic Art. Accredited instruction.

Scholarship assistance for deserving students. Dormitory. Write for catalog. 410 S. Michigan Ave., Chicago, Ill.

Institutional Member of the National Association of Schools of Music

SHERWOOD MUSIC SCHOOL

1867 - 72nd Anniversary Year - 1938

CHICAGO MUSICAL COLLEGE

Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President
CURRICULA IN ALL BRANCHES OF MUSIC
Write Dept. 67-E for Catalog
64 E. Van Buren Street CHICAGO

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art
Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 576 Kimball Building, Chicago

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on $75,000 organ.

Second Semester Begins February 13.

CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan

Cincinnati CONSERVATORY OF MUSIC

72nd YEAR

A complete school of music, dramatic art and dancing. Courses lead to degrees. Special students may enter at any time.

Second Semester Opens January 27, 1939
Write for catalog
2650 Highland Ave. Cincinnati, Ohio.

DETROIT INSTITUTE OF MUSICAL ART

DR. FRANCIS L. YORK, Chairman
DR. EDWARD B. MANVILLE, President

Member of the National Association of Music Schools. Founded 1897. All branches of Music and Dramatic Art. School of Sacred Music. Faculty of 70 artists. Accredited Teachers' Certificates, Diplomas and Degrees.
H. B. MANVILLE, Business Manager
52 Putnam, Detroit, Mich.

BALDWIN-WALLACE CONSERVATORY OF MUSIC
BEREA, OHIO (suburb of Cleveland)

Affiliated with a first class Liberal Arts College. Four and five year courses leading to degrees. Faculty of Artist Teachers. Seventh Annual Bach Festival, June 9 and 10, 1939. Send for catalogue or information to
ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

CONVERSE COLLEGE
SCHOOL OF MUSIC FOR WOMEN
SPARTANBURG, SOUTH CAROLINA

An Endowed Professional School. Nationally Accredited. Full B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists' Concerts. Summer Session. Moderate Tuition Fees.
For Catalogues
Address: Ernst Bacon, *Dean*

PACIFIC NORTHWEST'S OLDEST MUSICAL SCHOOL
ELLISON-WHITE CONSERVATORY OF MUSIC
PORTLAND, OREGON
ARIEL RUBSTEIN, DIRECTOR
All Branches of Music—Outstanding Faculty
1539 N.E. 10TH AT WEIDLER *Trinity 1218*

ESTABLISHED 1857
PEABODY CONSERVATORY
BALTIMORE, MD.
OTTO ORTMANN, Director
One of the Oldest and Most Noted Music Schools in America.



THE HARMONIOUS BLACKSMITH

Lowell's Harmonious Blacksmith

HERE IS THE TALE of a real harmonious blacksmith. He is Frank B. Hill, who has a blacksmith and automobile shop on Worthen Street in Lowell, Massachusetts. Mr. Hill is now seventy-two. He has been musically inclined since childhood, when he used to practice upon an old square piano. His hands were too tiny to reach an octave; but this he remedied by tying a stick on the end of his little finger.

His father and his grandfather were blacksmiths. His father played the violin and took a great interest in his son's musical talent. At the age of fifteen, the boy was substitute for the organist in a Methodist Church; and he has, since then, directed many large choirs.

One of his Neighbors writes:

"FOR ABOUT twenty-five years he supervised his blacksmith shop in which his organ was installed; but he did not work in it, as he was devoting most of his time to music. For the past twenty-eight years he has played for different Masonic Lodges, and he still continues to do so. His playing is notable for the expression which he develops.

"An old army blanket covers his organ when not in use. The keys are unusually white, and the woodwork well polished. He has a black broadcloth suit, of which he is very proud. He calls it his "Go to Heaven" suit, as he wears it when playing his beloved organ. He is sorry that more people do not appreciate good music; and he thinks every boy should learn to play the piano, because when he is alone he can then pass away many a happy hour and thus often be kept out of trouble. He says that when a boy goes to college, if he can play he becomes more popular, and it also keeps the boy from becoming homesick. He believes that classical music, with melody, is much finer for young people to play than is noisy jazz.

"Mr. Hill is contented with life, and he never has drunk a drop of liquor. He did not smoke until he was sixty-four years old. He does all the painting and work in the shop, himself. He still goes to dances, and he thinks that dancing is good for old age and that it keeps rheumatism away. His one son also plays the piano; and it is the father's hope that the son will devote more time to music than he himself has done."

A Prophet not Unknown

A LOCAL PAPER, in writing about Mr. Hill, says:

"Partly hidden by carriage wheels, scraps of iron, a wagon or two and all sorts of automobile accessories is an Estey organ, equipped with twenty-four draw stops, which brings much happiness to its owner, Frank B. Hill.

"Although Mr. Hill is by day a blacksmith and automobile repair man, when his work is finished he finds beauty and comfort in his music at night. The familiar strains of the *Sextette from 'Lucia,' Narcissus,* Sousa's famous marches, and many beautiful church hymns, all are frequently heard as Mr. Hill plays them, revealing his deep appreciation for the finer things in life.

"Mr. Hill has been an organist for forty-three years in this city, having served at Calvary Baptist church for nineteen

(*Continued on Page* 838)

Question and Answer Department

Conducted

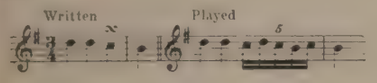
By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Turn in a Famous Minuet.

Q. I am a constant and grateful reader of your articles in THE ETUDE. *Since I am a former pupil of Oberlin Conservatory and am in need of immediate advice, I am taking the liberty of writing directly to you. Will you kindly tell me if this is the proper way to play the turn in Paderewski's* Minuet?—Mrs. R. W. S.



A. You are correct in your assumption that this turn is played as though it were written after the note instead of directly over it. As a matter of fact, I am told that Paderewski himself always did it as you have written it.

The Seven Rhythms Again.

The question of your correspondent G. C. M. concerning the seven rhythms (THE ETUDE for May) is an interesting one. Mursell in his "Psychology of Music" (1937, Norton) lists and explains the seven unit groups which he calls "the basic constituent elements of the whole structure of musical rhythm." Happily enough, I was reading this book when I saw this query. These are the types he mentions:

⏑ — Iamb Type ⏑⏑ — Anapest Type
— ⏑ Trochee Type ⏑ — ⏑ Amphibrach Type
— ⏑⏑ Dactyl Type ⏑⏑ Tremolo Type
| — | — | Single Beat Type

Mursell has this to say of the tremolo type: "We find the form in the beat of the tympani, in the trill, and in the rapid, even, unshaded run." Of the single beat he says: "If we slow any rhythmic sequence down below a certain *tempo*, its rhythmic quality, which is its quality of grouping, disintegrates, and it becomes a mere sequence of single beats." As an example of this, he quotes the *Dead March*, from "Saul." The comparatively rare amphibrach is, he says, "carried by a coördination of the type where the strong beat is prepared by a forebeat, and where the pause does not occur immediately and abruptly after the strong beat, but where the tension is released through an afterbeat." The four other types are common enough to require no comment here.

Incidentally, Mursell does not take credit for discovering the seven unit groups but accords it to recent writers that have preceded him.

On the whole, the book is interesting, comprehensive, and surely provocative.

In closing, I should like to say that although I am no musician, I read THE ETUDE every month and never without learning something.—R. M. K.

What Is "Tone"?

Q. 1. A question was set, "Enumerate and explain the different ways in which the word tone *is used in connection with music." This was answered by two people. One answer (a) stated that: 1. tone may be used in connection with the tone producing mechanism of the piano, whether light, even, and so on; 2. tone may also be used in connection with tone shading, such as* crescendo; *3. tone may be used in connection with touch; 4. tone may mean the difference in pitch between any note and the next but one on the piano keyboard. The second answer (b) stated tone to be: 1. a musical sound in contradistinction to a noise; 2. a sound of a certain pitch (high or low, and so on); 3. a sound of a certain quality (sweet, harsh, and so on); 4. second smallest interval of practical music, a semitone being the smallest; 5. a mode. I should like to know which of the answers is right. On the other hand, if they are both wrong, could you please answer the question correctly?*

2. What grade is each of the following pieces? (a) Ballade in A-flat major, *by Chopin;* (b) "Rigoletto" Paraphrase *by Liszt;* (c) March Militaire *by Schubert-Tausig;* (d) Jardins sous la pluie *by Debussy;* (e) Concert Arabesque (By the Beautiful Blue Danube) *by Strauss-Schulz-Evler;* (f) L'Alouette (The Lark) *by M. Glinka—M. Balakirew.*

3. How many pianoforte concertos did C. Saint-Saëns compose? Where and from which publisher can I procure copies of them?

4. Has the recently discovered "Rumanian Rhapsody," by Liszt been published? If so, by whom?—Miss G. L.

A. 1. They are all correct, for the word *tone* like many other words, has a great variety of meanings. In a general sense it refers to sound that is generated by regular or ordered vibration as opposed to *noise* which is sound generated by irregular vibration; but as used technically by musicians it may mean quality of tone, quantity of tone, size of interval (such as, half tone), and son on.

2. According to Dr. Hipsher, the grades are as follows: (a)—9; (b)—10; (c)—8; (d)—4; (e)—10; (f)—9.

3. Five. From the publishers of THE ETUDE.

4. This Rhapsody has been published by Universal Edition of Vienna and it may be secured from the publishers of this magazine.

How to Pedal Mozart.

Q. What suggestions would you make for the use of the pedal in the following compositions? Fantasia in C Minor, *by Mozart; "Sonata, No. 12, in D," by Mozart; "Sonata, No. 16, in A-flat," by Haydn.*—Miss M. L.

A. The space allowed this column is too limited to show you the pedaling for these pieces. The first thing of importance is whether or not you have the proper fundamentals for pedaling. By that I mean this: Play the "Doxology," changing the pedal at each chord. If your foot comes up simultaneously as you strike each chord and down immediately afterward, your fundamental pedaing is correct; if, on the other hand, you depress the pedal at the moment of striking the chord, your pedaling is wrong. Then I would advise you to get the simple little book of Jessie Gaynor's "Pedal Studies." A little work on this material will give you the proper timing in foot movements. After that, whether you pedal well or not depends pretty much on how musical you are. The pedal markings for many compositions are very unreliable; however Mr. Theodore Wiehmeyer has edited the three compositions you mention with very careful pedal marks. I think the publishers of THE ETUDE can furnish you with them and I suggest that you purchase copies and study his pedaling carefully.

What Clefs Are Used in Music for the Viola da Gamba?

Q. Could you please advise me as to which clefs are used for the Viola da Gamba?—G. C.

A. I have asked my friend, Maurice Kessler, to answer your question and he has given me the following information:

"In old compositions one finds all three clefs: the bass, tenor (on fourth line) and the alto (on third line). Music written and published to-day for this instrument usually employs the same clefs, also the treble occasionally.

How Many Pomp and Circumstance Marches did Elgar Write?

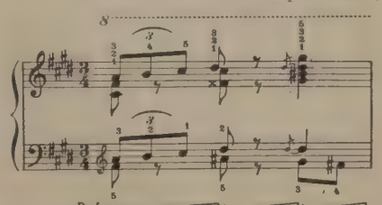
Q. Will you please tell me how many "Pomp and Circumstance Marches" *Edward Elgar wrote; and did he use the same two strains for each of the marches?*—Miss B. B.

A. Edward Elgar had a plan of writing six marches. They were to be in a sort of symphonic form; that is, music that could be used both for the concert stage and for soldiers when on the march. As far as I have been able to find out, all have been published except for the sixth. The fifth one was written when Elgar was an elderly man, thirty years after the first was written. Number 1 is the most popular in our country, although Number 4 is nearly as much so in England and, by many musicians, is considered the best of the five. Different themes are used for each of the compositions.

MacDowell's "The Eagle."

Q. Will you please tell me how to play measure two where the grace-notes appear in both hands of MacDowell's The Eagle?
—Miss R. D.

A. No doubt you mean the sixteenth notes which really are played like grace notes, as I have written them in the example shown.



Notice that the sixteenth notes are played like grace notes, and that all quarter notes are played like eighth notes. Try releasing the keys as each chord is caught by the pedal. You will find that this greatly simplifies the playing of this measure.

A Beethoven Trill.

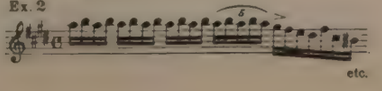
Q. In the cadenza near the end of Beethoven's "Moonlight Sonata," is B or G-sharp to be taken as the subsidiary note? The following is from Von Bülow's edition. Will you kindly write out the trill as you play it?
—W. W. H.

Ex. 1



A. The trill as you have it would have six beats. Some players trill only two beats while others trill four; however, I have been unable to find any edition giving the trill six beats as in your example. My Von Bülow edition has only a whole note for the trill, and that is the way Beethoven has it marked in the original manuscript. It should be played like this, B being the auxiliary note:

Ex. 2



OCTOBER 1938 — MAY 1939

A Musical Obligation

Students have no financial obligations other than to support themselves — they pay no tuition fee.
Students have, however, the musical obligation of maintaining Curtis Institute standards.

THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square
Philadelphia Pennsylvania

FIFTEENTH SEASON

DePaul UNIVERSITY CHICAGO
THE SCHOOL OF *Music*
offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., Ph. B., and M. M.
Distinguished faculty including
SERGEI TARNOWSKY
WALTER KNUPFER
MME. MARIA KURENKO
RICHARD CZERWONKY
SAMUEL A. LIEBERSON
ARTHUR C. BECKER
The Dept. of Drama offers a 3-year Course
Address Registrar for Bulletin
DePAUL UNIVERSITY
Room 401, 64 E. Lake Street, Chicago, Ill.

NORTH PARK COLLEGE
E. Clifford Toren, *Director*
School of Music
47th Year
Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. For complete information
Write E. CLIFFORD TOREN, Dir.
3248 Foster Avenue, Chicago, Illinois.

A professional school in a university environment
For Free Bulletins Write to
SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois
NORTHWESTERN UNIVERSITY

COSMOPOLITAN SCHOOL OF MUSIC
SHIRLEY GANDELL, M.A., Oxford University, England, President.
34th year. Accredited. Offers courses in all branches of Music. Certificates, diplomas and degrees. Desirable boarding accommodations. Located in downtown musical center.
Box E, 306 S. Wabash Ave., Chicago.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Carl J. Waterman, Dean
Courses in piano, voice, violin, 'cello, organ, theory, public school music and choir directing leading to Bachelor and Master degrees.

Etude Advertisements are Bulletins of Splendid Buying Opportunities - - -

OBERLIN CONSERVATORY OF MUSIC
Advanced study in all branches for Mus. B., Sch. Mus. B. degrees, combination with Oberlin College for A. B. Distinguished faculty of specialists. Excellent equipment. For entrance, high school or equivalent. Dormitories. Catalog. Frank H. Shaw, Dir., Box 5128, Oberlin, Ohio

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods
Bulletin sent free upon request
W. ST. CLARE MINTURN, Director

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

FREDRIK E. BLICKFELT
Voice Specialist
Four years with Vincenzo Sabatini, Milan, teacher of John McCormack, and Antonio Cotogni, Rome, teacher of Battistini.
8224 Marmont Lane — Just off Sunset Blvd.
opposite Chateau Marmont
Hollywood, Calif.
Phone: Gladstone 7755

MRS. LEONIE BRANDT
Virtuoso-Artist Teacher
Author of "Science in Modern Pianoforte Playing" Published in 1922 by Theodore Presser Co.
Scientific Training
Artistic Coaching for Concert Performance
3948 Clay Street — San Francisco, California

ROSE OUGH
VOICE
FORMER ASSISTANT TO LAZAR S. SAMOILOFF IN HOLLYWOOD
REOPENED HER VOICE STUDIOS AT
1931—8TH AVENUE — OAKLAND, CALIFORNIA
Telephone Glencourt 6115

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. — Los Angeles, Calif.
FE. 2597

EARL ROSENBERG
Former Director Kansas City Conservatory
Teacher of Singers, Professionals and Beginners
Spend 1938 summer in ideal surroundings in Southern California
Summer Classes in Choral Conducting
640 Broadway, San Diego, — California

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

PRIVATE TEACHERS (Mid-West)

NINA BOLMAR
Teacher of voice
Endorsed by L. S. Samoiloff
612 Fine Arts Bldg. — Chicago, Ill.
Phone: Web. 4937

ROY DAVID BROWN
Pianist and Teacher
assistant and successor to Emil Liebling
612 Fine Arts Building, Chicago, Illinois
Telephone Webster 4937

HILDA VON TAUBE
CONCERT PIANIST
Pupil Doctor Malvine Brée & Theo. Leschetizky
3632 Homewood Ave., Toledo, Ohio

These columns afford established music teachers in the large metropolitan centers an opportunity to bring their courses to the attention of the thousands of Etude readers who desire to take advanced work away from home at an advertising cost that is not pro-

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Coloratura Soprano - Opera
Teacher of Voice
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue
New York — Tel.: GRamercy 5-6392

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

(Louis) DORNAY — (Betsy) CULP
Only teachers of Lucille Manners
Cities Service Radio Star
344 West 72 St. — New York City
Tel.: Trafalgar 7-4999

MARGARET HENKE
Oratorio and Concert Soprano
Teacher of Singing: Bel-Canto, Phonetics.
Overexerted Voices accepted.
610 Riverside Drive
New York City — AUdubon 3-1910

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK CITY
Tel. Endicott 2-2084. On Tuesdays and Wednesday in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.
Pupils accepted during Summer. Credits for degrees granted.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

GEORGE S. MADDEN
Scientific Mental Art of Singing
Singing a mental study not a mechanical one as is taught today.
1425 Broadway — New York City
Pen. 6-2664

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

IAN MININBERG
PRIVATE LESSONS — GROUP LECTURES
Author—Visual Approach to Piano Technique
809 Steinway Hall — New York

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., — New York
Tel: COLumbus 5-2136

Study Modern Popular Piano Playing with
HENRY SCOTT
Famous Screen and Radio Pianist—Teacher
Courses in Swing—Harmony—Orchestrations.
PROFESSIONAL PREPARATION
Telephone Columbus 5-6894 or write
315 West 57th St. — New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 — New York City
Summer Master Class—June to September
Apply Now

FREDERIC WARREN
Teacher of Singing
169 East 78th Street, New York City
REgent 4-8226
Member, American Academy of Teachers of Singing—New York Singing Teachers Association

SCHOOLS—COLLEGES

CONVERSE COLLEGE SCHOOL OF MUSIC
Ernst Bacon, Dean, Spartanburg, S. C.

KNOX COLLEGE, DEPARTMENT OF MUSIC
James MacC. Weddell, Chairman.
Catalogue sent free upon request

SHENANDOAH CONSERVATORY OF MUSIC
Courses leading to the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia.

OMISSION

Due to unavoidable circumstances, we have been obliged to omit THE ETUDE Historical Portrait Page for December. We trust that this will not disappoint the many ETUDE readers who have found this page an interesting feature each month. The Series will be resumed with the January issue.

FRETTED INSTRUMENTS DEPARTMENT
Edited by GEORGE C. KRICK

Electrical Instruments

DURING THE PAST MONTHS quite a number of letters have been received by this department from readers requesting information regarding the new electrical instruments, and in this article we shall endeavor to give a fairly accurate picture of the development of electrical amplification as applied to the fretted instruments.

The first instrument of that type to make its appearance several years ago was the electrical Hawaiian guitar. The latest model offered in the catalog of a leading company is a triumph of instrument making and engineering skill. The complete unit consists of a small sized guitar made of curly maple, mahogany neck and rosewood finger board with twenty-nine frets, giving a range of almost four and a half octaves. Tone and volume control are both placed on one side for fast, easy action; with a sensitive pick up unit, containing the finest steel magnets, placed inside under the strings to avoid interference with fast playing. A cord connects the guitar with the Amplifier which will accommodate two instruments, a microphone and an extra speaker. Seven tubes with tremendous reserve power, and with four stage amplification, guarantee maximum volume and reproduce the tone without any distortion. The control panel shows: 1. On-off switch; 2. replaceable fuse; 3. extra speaker socket; 4. control dial for microphone; 5. Ruby light on-off indicator; 6. control dial for instruments; 7. sockets for microphone; 8. sockets for two instruments; 9. Bass or normal tone control.

Another device just recently developed is the "foot volume control." It is made of aluminum with a rubber pad to keep it steady on the floor; it is connected with the amplifier, and its purpose is similar to that of the pedal on the piano. Being worked with the foot it can readily be seen that the playing positions of the right and left hand are not disturbed. This device has opened to the player many possibilities for new and beautiful effects; at a moment's notice the tone can be changed from the softest *pianissimo* to a powerful *crescendo* and *fortissimo*, at the same time sustaining the tone to sound almost like an organ. In addition to changing and controlling the tone volume, it is also possible to effect a change in the quality or character of tone from a deep sonority to a high pitched soprano voicing.

Easily Adapted

THE AVERAGE PLAYER should have very little trouble changing from a standard instrument to one of those just described, but some additional study will be required to enable one to use readily the different resources of this new electric guitar. Many orchestra leaders, ever on the alert for something new and different, have given this instrument a permanent place in their organizations and this in turn is responsible for the creation of several new varieties of the instrument. Gene Mack with Lee Shelley's Orchestra uses a guitar with a double neck, one having seven strings, the other eight—two instruments combined in one. The different tunings make possible a wider range of harmony and simplify the forming of any chord combination. A somewhat similar instrument is used by Alvino Rey, member of the Horace Heidt Orchestra.

The orchestra guitar (often called "Spanish") also the mandolin were next in order to receive the attention of the sound engineers. Both guitars and mandolins used are regular concert size instruments; they are held and played just as any ordinary guitar or mandolin, and in appearance they differ very little. With the exception of the coil and volume control the entire pick up unit is built inside the body of the instrument; and the tone may be amplified to any volume desired. In using the tone control the tonal color may be changed from a rich sonorous bass to a brilliant treble. A decided advantage is the low and easy string action requiring very little force from either hand, which helps considerably to facilitate left and right hand technic, at the same time reproducing with remarkable fidelity the characteristic tone of these instruments. Several manufacturers have put out some amplifying units, that may be attached to any instrument and while they are quite satisfactory, it is the opinion of the writer that the units built right into instruments constructed for that purpose, give the best results.

The latest electrical instrument perfected is the banjo. To the best of our knowledge Ken Harvey, one of our outstanding banjoists, is the first one to use an electric banjo in his concerts, and with it he created quite a sensation on his concert tour through England during the past season. Since the writer has had no opportunity to hear this artist, the information given here comes from one of the English critics and from the company, which constructed the instrument especially for Mr. Harvey.

The instrument is a plectrum banjo with an eleven inch rim and a standard finger board with five additional frets. The main visible difference between it and a standard banjo is that no vellum is used, but a maple top containing the pick up unit placed under the strings in front of the bridge. The pick up transfers the string vibrations into electrical impulses, which in turn are carried to the amplifier.

Unlimited Tonal Possibilities

AS WITH THE OTHER instruments described the tone of this banjo, while it retains its characteristic banjo quality, is greatly enhanced through amplification and the "volume and tone control" gives the player unlimited opportunities to vary his performance.

Ken Harvey includes such numbers as Rachmaninoff's *Prelude in C-sharp Minor*, Gershwin's *Rhapsody in Blue* and others of similar type in his program; and in his rendition of classic music this new banjo with its improved tone and volume control has proved a revelation.

It seems an undisputable fact that electrical amplification has opened up new fields for the player of fretted instruments; no more is he hampered and handicapped through lack of tone volume, but he is able to appear in large size theatres and concert auditoriums. Many of the leading companies are putting on the market these beautiful instruments and it is up to the players to perfect their technic to cope with this new development. One correspondent recently wrote: "Sales of electrical instruments have more than exceeded our fondest expectations and they are constantly growing from day to day."

Who knows what will prove the most popular musical instrument of the future.

In Response to Many Requests

DR. LAZAR S. SAMOILOFF

Will teach at his Los Angeles Studios throughout the entire season of 1939 without interruption.



Class and Private Instruction Available in:

Voice placement, musicianship, sightreading, languages, History of Music, acting, repertoire, public speaking, with Dr. Samoiloff and associate teachers. Teachers' course in theory and practice of voice instruction given by Dr. Samoiloff. **Write for Catalog.**

Dr. Samoiloff says:

The field of music is not an easy one, but it is replete with chances for the able and well trained. Whatever your vocal fault, if you become sharp, or flat, if you have a tremolo or lack range, **it can be remedied by correct training. Start right!**

SAMOILOFF BEL CANTO STUDIOS AND OPERA ACADEMY

610 South Van Ness Avenue, Los Angeles, California. **Federal 8294**

VOICE QUESTIONS
Answered
By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Change of Voice

Q.—I am a boy of fifteen. My speaking voice has changed, but my singing voice is still soprano. I have been studying over a year, by myself. I want to become an opera singer; but it seems that my voice, which has developed great power of tone, is not going to change to the lower register. I have not taken lessons. Should I consult a teacher?—K. H. P.

A.—It is probable that before long nature will solve your problem. In any event you will do well to consult a first class teacher as soon as possible.

The Down Scale. Dissipation

Q.—I am a boy nineteen years of age and have studied violin for eight years. Recently I discovered that I have an exceptional tenor voice. My teacher suggests that in order to develop my upper tones I shall start upon the highest note and sing down the scale. Every time I use this method and repeat the exercise a few times, I find that I cannot reach the high tone again. My highest note is G-sharp. Do you think my range can be developed to high C?

2. How does dissipation react upon the voice? Could a voice be ruined by constant dissipation?—E. B.

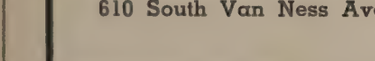
A.—Some singing teachers encourage their pupils to start their scales upon the highest tones and descend to the lowest ones.

Ex. 1



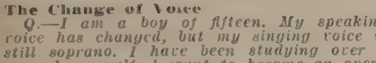
The theory is that attacking the high tone places the voice "In the head" or "Encourages nasal Resonance" or "Brings the voice farther forward" and that the scale will become smoother by this method. Sometimes it is a complete success, but it should never be persisted in to the exclusion of scales from the bottom to the top. It is too difficult and apt to strain the voice or to stiffen some or all of the muscles used in voice production, especially the throat, fauces, and tongue. Nor do I believe the upper range of the voice is often increased by this exercise. Rather add a low note something like this

Ex. 2



and alternate with the ascending scale of the ninth.

Ex. 3



High C is a rare tone in the tenor voice. If you can produce and sustain a B-flat of good quality, you should be happy.

2. By dissipation I suppose you mean much smoking, drinking and carousing around at night. If you persist in it you will speedily ruin your health and every chance you may have of a career. Singers must learn to be moderate in all things except hard work.

The Maturer Student

Q.—I am twenty-nine years old and have a child eight years of age. Before I was twenty-one I had six years of piano and vocal study. Friends asked me, "Why do you not keep on with your voice?" I could not do so for financial reasons, though my practicing has not been neglected. Lately I have again begun to do public work. My voice is rather unusual, strong and clear, with a range from middle C to high B-flat. How do you advise me to continue my studies?
—J. O. R.

A.—As we so often have to say to inquirers, a good teacher who has had the opportunity to talk with you and to hear you sing is the only one in a position to give a common sense answer to your question. If you possess a good voice, it is but natural that you should want to use it publicly and not to confine yourself to local choral conducting. Get the help of a good teacher, at least for a short period, as soon as possible.

Tenor or Baritone, Which?

Q.—I am twenty-six years of age and I have been studying vocal music seven years. My voice is usually called a baritone, but some teachers call me a tenor. My range is from G on the first line of the bass clef, to high C, not falsetto, but full chest. Of late I have noticed that my lower tones are not so full and strong below middle C. It has given me the impression that my voice is going up and that I might possibly develop a Helden Tenor. Is this probable? The falsetto I have not used to any great extent. My repertoire covers eight-hundred songs, including Eri Tu: Prologue *to "I Pagliacci"*; Largo al Factotum; *and so on.*

2. Do you know of any outlet in Canada, for any talent I may possess? Is it possible to work for a scholarship in the Eastman School, The New York Academy or some such school?
—G. A. P.

A.—Quite often a voice, that has been classed as a baritone in early youth, turns out to be a dramatic tenor in later life. The classic examples are the dead Jean de Reszke and the living Laurits Melchior. From your description of your voice, which you describe as going up, it may be one of these. No one can tell with any certainty, without an audition. You should seek a thorough examination of your voice from the most famous teacher in your neighborhood, so that you may be sure that you are upon the right road. The songs you mention are all baritone songs. If you turn out to be really a tenor, you must supersede them by songs in the usual tenor repertoire. Until you have made this very important decision, you can scarcely hope for much financial success. Then study ten or twelve songs so that you know them perfectly from memory, both words and music, and all the small *nuances* of *tempo* and expression that the songs demand. When you are satisfied that you are ready to sing them before a board of judges, write to the Eastman School, The Juilliard Foundation, or the Curtis Institute, for information as to their auditions. Most students allow their ambition to run away with their common sense and apply for these scholarships too soon. Remember to prepare faithfully, and you may have the good luck to be chosen. There are very few dramatic tenors the whole world over, and there is always room for such a voice.

2. Between the strong, firm sound of the dramatic tenor, and the soft, breathy tone of the falsetto register, there is a tremendous difference of power and quality. It is seldom practicable for the dramatic tenor to blend these tone qualities, and it is usually very dangerous for him to attempt to use the falsetto. The result, is often quite inartistic and often ludicrous.

Throat Infection After The Influenza

Q.—My daughter is sixteen years old and has been taking singing lessons one and one-half years. She was getting along well until she took the "Flu." Since then she has had trouble with her high tones and with hoarseness during both singing and speaking. There is much mucous in her throat, and her larynx is painful. Most of the doctors who have examined her have advised rest, but some have told her to continue her singing lessons and the exercise will help to cure her. She is a High school senior, full of ambition, and she has been told by artists that she has a fortune in her beautiful voice. She has a high soprano and people who hear her want to hear her again. The present doctor says she is well enough to start her singing lessons again. If so, why the mucous?—Mrs. F. B.

A.—It seems from your description as if the "Flu" had left your daughter with a throat infection extending into the larynx itself, especially into the Crico-arytenoid and the Thyro-arytenoid muscles. When these muscles are called upon to contract, either in speech or in song, she speedily becomes hoarse. You would do well to consult the most famous throat specialist in your neighborhood. Have him look for nasal catarrh and infection in the frontal sinuses as well. It seems a shame that a girl full of ambition and with a good, natural voice should be so afflicted; and I am almost certain that a good doctor could find the seat of infection and in time, cure her. It is my opinion that she may take singing lessons under a skilled and careful teacher, but she will be under a great handicap until she is cured.

"Singing too High"

Q.—I am eighteen years of age, a senior in High School. One evening two years ago I was singing and I decided to find out how high I could go. I went up to E above high C and down again. The next day I was hoarse as if I had a cold. This sensation disappeared after resting until two weeks ago, when I sang harder and longer than usual preparing for a concert, when it returned again. I wonder if I could do anything to rid myself of this thing for all time, for I have a marked talent for singing and I am very anxious to get ahead.—G. E.

A.—It is quite evident that you have strained your voice by foolishly trying to see "how high you could go." There are three things that you and every other young singer should learn:

1. Never sing too long at a time.
2. Never sing too loud; never shout.
3. Never go beyond your natural range, either in the upper or the lower register.

Fortunately nature is kind and will in time repair any moderate damage to the throat and vocal cords, as happened in your case.

If you are really ambitious and have natural talent for singing, find a good singing teacher. Read, also, all the books upon that art that you can lay your hands on, and discuss them with him. Do not let your ambition run away with your common sense, and avoid straining your voice ever again in the future.

Singing The High Tones Flat.

Q.—A young friend of mine, with an exceptional voice, can reach the high notes but they are always off key. Her teacher tells her that she sings flat, but does nothing to remedy it. Just what can be done?—J. H.

A.—That is a very difficult question to answer. Is your young friend tone deaf? Can she distinguish between a tone of the correct pitch and one that is out of tune? This must be first decided, before any permanent cure can be effected. Perhaps she is forcing her voice to go beyond its natural range. Or she may be propelling more breath against the vocal cords than they are able to resist. In either case the result would be flatness. You might try scales well within the range of the voice. Scales up and down as far as the ninth, alternating with arpeggios first *staccato* and then *legato*. Abt's "Singing Tutor"; Connell's "Master Exercises"; and Vaccai's "Practical Method" (the words to be sung in Italian); all are to be recommended. However, nothing can take the place of the advice of a competent teacher.

Lowell's Harmonious Blacksmith

(*Continued from Page* 834)

years, the Tewksbury Congregational church for three years, Paige Street church for seven years, the Pawtucket Congregational church for four years and the Fifth Street Baptist church for seven years. He has substituted as organist for almost every church in this city.

"Although he is seventy-two years of age, and he works on material that roughens and hardens his hands, his musicianly technic is still remarkable. His right hand, especially, moves nimbly over the keys. He reads some of his music but can play for hours the classics that he has memorized.

"Seven years ago, Mr. Hill's wife died. It was then that he broke up his home and took his organ to his place of business. It stands, a shrine in itself, amidst the clutter, heat and toil of the blacksmith shop, waiting for the man to pour his soul into the beauty of its music."

The famous *Harmonious Blacksmith* of George Frederick Handel was not given that name by the great composer. Handel wrote a "First Set of Lessons for the Harpsichord," which was published in 1720 by Cluer, under the title "Suites des Pièces pour le Clavicen." This was obviously one of the early instruction books for keyboard instruments. The fifth piece, originally called *Air et Doubles in E major,* was widely played by a music dealer named Linton, in Bath, who had once been a blacksmith. He played it so frequently and with such success that he had the audacity to publish it with the title, *The Harmonious Blacksmith.*

What Now for Music Teachers?

(*Continued from Page* 788)

classes. The class periods are lengthened. Class tuition is reduced from the private rate. The plan has proved most profitable.

Pupils, who enroll for private voice lessons, receive one class lesson per week, gratis. The class group is small: two to four pupils. Much time is given to individual singing.

Emphasis is placed on small classes for all high school pupils.

EDITH MAY MILLER
President, Nebraska Music Teachers' Association



EDITH MAY MILLER

THE MOST IMPORTANT step for the private music teachers to take at this time, to insure larger professional and business results during the coming year, would be: To get last season's pupils well organized. Plan monthly recitals, with educational value and entertainment. Inform pupils that "music study is the finest game of all." Contact prospective pupils by personal calls, telling them the value of music lessons, both for developing the mind and for giving a cultural background.

ROGERS WHITMORE
President, Missouri Music Teachers' Association

THE MOST IMPORTANT STEP the private music teacher may take at the present time is to promote general musical culture, and in turn be promoted, by affiliating with the general educational system. In those states where certification is available, the private teacher should take advantage of the opportunity for High School credits for his or her students. In other states the private teacher will find it advantageous to promote the organization of this plan.

Overcoming a Musical Crisis

(*Continued from Page* 825)

sounded very alluring to us. I was quite keen about it—but I often caught myself thinking: "Is it really for me we're trying to find a job? Is it possible? Won't some miracle come and save me? Is this really the end of everything?"

Yes, it was the end. I must learn to realize it. All this listening for the bell to ring in the next few days bringing a letter or a telegram was useless. Slowly the days crawled by, gradually my heart ceased its wild beating at every step on the stairs, ordinary every-day life returned and with it the increasingly urgent problem—what was I to do?

Father was against my becoming a companion and pleaded the cause of a secretaryship with the old fervor. I soon yielded—it was really all the same to me what I was going to be. So Father entered my name for the next course at the commercial school which was due to begin, I believe, on January 15. I listened in silence with downcast eyes while he urged me to believe that I would be very happy in that profession and one day would have forgotten all about this silly singing business.

"No," I cried suddenly—and all this yielding-to-the-inevitable was swept away as if by a storm—"no, I can't—I can't! Believe me—I simply can't! I'll try once again—just once more! I'll write to Frau Mallinger." I had seldom seen Father so angry. This unreasonableness verged on sheer stupidity! Didn't I realize that Fräulein Reinhold was probably quite right? Did I imagine it was the teacher's fault if I didn't make any progress? Wasn't I rather forced to believe that I really hadn't any talent? But his patience was at an end—the commercial school for me—and that was final!

I Find a Guiding Genius

I DIDN'T SAY A WORD, but sat at the table and wrote—to Mathilde Mallinger who, after a great career as a famous opera-singer at Berlin and at Bayreuth, had a singing school of high repute in Berlin. I wrote page after page, telling her everything—even my own doubts of my talent, my perplexities, Fräulein Reinhold's and Frau Gerster's devastating condemnation, the frightful business of being expelled. . . . I didn't ask for free tuition—I knew that it was absolutely hopeless as she had to earn her living—but I begged her to give me an audition and perhaps recommend me to some advanced pupil.

Father looked at me, amazed at this obstinacy so foreign to my nature. He roared indignantly at my wasting a penny stamp on this useless letter—but then he went out very thoughtfully, and through all his anger there glimmered an affectionate fatherly look, full of solicitude for me.

I quickly took the letter to the mailbox with the bitter thought: "This penny stamp is really the last I shall waste on my happiness."

Life again held something for me—a new hope. When, after a few days, I received a letter from Mathilde Mallinger summoning me to go and see her, all my doubts and troubles vanished. I lived only for the one hour that was to decide everything.

Next Month

THE ETUDE AND THE NEW YEAR

THE ETUDE MUSIC MAGAZINE starts the New Year with an Issue of Commanding Interest



WALTER GIESEKING

THE AMAZING MUSICAL WORLD OF TO-DAY

Walter Gieseking, French born German pianist with an international experience, is one of the most individual of all keyboard interpreters. He presents in THE ETUDE his very distinctive and thought provoking ideas on music in the present day world. The reader will be certain to disagree with some of his opinions, but no one can afford to miss reading them.

EARNING A LIVING THROUGH SINGING

Crystal Waters, New York concert artist, has fought her way to success, and tells many things that young singers may ponder with profit. This is an article rich in practical ideas for all interested in voice.

THE SPELLING OF MUSICAL NOTATION

The late Dr. Preston Ware Orem, one of the most widely studied theorists of his generation, wrote, at the solicitation of the editor, an article for THE ETUDE, on one of the most necessary of subjects. This is the kind of information you will want to keep for years and to pass on to others. Very few musicians know how to spell music properly. A large part of Dr. Orem's experience as a music editor was spent in correcting bad musical spelling. In this article he tells how this art may be mastered.

MASTER LESSON ON A GREAT CHOPIN ETUDE

Alberto Jonás has prepared a Master Lesson upon the **Etude, Op. 25, No. 7** by Chopin. This Spanish born, Belgian trained virtuoso, for years one of the foremost teachers of Berlin, has devoted his recent years to pedagogy in the United States. Our readers will find this lesson very clear and detailed in explaining how this beautiful **Etude** should be played.

Especially fine music and other features will make of THE ETUDE for JANUARY, 1939 a memorable number.

Musical Books Reviewed

Harmony for Schools and Colleges

By ANNIE O. WARBURTON

Here is another harmony built upon aural foundations. It should be welcomed by teachers, as it gives many new aspects of the age-old but ever new art of chord writing. We used to know a teacher in Germany who dictated his own harmony to every new pupil, and then advised him to go over the whole ground several times, using other representative text books. While much of the material in the present new harmony is orthodox, there are many new and valuable suggestions; and the practical examples given to be worked out are excellent for their purpose. Sol-fa names are used for aural work, and the doh-minor for minor keys. The work is highly recommended by the English theorist, C. H. Kitson.

Pages: 327.
Price: $2.00.
Publisher: Longmans, Green and Co., Ltd.

Origins of Musical Time and Expression

By ROSAMOND E. M. HARDING, Ph. D.

Musical Expression depends upon the quality of tone, the variations in time, including rhythm and design, and variations in volume of tone. Rosamond E. M. Harding, Ph. D., has embodied four scholarly papers in a volume of a highly technical and richly documented type, dealing with time, the pitch pipe, the pianoforte and other subjects. Not designed for popular reading, the book contains much that is useful and valuable for the very serious student.

Pages: 115.
Price: $4.25.
Publisher: Oxford University Press.

Ear, Eye and Hand in Harmony Study

By ERNEST FOWLES, F. R. A. M.

Here is a book by a distinguished English educator, upon the subject of how to study harmony through hearing, speaking, reading and writing. It is in no sense a text book, but a work for teachers who aspire to teach the art. The author was a man of exalted ideals and keen penetration; and, in this little volume, he has preserved ideas which are of permanent value to educators.

Pages: 57. Paper Bound.
Price $2.00.
Publisher: Oxford University Press.

World of Music

(*Continued from Page* 776)

SERGE PROKOFIEFF, one of the younger of Russian modernist musicians, will spend the latter part of the season in America, making a rather lengthy stay in Los Angeles to write a film score and to serve as guest conductor of the Philharmonic Orchestra for one of its March programs.

* * * * *

COMPETITIONS

TWO PADEREWSKI PRIZES of one thousand dollars each are available to American composers. One is for an orchestral composition of fifteen to twenty minutes length, another for a concerto for solo instrument with orchestra and not less than fifteen minutes in length. Manuscripts must be received not later than March 1, 1939; and complete information may be had from Mrs. Elizabeth C. Allen, Secretary of Paderewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

THE CALIFORNIA COMPOSERS AND WRITERS SOCIETY will be especially recognized on August 22nd to 25th, 1939, as the sponsors of leading activities of the Golden Gate International Exposition of San Francisco. California born musicians are asked to communicate with Galen M. Harvey, Secretary, 616 Aileen Street, Oakland, California.

AMERICAN COMPOSERS are asked to submit works to Howard Barlow, Columbia Broadcasting Company, 485 Madison Avenue, New York City, to be considered for performance on the Everybody's Music orchestral series over CBS. Having begun with July 24th, each program now includes one American composition—a fine recognition and opportunity for our creative musicians.

MUSIC STUDY EXALTS LIFE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers

— December 1938 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ALL-CLASSIC BAND BOOK—LEIDZEN	
Parts, Each	$0.15
25 or More Parts, Each	.10
Conductor's Score (Piano)	.25
FRAGMENTS FROM FAMOUS SYMPHONIES—PIANO—BAINES	.30
MANUAL OF FUGUE—OREM	.40
ONE-STRING SOLOS—FOR VIOLIN BEGINNERS—HARPER	
Violin Part	.15
Piano Part	.20
ORGANIST'S RESOURCE—FLAGLER	.60
PENITENCE, PARDON AND PEACE—CANTATA FOR WOMEN'S VOICES — MAUNDER — WARHURST	.30
PLAY AND SING—PIANO—RICHTER	.25
REWARD CARDS FOR MUSIC PUPILS—SECOND SERIES	.35
SIXTEEN MODERN ETUDES—TRUMPET—HUBER	.40
TEN STUDIES IN BLACK AND WHITE—PIANO—MANA-ZUCCA	.20
VICTORY DIVINE—EASTER CANTATA FOR TREBLE VOICES—MARKS-WARHURST	.35
YOUTHFUL BARITONE, THE—SONG ALBUM	.35
YOUTHFUL TENOR, THE—SONG ALBUM	.35

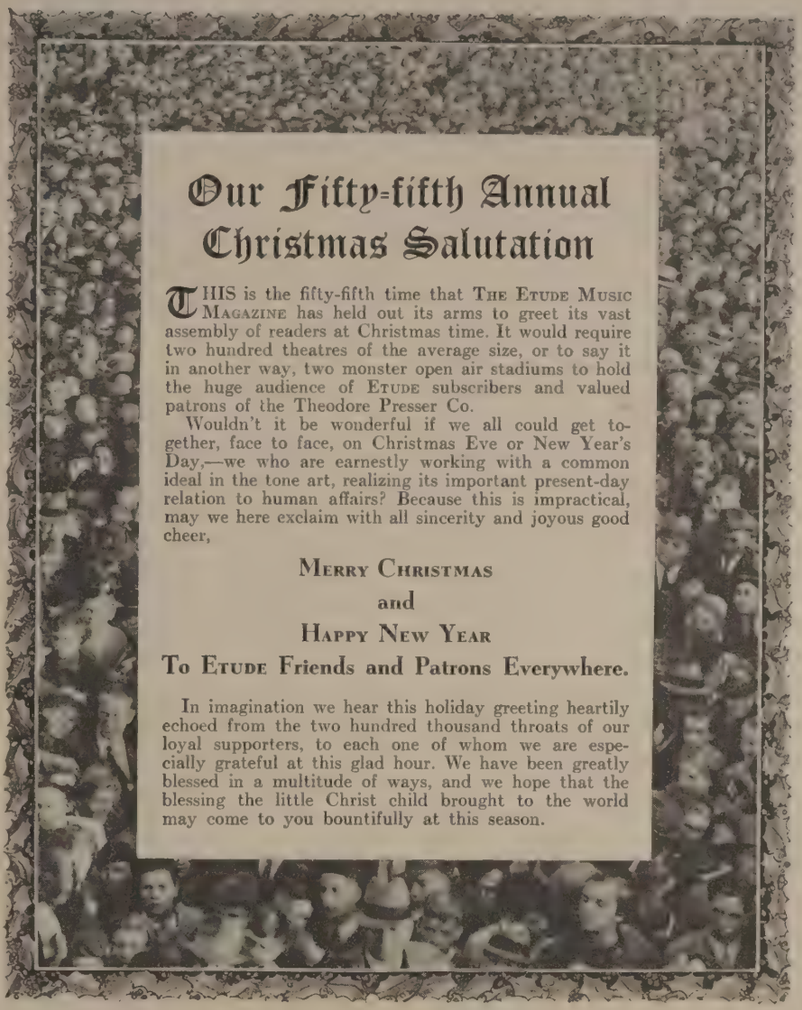
Christmas Buying Well Done

A useless gift is not only a waste of the giver's money, but it is an embarrassment to the recipient. Fortunately, there need be no waste of money, or any useless presents, when the recipient is a music lover. In fact, through the Annual Holiday Offers of the Theodore Presser Co., the giver's money has increased buying power at the Holiday Season, and, through the many things offered at special Holiday cash prices, suitable and delighting gifts may be obtained for any musical friend, whether that friend be a juvenile who is just beginning the study of music, an amateur performer or singer, a professional performer or singer, or just a music lover who enjoys reading interesting and informative books on composers, artists, or matters musical.

Theodore Presser Co. brings to attention a portion of its Annual Holiday Offers on several pages in this issue of THE ETUDE. There a variety of suggestions is given, but if your gift shopping for musical friends must cover a goodly number of gifts, send a postal request immediately for a folder of all the special Holiday Offer Bargains offered by the Theodore Presser Co. Many music lovers, music students, and active music workers make it a point to take advantage of these money-saving opportunities to add to their own music libraries during the period in which these reduced prices are in effect.

While there may be a limit to the number of items Theodore Presser Co. includes in the Holiday Offers because these Holiday Offers are on publications in its own catalog, there exists an incomprehensible wealth of gift suggestions for the musical in the wide range of publications from the catalogs of all music publishers carried in the stock of the Theodore Presser Co.

Last, but not least, remember that you can make the happiness of Christmastime more assured for yourself, the recipient of your gift, and those supplying the gift or gifts, as you want, if you order at once and by such early action avoid the disappointments possible when last-minute action is taken in the rush created by belated Christmas buying. Remember that our Holiday Offer prices carry over until December 31, so that recipients of money gifts at Christmastime can take advantage of these Holiday Offers for themselves.



Our Fifty-fifth Annual Christmas Salutation

THIS is the fifty-fifth time that THE ETUDE MUSIC MAGAZINE has held out its arms to greet its vast assembly of readers at Christmas time. It would require two hundred theatres of the average size, or to say it in another way, two monster open air stadiums to hold the huge audience of ETUDE subscribers and valued patrons of the Theodore Presser Co.

Wouldn't it be wonderful if we all could get together, face to face, on Christmas Eve or New Year's Day,—we who are earnestly working with a common ideal in the tone art, realizing its important present-day relation to human affairs? Because this is impractical, may we here exclaim with all sincerity and joyous good cheer,

MERRY CHRISTMAS

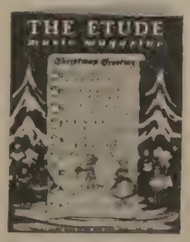
and

HAPPY NEW YEAR

To ETUDE Friends and Patrons Everywhere.

In imagination we hear this holiday greeting heartily echoed from the two hundred thousand throats of our loyal supporters, to each one of whom we are especially grateful at this glad hour. We have been greatly blessed in a multitude of ways, and we hope that the blessing the little Christ child brought to the world may come to you bountifully at this season.

The Cover for This Month



Among those who have taken great pleasure in contributing articles and novel bits to THE ETUDE, particularly for *The Junior Etude* pages, is Miss Frances Taylor Rather. Miss Rather conceived the idea for making a unique and fitting Christmas cover for THE ETUDE MUSIC MAGAZINE, and after a painstaking review of Christmas hymns used by every denomination, Miss Rather selected from each of nine different hymns a line which would fit into her plan of having the initial of the first word in each line spell "Christmas."

Miss Rather, who is from Dallas, Texas, suggested the general form of presentation of this cover, and in the rendering of this idea in a color painting a young and coming artist for the first time is represented by her color work on the cover of a magazine with a nation-wide distribution. This artist is Miss Elizabeth Worthington, Woodbury, New Jersey.

Although there are many parts of the world where Christmas is celebrated when the season is warm and balmy and everything is in bloom, there is, to the majority of people in the United States, a love for associating Christmas with snow-covered scenes, and because the earliest recollections of Christmas are associated with grandparents, parents, and others of preceding generations, thoughts of good, old-fashioned wholesomeness have a natural heart-warming association with Christmas.

The cover for this month includes these things, in the snow-covered scene and the pictured carol singers of a yesteryear, and the music parchment floating ethereally over the scene gives us the great handmaiden of Christmas. That handmaiden is Music, for since the very first Christmas morn, when the angels sang, mankind has taken great joy in celebrating the birth of Christ through joyous and reverent singing of Christmas hymns and carols.

An Omission Corrected

Some of our readers were quick to discover that no artist's name was given in connection with the cover that appeared on last month's issue of THE ETUDE (November 1938).

We are indebted for this cover to Miss Louise Waldorf of the School of Fine Arts, Oklahoma College for Women, Chickasha, Oklahoma. This was a black and white photographic study made by Miss Waldorf. All rights to this photograph are the property of Miss Waldorf, THE ETUDE having secured the cover privilege only in making use of it.

Advise Promptly of Any Changes in Address

THE ETUDE is mailed under regulations set by the Post Office Department. These regulations require pre-payment, by the subscriber, of additional postage on any copies that must be forwarded. If you intend moving, or have already changed your address, advise us in Philadelphia immediately, giving both old and new addresses. Please help us to give you good service.

Christmas Carols

From All Ages and All Climes



The singing of carols is probably the oldest form of celebrating the birth of the Christ Child that still is in practice today. Long after the customs some of them describe have passed into oblivion their simple folk-melodies, the musical expression of peoples' devotion, are today heard in church and Sunday school, in office, factory and shop, in the Christmas celebrations of school children, in the Christmas Eve caroling of the "waits"; yes, on every street corner in our cities and towns, for a week or more before the almost universal holiday. Many of these carols are of obscure origin, some are definitely identified with writers and composers of the past century. Phillips Brooks probably will be remembered as the author of *O Little Town of Bethlehem* long after much of his notable service to the church has been forgotten.

Christmas carols are not the product of any one people, or nation. America, as well as the older European countries, has contributed her share to the music of Christmas.

So great is the popularity of Christmas carols that publishers have vied in bringing out attractive collections of these numbers for the convenience of singers and the general public who wish to join in the singing of them. Among the most practical for special singing groups, or for general use, are the following:

Christmas Carols We Love to Sing (29 carols) .15c
Four-part Mixed Voices (SATB)
Christmas Carols for Treble Voices
(15 carols) 15c
Two-part (SA)
Yuletide Carols for Men's Voices (15 carols) .15c
Four-part (TTBB)
Traditional Christmas Carols for Junior Choirs
(15 carols) 15c
Unison—Compiled and Arranged by William Baines
Ditson Christmas Carol Book (47 carols) 50c
Unison or Four-part Mixed Voices (SATB)—Edited by Norwood Hinkle

Fragments from Famous Symphonies

Compiled and Arranged for Piano

By **William Baines**

As was expected by the publishers, when the manuscript of this book was accepted for publication, the announcement of the forthcoming appearance of *Fragments from Famous Symphonies* has been most cordially received by piano teachers. These energetic, wide-awake individuals keep abreast of the trend of the times, and their daily contact with our musical youth keeps them informed on many things that may not be apparent to the casual observer.

Not so many years ago "song transcriptions" and "operatic medleys" were "all the rage"; today, with the cultural asset of the radio in the many fine programs available to every home, young people have learned to love the inspired themes upon which master symphonic compositions have been written.

To desire to play these superb melodies, therefore, is most natural. In this soon-to-be-published album Mr. Baines presents piano arrangements of themes, or fragments, from the better known symphonies of Mozart, Haydn, Beethoven, Schumann, Schubert, Brahms, Tschaikowsky and Dvořák. These arrangements will be within the playing capabilities of piano pupils well along in the second grade of study

Single copies of *Fragments from Famous Symphonies* may be ordered now at the special advance of publication cash price, 30 cents, postpaid. The sale of this book will be restricted to the U. S. A. and Its Possessions.

(*Continued on Page* 840)

ADVERTISEMENT

Calendars for 1939

Present Six Famous Musical Pictures



Many of our music teacher readers at this time of the year write in to ask for suggestions in the line of inexpensive, yet appropriate Christmas remembrances to give their pupils. This year Theodore Presser Co. is putting out a series of calendars, six in number, that should be most attractive to music lovers.

These will be 8" x 11" in size, printed in brown on an india stock. One-half inch from each edge there is a neat border design, and in the upper center of the space this border encloses there is a panel in which appears a lithographic reproduction of one of the world's famous paintings of musical subjects. In the lower center there is a pad with the days of 1939 grouped in months.

The following well known subjects may be had:

Schubert—Maid of the Mill
Beethoven—Dawn of a Masterpiece
First Music Lesson
Beethoven—The Approaching Storm
Mozart at Salzburg
Haydn Crossing the English Channel

As in past years these calendars will be sold at 10 cents each, $1.00 a dozen—single subjects, or assorted.

Penitence, Pardon and Peace

A Lenten Cantata by J. H. Maunder
Arranged for Women's Voices
***By* James C. Warhurst**

There is an increasing demand for music arranged for singing by the treble-voice section of choirs, as choirmasters are beginning to realize that these dependable groups well can be entrusted with the presentation of important programs. Arrangements for three-part singing can be made to satisfy all harmonic requirements with the aid of a well made organ accompaniment. Solo assignments, divided between sopranos, mezzos and altos, can lend sufficient variety.

Cantatas for Easter and Christmas, arranged for treble voices, that the publishers have issued in recent years have been surprisingly successful. Mr. Warhurst's arrangement of this noted cantata, so often given during Lent and Holy Week, probably will be equally welcome. One feature of this work that appeals to those who build programs of church music is its division into three sections which may be rendered separately, if desired. Another use for *Penitence, Pardon and Peace* is as part of the regular church service, the singing of its numbers being interspersed with collects, readings and addresses. The entire work requires about 35 minutes for performance.

As we expect to have copies of this work ready for delivery immediately after the first of the year, church music folk can become acquainted with this new arrangement early by ordering single copies now at the special advance of publication cash price, 30 cents, postpaid. Orders can be accepted only from patrons in the U.S.A. and Its Possessions.

The Youthful Baritone

An Album of Songs for Studio and Recital

The guidance of young voices, especially in solo singing efforts, is a task that should be attempted only by an experienced teacher. Many of our good friends in the teaching profession always are on the lookout for suitable songs for their pupils of high school and college age. Not only the tessitura and voice range of the melody line, but the subject and text as well, are scrutinized carefully before assigning songs to these younger pupils.

All of the songs in this book answer the most rigid requirements of these careful instructors. But, presenting the volume as an album of songs for the "youthful baritone" does not mean that more mature and experienced singers should consider the songs as being unworthy of their singing them. While they come within the requirements for the "youthful baritone," many proficient singers will find them an excellent addition to the repertoire for program and encore numbers.

Single copies of *The Youthful Baritone* may be ordered now at the special advance of publication cash price, 35 cents, postpaid.

The Youthful Tenor

An Album of Songs for Studio and Recital

When the young man's singing voice definitely has changed from childish treble to manly tenor quality, he should have instruction from a capable teacher. Then, there will be no danger of injuring the precious vocal organ by attempts to sing beyond the natural range.

Teachers, who exercise the greatest care in lesson assignments for young voices, also are very particular in their selection of songs for these budding vocalists to sing. In this book they will secure a fine, safe repertoire for the youthful tenor.

While texts, tunes and tessitura of these songs are distinctly for young singers, tenors of more mature years also will find them quite interesting and well worth adding to their own repertoire. Another feature that will appeal to singers is that these songs do not appear in other collections, as a rule.

In advance of publication copies of *The Youthful Tenor* many be ordered at the special cash price, 35 cents, postpaid.

Ten Studies in Black and White

For the Piano
***By* Mana-Zucca**



MANA-ZUCCA

Even in her celebrated song creations, such as *I Love Life, Because of You,* etc. Mana-Zucca reveals a mastery of the piano keyboard as one of her accomplishments. Before she decided to abandon the concert platform and the studio for composing and the joys of family life, this prolific and talented American composer had successfully appeared with leading orchestras and had brought out many excellent pupils.

Mana-Zucca has never relinquished her love for young students and her contributions to piano teaching literature are noteworthy, indeed. This latest *opus* offers ten original studies about the fourth grade or higher, veritable gems of melody and technical worth. Each is attractively titled and each covers some necessary phase of technic at this stage of the pupil's advancement.

A Sky-Line (to develop the stretch of the hand); *A Misty Scene* (melody and accompaniment in legato style); *Autumn Leaves* (octave study in crisp staccato); *The Dancing Spray* (wrist attack); *A Seascape* (left hand arpeggio study with right hand melody); *A Spanish Scene* (study in contrasting rhythm); *Clouds over the Ocean* (double notes); *Still Life* (study in legato); *Flowers in Bloom* (study in quick attacks); and *The Fountain* (study in velocity).

This work will be the next added to the celebrated *Music Mastery Series* of Piano Studies, each volume of which is uniformly priced at 60 cents. In advance of publication orders may be placed for single copies of this study book at the special cash price, 20 cents, postpaid.

Organist's Resource

***A New Collection of Organ Music Selected from the Compositions and Arrangements of* I. V. Flagler**



Few performers are called upon to maintain a more extensive repertoire than is the church organist. For many the most practical and economical means of building and maintaining a library is in the acquisition, from time to time, of well chosen collections of organ music.

Organists of the older generation remember *Flagler's Collection of Organ Music,* a 5-volume publication that contains an excellent compilation of original compositions and superb arrangements of appropriate organ music. *Organist's Resource* will contain a careful selection of the very best numbers from the original work and will be issued in the convenient oblong 12" x 9" size.

While *Organist's Resource* is in course of preparation single copies may be ordered at the special advance of publication cash price, 60 cents, postpaid. The sale of this volume will be restricted to the U.S.A. and Its Possessions.

One String Solos

For Violin Beginners
***By* Kate La Rue Harper**

As the final details of editing and engraving this work are completed, and it begins to take shape as a finished book, our editors are more and more enthusiastic about the possibilities of this unusual publication for little violinists.

One String Solos is being issued in two separate volumes: the Violin Part (for the student) and the Piano Accompaniment (for the teacher or accompanying pianist). No expense is being spared to make the Violin Part attractive and interesting to the youngster. Each piece is complete with a charming text, which may be sung if desired, and is illustrated with an appropriate picture to attract the child's interest. This part also contains diagrams showing the correct location of the notes on the fingerboard and the proper finger position for each string. Only three fingers are used, as the small player sometimes finds difficulty in placing the fourth finger properly in the beginning. The pieces are designed to establish the correct fingering in the Key of C. While other keys are used, there are no accidentals in the violin part. The A and D strings are introduced first because they have the same pattern of fingering. Then follow the G and E strings, each with a different finger pattern.

In advance of publication we are booking orders for these two books at the following special prices: 15 cents for the Violin Part, 20 cents for the Piano Accompaniment. Copies will be delivered when the work is published.

Play and Sing

Favorite Songs in Easy Arrangements for Piano
***By* Ada Richter**

Just get yourself used to something good, and you are sure to want more of it. This trait did not come to you in maturity, but was with you in childhood. Likewise, many young music students were introduced to something they found good, and enjoyable, when they were given Ada Richter's *My First Song Book.*

It is quite natural that these youngsters soon will be looking for more such good things to come their way as they progress in their piano playing. This new book, *Play and Sing,* will provide those "more good things." In arrangements suitable for the playing abilities of young pianists who have completed about a year of study and are taking up things progressing into second grade, this book gives well over three dozen songs. This is a generous number of favorite singable melodies for the young piano student to have under his command at the keyboard, and it represents just such a collection as will make it possible for that young piano student to make a real contribution to musical enjoyment in the home.

Some idea as to the contents may be gathered from the five groupings which Mrs. Richter has made in the book. These groupings are: School Songs, Songs of Other Lands, Songs of My Country, Songs from Operas, and Songs My Grandparents Sang Long Ago.

This publication is a generous offering in advance of publication at the low postpaid cash price of 25 cents. Because of copyright restrictions on some of the numbers in this collection in other countries, orders will be accepted only for delivery in the U.S.A.

Victory Divine

Easter Cantata by J. Christopher Marks
Arranged for Women's Voices
***By* James C. Warhurst**



DR. MARKS

Immediately after the Christmas holidays, or at least in ample time for rehearsals, we expect to issue, from the press of Theodore Presser Co., two choir cantatas for Lent, Holy Week and Easter. The first of these, *Penitence, Pardon and Peace* by J. H. Maunder, so frequently presented in the weeks prior to Easter, is reviewed in another note on these pages. *Victory Divine* by J. Christopher Marks, for many years has had a prominent place in the repertoire of choir and choral organizations and is often presented at Eastertime.

Now, we are bringing out these two celebrated cantatas in arrangements for three-part singing by choruses of treble voices. There is an insistent demand for choir and chorus numbers, both individual anthems and larger choral works, that can be sung by treble voice singing organizations, such as high school and women's club choruses.

Victory Divine, with its beautiful choral numbers *God So Loved the World, It Is the Hour of Morning,* etc. makes a most interesting subject for these popular arrangements. There is plenty of variety in the musical content. Solos for soprano, mezzo and alto and a duet for soprano and alto give opportunities for the proficient vocalists of the organization. The choruses are in three parts (S S A) throughout, with an occasional division of the voices for added emphasis.

While this arrangement for treble voices is in preparation single copies may be ordered at the special advance of publication cash price, 35 cents, postpaid. The score of the original edition for mixed voices is now priced at 75 cents.

16 Modern Etudes

For the Advanced Trumpet Player
***By* John Huber**

School music educators, who have in their band and orchestra organizations young trumpet players of promise, should make the acquaintance of this forthcoming publication. Teachers of advanced students also will find it most valuable and a real economy in making unnecessary the purchase of several books of studies.

Under the guidance of a skilful teacher the pupil can obtain from these studies much valuable practice for developing interpretive

(*Continued on Page* 841)



A Christmas Favor

● "Do me a favor, Dad?" asked Melville Clark, Jr., sixteen year old son of Melville Clark, head of the largest music business in Syracuse, N. Y., (established 1858).

Naturally father was curious as Christmas was approaching.

"What is it, son?" he inquired. "Well," said the young man, "I wish you would include a subscription to THE ETUDE MUSIC MAGAZINE among my Christmas gifts."

Thousands of young folks have this wish close to their hearts at this time of the year, and do not express it.

The best Christmas present is the one most wanted. Young folks interested in music, in any way, eagerly desire the bright, new, progressive ETUDE.

Why not hang one of the gay Yuletide announcements of a gift subscription on a few Christmas trees of friends this year? They will be received with glee, and with joyous anticipation of 365 days of musical inspiration, information and amusement.

The Theodore Presser Co., in wishing all its friends and patrons a very Merry Christmas and a Happy New Year, feels gratified that it has, through THE ETUDE, a means of extending this fine spirit of Christmas happiness for a whole year.

ADVERTISEMENT

16 Modern Etudes (Continued)

ability, flexibility in triple-tonguing and, above all, proper breathing and correct tone production. Material is outlined for practice in playing triplets, chromatics, trills, mordents and in various rhythms. Velocity, of course, is ultimately achieved.

In order to permit educators to become acquainted with the merits of this work a special advance of publication price of 40 cents, postpaid, is now in effect.

Manual of Fugue

By Preston Ware Orem, Mus. Doc.



Whatever the musical subject may be, and however uninteresting it may seem from the title alone, one may be sure of its being handled most attractively when done by the pen of the late Dr. Orem. Even a casual reading of the first few pages of this book makes the subject of fugal writing so clear that the desire is created to continue the study through to the very end. And when this is done attentively, the working out of the different problems becomes a pleasure instead of a task, and the student finds he really knows more about the art of fugue than is generally the case after months of study with the usually dry books treating of this subject.

In this charming treatise the main angles of Fugal writing—*Canon, Imitation, Double Counterpoint,* etc.—are thoroughly treated in simple fashion. It goes without saying that those who have had a preliminary study of harmony, composition, and counterpoint, particularly as handled so entertainingly and efficiently in Dr. Orem's published books on these subjects, will be better prepared to get the greatest benefit from the study of his Fugue manual.

After studying this book one is amazed at the new shades of musical beauty revealed. This work helps to emphasize the fact that music is really one of the outstanding arts.

The *Manual of Fugue* is in preparation, but single copies may be ordered in advance by taking advantage of our special advance of publication cash price of 40 cents. Copies will be forwarded as soon as printed.

All-Classic Band Book

***Arranged by* Erik W. G. Leidzén**

School bandmasters will learn with interest of the forthcoming publication of this important book for the elementary band. The material is drawn entirely from the classic composers and represents a careful selection from unhackneyed compositions not available in other collections for band. Charming and characteristic excerpts from Haydn, Schumann, Bach, Schubert, Martini, Beethoven, Mendelssohn, Mozart, Verdi, Handel, and Gluck make up the sixteen selections comprising this book.

The arranger, Erik W. G. Leidzén of New York, needs no introduction to bandmasters. His brilliant transcriptions, as played by such organizations as the Goldman Band and others, have made his name synonymous with the best in this field. In arranging this volume to meet the needs of the elementary band, he has kept the material simple and easy. Care has been taken to introduce as many phases as possible to give students real band experience and familiarize them with signs, symbols, and procedures they will encounter as they advance. Different styles of playing, such as soft tongueing legato, and staccato, are introduced. Rehearsal numbers are frequent and invariably placed over a bar to avoid confusion.

The instrumentation is complete for the modern school band. The Horn parts are confined to 1st and 2nd Horns (or Altos) only, however, since no notes of extreme range are introduced in any parts. While a full complement of parts will give the best results, the harmony is complete if the clarinets and brasses are present. The Conductor's Part serves a two-fold purpose: a playable piano part for pre-rehearsal study and a fully-adequate short score on two staves for conducting. All entrances are marked and cues are indicated by parentheses; thus the conductor can call for strengthening of sections or for substitution.

In an instructive Foreword to the book, Mr. Leidzén says: "This volume, when mastered, ought to be a welcome addition to any band program. Short numbers, well played, are far more effective than long and difficult compositions which are beyond the capacity of the players." Hence this book will have distinct program value even to the more advanced school bands and will be unsurpassed for sight reading material.

The complete instrumentation is as follows:

C Flute and Piccolo
D-flat Piccolo
E-flat Clarinet
Solo and 1st B-flat Clarinet
2nd B-flat Clarinet
3rd B-flat Clarinet
E-flat Alto Clarinet
B-flat Bass Clarinet
Oboe
Bassoon
1st E-flat Alto Saxophone
2nd E-flat Alto Saxophone
B-flat Tenor Saxophone
E-flat Baritone Saxophone
Solo and 1st B-flat Cornet
(B-flat Soprano Saxophones)
2nd B-flat Cornet
3rd B-flat Cornet
1st Horn in F
2nd Horn in F
1st E-flat Horn (Alto)
2nd E-flat Horn (Alto)
1st Trombone
2nd Trombone
3rd Trombone
1st and 2nd Trombone (Treble Clef)
3rd Trombone (Treble Clef) (B-flat Bass Saxophone, or B-flat Bass)
Baritone (Bass Clef) (Euphonium)
Baritone (Treble Clef)
Basses
Timpani, Drums
Conductor's Score (Piano)

In advance of publication copies of this work may be ordered at 15c each for the Parts; 25, or more, Parts at 10c each; 25c for the Conductor's Score (Piano).

Reward Cards for Music Pupils

(Second Series)

Bizet	Gluck	Rimsky-Korsakow
Chaminade	Grieg	Rossini
Debussy	MacDowell	Rubinstein
Dvořák	Massenet	Saint-Saëns
Elgar	Moszkowski	Sibelius
	Moussorgsky	

Interest continues to be shown in this new series of *Reward Cards* to supplement the popular series of old classic masters that for years has been used by teachers in class and private instruction. The first series, which sells at 50 cents, included Bach, Beethoven, Brahms, Chopin, Gounod, Handel, Haydn, Liszt, Mendelssohn Mozart, Schubert, Schumann, Tschaikowsky, Verdi, Wagner and Weber.

The illustration, as shown above, is lithographed in the style of a water color painting, and on the reverse there is a black and white reproduction of the composer's signature, a facsimile of his manuscript and a condensed biography.

With each set of 16 *Reward Cards* is given a *Prize Card,* reproduced from steel engravings and containing the portraits of 8 great composers, and with space for the teacher's signature and other data.

Reward Cards (Second Series) may be ordered now at the special advance of publication cash price, 35 cents, postpaid.

Advance of Publication Offer Withdrawn

Piano teachers who regularly read these notes, and who realize the bargains that are offered here, will be glad to know that one of the works, for which they have subscribed in such generous numbers, is now ready for delivery. The publishers feel that this book of studies is a really valuable addition to the literature of piano teaching material and that it regularly will be used by teachers, everywhere. In accordance with our usual policy, as this work is placed on the market the special advance of publication price is withdrawn. Copies now may be had for examination.

Twenty-eight Miniature Etudes, for the Piano, by Ella Ketterer presents, for pupils in the third grade of study, invaluable supplementary material to the necessary work in the average piano instruction book of this grade. In the first place, the studies are just one page in length; no dry, tiresome *etudes,* pages long, to memorize. Each covers one specific technical figure, or difficulty, to be mastered. Each is presented in the form of an appropriately titled piece. Incidentally, this is an excellent study book for very young pupils who have progressed to the third grade. Price, 75 cents.

Premiums Received for Subscriptions Make Splendid Christmas Gifts

Why not let THE ETUDE help you with suitable holiday gifts for your friends and family? We offer you the opportunity of doing your entire Christmas shopping without a moment's waste of time, and without any cash expense. This is the way to go about it. For each one-year subscription to THE ETUDE which you secure, either new or renewal, we will give you one point credit toward any of the fine merchandise illustrated in our catalog. These articles are not for sale, but are offered as rewards for making new friends for THE ETUDE.

Each premium, or gift, is merchandise of which you need not be ashamed and with which your friends will be pleased. Of course your personal subscription alone cannot be counted. The idea in offering these gifts is to acquaint music lovers generally with THE ETUDE and to renew friendships with old subscribers. Simply show THE ETUDE to any musical friend, pupil or teacher and point out how indispensable it is in the pursuit of their musical studies and pleasure. Then collect $2.00 for a full year's subscription and send it to us. In this way, your entire list of Christmas gifts can be filled without expenditure on your part and with very little effort.

The following are a few selections taken at random from the catalog:

PIERCED AND FOOTED SANDWICH OR CAKE PLATE, Chromium Plated, Diameter 10". Three subscriptions.

HOT CAKE OR TOAST DISH, with crystal glass plate, diameter of plate 8½", with chromium-plated cover. Your reward for securing one subscription, not your own.

NUT OR CANDY DISH, chromium-plated, grape design. Swing handle, Diameter 8". Height overall 7". Three subscriptions.

CHROMIUM-PLATED WATER PITCHER, with practical Ice Guard. Made of solid Brass, beautifully chromium-plated inside and outside. Has attractive metal handle. Top diameter 5". Height overall 9¾". Capacity two quarts. Your reward for securing seven subscriptions.

DESK SET—Here is a splendid Desk Set—6 pieces with genuine leather. Your choice of red, green, brown or blue. Pad size 12" x 19". Your reward for securing four subscriptions.

SANDWICH TOASTER AND GRILL, Length 12¾", width 8¼", height 3½". Air-cooled black baked enamel base with pressed-in handles. Fitted with drip cup. All bright parts heavily plated. 110 volts-550 watts. Your reward for securing two subscriptions.

Send post card for completely illustrated list of rewards.

Holiday Remembrances for MUSIC FOLK



METRONOMES
Maelzel Style—Detachable Door
American Make, no bell $5
American Make, with bell $6
(Transportation Extra)
Weight—3 lbs. Boxed

BAS-RELIEF PLAQUES
Ivory finish, with clasp for hanging. Useful for decorative purposes in studio or the home. 15 composers.
Price, 75c each—$7.20 a dozen

MEDALLIONS
Highly finished photographs, with easel back, of 12 master composers.
Price, 35c each—$3.70 a dozen
Send for complete Catalog of Musical Gifts

THEODORE PRESSER CO.
Music Publishers, Dealers, and Importers
1712 Chestnut St., Philadelphia, Pa.

The Printer's Font

The printer buys the type which he uses for hand-set jobs by the font. When he purchases one of these sets of a type face he does not get an equal number of every letter; for instance, the average piece of copy to be set requires more a's and more e's than any other letters, so it is apparent that a judiciously balanced font of type must supply more of such popular letters as these than it supplies of the other letters in the alphabet.

In the realm of music there are many publications, but, in the constant run of the demands of active music workers, more copies of some are required than of others. Very naturally, those most demanded require stock replenishings, and in noting the new editions of these as they are represented on each month's Publisher's Printing Order, it is easy to keep informed on music publications which have a record of dependability in the particular field of music endeavor which each respective one serves.

It is always easy to make the acquaintance of any of these numbers by asking the Theodore Presser Co. to send to you single copies of the ones you want to examine. Numbers so requested will be charged "on approval" with full return privileges on any unused numbers which you desire to return.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
26329	The First Dancing Lesson—*Preston*	1	$0.25
19687	Swing Me High—*Wright*	1	.25
24871	Marigold—*Grey*	1½	.25
4184	The Little Drum Major, Op. 3, No. 5—*Engel*	1½	.25
22618	In Schubert's Day, Op. 109—*Krentzlin*	3	.35
26271	On Skates—*Ketterer*	3	.40
26076	Swaying Daffodils—*Overlade*	3½	.50
14271	At the Donnybrook Fair—*Scott*	5	.35

PIANO SOLO COLLECTIONS

Among the Birds	.50
The Melting Pot—*Felton*	.75
Schubert Album	1.00

PIANO DUET COLLECTION

Recreational Album for Piano Duet Players	1.00

PIANO STUDIES

3903	Chords and Arpeggios—*Orem* Grade 2-4	.50

PIANO INSTRUCTOR

Mathews, Graded Materials	Grade 3	1.00

SHEET MUSIC—VOCAL DUET

30629	I Love Life (*High and Low*)—*Mana-Zucca*	.60

VOCAL COLLECTIONS

Sabbath Day Solos (*High*)	.75
Sabbath Day Solos (*Low*)	.75

VOCAL STUDIES

Vocal Studies for Low Voice—*Whelpton*	.75
Vocal Studies for Medium Voice—*Whelpton*	.75

SHEET MUSIC—VIOLIN AND PIANO

26200	Moon Magic—*Hopkins* Grade 1	.35

VIOLIN STUDIES

Selected Violin Studies in the Fourth, Half and Fifth Positions—*Levenson*	1.00

OCTAVO—MIXED VOICES, SACRED

21173	There Is Room in My Heart for Thee—*Forman*	.10
10680	Now the Day Is Over—*Shelley*	.15
35191	More Love to Thee—*Marks*	.15
35179	I Do Not Ask, O Lord—*Spross*	.15

OCTAVO—MIXED VOICES, SECULAR

20377	Hunting Song—*Kieserling*	.15
20836	Go, Lovely Flower (*S.A.B.*)—*Lemare-Felton*	.10

OCTAVO—WOMEN'S VOICES, SACRED

21225	Christmas Carols for Treble Voices (*S.A.*)	.15

OCTAVO—WOMEN'S VOICES, SECULAR

20825	Garden of Roses (*S.A.*)—*Ritter*	.12
35100	Minor and Major (*S.S.A.*)—*Spross*	.12

OCTAVO—MEN'S VOICES, SACRED

21126	Low, Like a Little Cradle—*Braun*	.12
35166	One Hundred and Twenty-first Psalm—*LaForge*	.12

CHURCH MUSIC

Organ Score Anthem Book, Volume Two—*Sweney and Kirkpatrick*	.75

THE ETUDE MUSICAL BOOKLET LIBRARY

Betty and the Symphony Orchestra—*Gest*	.10

THEORETICAL WORKS

Rudiments of Music—*Murray*	.25

BAND

Verifirst Band Book—*Lewis* Parts	.30



THE JUNIOR ETUDE

Edited by

ELIZABETH A. GEST



Stella Ann Learns Her Scales

By Priscilla M. Pennell

"OH DEAR," sighed Stella Ann, "I can't seem to remember my scales. Just as soon as I learn one I forget the others."

"Never mind," said Miss Gray, "I think I have a plan that will help. We'll learn all the scales at once with a pattern which you can make yourself."

The girl's eyes were wide with wonder as she watched her beloved music teacher cut a piece of cardboard seven inches long by two and a half inches wide. Then Miss Gray told her to put the card back of the black keys with its left edge in line with the left edge of the C key. With a pencil Stella Ann made a mark at each crack between the keys. Then at these marks she ruled the card into sections.



"Now," said Miss Gray, "We are ready to put the numbers on. Then your pattern will be finished. You remember I told you all scales are made up of half steps and whole steps, with the half steps between 3-4, 7-8. You see, we'll put numbers from 1 to 8 on the card, skipping spaces between them, except for the half steps. All you have to do to play any scale is to place your pattern card with number 1 back of its first note and then to follow the numbers."

Stella Ann was delighted. This was just like a game, and when she tried it she found it very easy. Scales are fun now. By fingering them all alike (using four fingers of each hand) she can very soon play all the scales even without the card. Later she will take them up one by one with the correct fingering.

As Stella Ann is a real little girl, she feels sure that all the boys and girls who take piano lessons will enjoy making the pattern card and learning the scales as she did.

Skiing in Scale Town

By Gladys Hutchinson

KEYBOARD HALL is open for the reception and entertainment of all year round guests.

The magnificant mountains covered with snow present a series of wonderful views, and they can nowhere be enjoyed in greater variety and sublimity than at the "Gateway of Scale Town," the St. Moritz of Musica.

C major is especially favorably situated in the northern snow belt, and there are acres of open slopes and trails on the hillsides, and fourteen other real down mountain trails,

G, D, A, E, B, F-sharp, C-sharp
C-flat, G-flat, D-flat, A-flat, E-flat, B-flat and F major.

The Keyboard Ski Club is especially active in providing unusually excellent instruction. Classes are held daily with competent American and European instructors, who will show you how to do well and safely this fascinating sport.

Come to Scale Town where there are accommodations for all!

SINGING HEART'S CHRISTMAS EVE

(Playlet)

BY E. A. G.

Characters:
ELDORA
RAVELLA
ARDEENA

Off-stage: Chorus

Scene: Interior, with piano, chairs and table.

RAVELLA, *seated, knits.*

ELDORA (*seated in armchair, reads aloud*): Singing Heart was very busy on Christmas Eve, and she was Oh! so happy. She had been busy all day, too, from sun up to sun down, taking baskets to some neighbors, taking fruit to others, taking gifts to others; Tinker Bell, the kitty had to have a new red ribbon; Chippy and Chirpy and Dusty, the goldfinches had to have a bunch of holly tied on their cage; stockings had to be hung—oh yes, she was very, very, busy, and Oh, so happy.

RAVELLA: Well, this is Christmas Eve and we have lots and lots to do yet; we had better get busy, too. My kitty needs a new red ribbon herself; but I must finish this knitting for Grandma's present before I do another thing. I'm sure she will like it.

ELDORA: Yes. And our stockings are not hung up yet; and my canary needs that new swing, and Mummy's present is not wrapped up yet; and Oh! there are so many more things to be done. But I just must finish this story about Singing Heart.

RAVELLA: Go ahead and read while I finish this knitting. I can work faster when someone reads, and that is a lovely story about Singing Heart.

ELDORA: Well, let's see. Where was I? Oh yes. (*Reads aloud*): Singing Heart was so happy. "Tomorrow is Christmas," she told her kitty. "Tomorrow is Christmas," she told her goldfinches. "Tomorrow is Christmas," she told her baby sister. "Christmas!" she repeated, "The birthday of the Christ Child. The Angels sang the first Christmas, she said; the Angels sang *Peace on Earth, Good Will towards Men.*"

RAVELLA: I know that carol about the Angels singing.

ELDORA: Please go to the piano and play it. I forget how it goes.

RAVELLA: I must finish this knitting. Play it yourself. You know it just as well as I do because Miss Halley had all of us learn it last year. Don't you remember it? (*Ravella hums melody.*)

ELDORA: Oh yes. (*Lays book on table, goes to piano and plays softly,* HARK, THE HERALD ANGELS SING. (*Voices off-stage join in at* GLORY TO THE NEW BORN KING.)

RAVELLA: Eldora, I hear voices! Listen!

ELDORA: (*taking hands from keyboard as voices cease*): So did I. Maybe it was Singing Heart. Do you think the song will come again? Let's try. (*Plays softly as voices sing this carol entire.*) (*Enter Ardeena.*)

ARDEENA: Well, you girls do not seem to be very busy, considering that it is Christmas Eve.

ELDORA: No? But we are having such a wonderful time listening to the voices. Aren't they lovely?

ARDEENA: What voices?

ELDORA: The voices singing about the Angels.

RAVELLA: Didn't you hear them?

ARDEENA: No, I did not hear a thing. (*Picking up open book on table*), What book is this?

ELDORA: I was reading to Ravella about Singing Heart.

RAVELLA: Yes, and please continue. I will never get this done in time to go to bed! (*Picks up knitting.*)

ELDORA: I'm always losing my place. Oh yes, here it is. (*Continues reading.*) Then the Shepherds came following the Star, over the fields from ever so far, to see the Christ Child. Oh, it is a lovely story. It makes me feel happy, too.

RAVELLA: Eldora, you can play a song about the Shepherds, too, can't you? Maybe the voices will come again.

ELDORA: Maybe they will. Let's see, how

(*Continued on next page*)

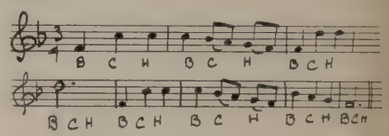


Rhythmic Balls

By Sara Freed

How would you like to play a game of Rhythmic Balls? It is fun for club meetings or musical parties.

Each person takes turns using the ball, or several balls could be used at the same time. Select a song that has a good swing, sing it heartily, and play the ball at the same time. Playing the ball means to bounce it on the first beat of the measure, catch it on the second beat and hold it for the third beat. If the song is in four-four time bounce on first beat, catch on second, bounce again on third and catch on fourth beat.



In the accompanying example B stands for bounce, C for catch and H for hold. See how well you can play this game. It is not easy at first!

? ? ? ? ? ? ? ?

Musical Geography

1. In what country was the first opera written?
2. In what city did Mendelssohn found a conservatory of music?
3. What river gave its name to a famous waltz?
4. In what country was Dvořák born?
5. In what city is Handel buried?
6. In what country does Sibelius live?
7. From what country does the *Song of the Volga Boatmen* come?
8. In what country is the scene of the opera, "Madame Butterfly" laid?
9. From what country does the *Morris Dance* come?
10. In what state in the United States is MacDowell buried?

(*Answers on next page*)

Little Judie Yanno

By Carol Anne White

There was a girl named Judie Yanno
Who really loved to play piano.
BUT—

THOUGH she practiced morn and night, her pieces never sounded right. The reason was quite plain to see—she didn't watch her time and key. If in the signature she read two-four, she'd count six-eight instead; and if F-sharp were in the score, she'd flat her E and sharp some more. Her teacher said, "Now listen here, you'll never learn to play, my dear, if you go on this careless way; you're going backwards day by day." So Judie then made up her mind; a careful little rule she'd find, by which her key and time she'd tell; and this she did, and learned it well. Before she played a piece at all, the key and time out loud she'd call; My key's G major, F-sharp, so; my time's four-four," and then she'd know.

So, now that little Judie Yanno
Plays beautifully on her piano.

Singing Heart's Christmas Eve

does it go? I have been so busy I have not had time to play carols lately. (*Goes to piano and plays softly,* WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT. *Voices join, softly at first, then louder.*)

ARDEENA: Oh, that is lovely; They really are voices, aren't they! But where do they come from?

RAVELLA: We told you we heard voices. Play it again, Eldora. (*She plays but the voices are silent.*)

ARDEENA: Well, read some more in the book, then. I am really excited!

ELDORA (*reading*): Singing Heart went gayly about her preparations for Christmas. "Come, Tinker Bell," she said, "you must have a new ribbon for Christmas. Tinker Bell, did *you* know the Wise Men came to Bethlehem? You are wise, Tinker Bell, and your bow is very becoming. You look almost happy, Tinkie. But you look very wise. The world needs more Wise Men nowadays, Tinkie."

ARDEENA: That reminds me to put a new bow an Scottie. I'll never be ready for Christmas.

RAVELLA: What were the Wise Men's names, El? Do you remember? We had them once in a Sunday School pageant, but I forget.

ELDORA: Maybe we will find them in the story. (*Continues reading*):

"Tinker Bell, you must be as wise as you look, you know, and you must promise me not to go near the goldfinches' cage," said Singing Heart. "You must not go near them, but you can admire them from across the room. They have new names for Christmas, Tinkie, after the Wise Men. The one with the most gold is Balthasar—that was Chippy—and the others are Caspar and Melchior. They are nice names, don't you think? They are happy, too, Tinkie, because tomorrow is Christmas."

ARDEENA: There is a Christmas song about the Wise Men, too. Can you play it, Eldora?

ELDORA: No. I forget how it goes. You play it.

ARDEENA: Very well. Do you think the voices will come for me, too?

I hope they will. (*Plays* WE THREE KINGS OF ORIENT ARE *as voices join in.*)

RAVELLA: Lovely! And my knitting is almost finished.

ARDEENA: So is mine. But what about putting up the holly? It is getting very late, you know.

RAVELLA: Yes, let us put it up now. It is so pretty. Maybe the voices will sing while we work.

ELDORA: I'll play *Deck the Halls with Boughs of Holly.* (*Voices join in carol as others put up holly.*)

RAVELLA: It looks perfectly beautiful and I feel just as happy as Singing Heart.

ARDEENA: So do I.

ELDORA: So do I. But it is very late. We simply MUST go to bed.

RAVELLA: Yes, and my knitting is all finished.

(*Girls leave, one by one, taking last look around and lowering lights.* FIRST NOEL CAROL *is heard off-stage without accompaniment as curtain falls. Audience may join in singing a few more carols, or repeating this one.*)



JUNIOR MUSIC CLUB
Freemont, Ohio

True or False Game

By Gertrude Greenhalgh Walker

APPOINT LEADERS and the leaders take turns in choosing partners for their sides, like a spelling match. Then the teacher or councillor, if the game is used at a club meeting, asks various questions, always prefacing the question by, "Is it true or false that—?

Each question that is answered correctly gets a credit of five points and the side having the most points at the end of a given period is declared winner.

The game may be varied by allowing the one who gives the correct answer to a question, to put the next "Is it True or False?"

Honorable Mention for September Essays:

Jean De Riemer; Berte Greene; Hascia Levine; Nathalie Wells; Eleanor Anderson; Martha Roberts; Angelo Cruice; Evelyn Helman; Cynthia Bronson; Agnew Wheeler; Louis Adamson; Mary Hillman; Esther Janeway; Mary O'Keefe; Rose Hinton; Jack Heller; Sydney Brown; Estelle Klinger; Barbara Sherman; Jean Parks; Cleo Werner; Bobby Mitchner; Marion Hawley; Marcia Ellman.

Musical Games

(Prize Winner)

I HAVE two musical games which help me with my daily practicing. Sometimes I pretend I am playing at a concert, and during this game I watch all the expression marks; watch my position, the position of my hands and feet, as though I were being watched by the audience.

My other game is that I am a pianist who plays popular music. I do not like the way the piano part is written in popular music, so I change it. I enjoy this game, and with these games I enjoy my practicing and lessons better; and they seem to help me very much.

MAURIEN FORGY (Age 12), Class B.
Texas

Answer to September Puzzle

Coronet-cornet; heron-horn; groans-organ, (or booes-oboe); sharp-harp; orange-organ.

Answers to Musical Geography

1, In Italy. 2, Leipzig. 3, The Danube. 4, In Bohemia (now Czechoslovakia). 5, In London. 6, In Finland. 7, Russia. 8, Japan. 9, England. 10, New Hampshire.

Music

By Shirley Mason Hurwitz (Age 15)

With its strains so sweet and mellow,
And its echo in my heart,
It is soothing as a 'cello;
Of my soul it is a part.

It expresses all the meanings
That in words can not be said;
It awakens many feelings
Which are passive, but not dead.

Music, Hope and Joy together,
All as in one perfect prayer,
Come to us from where, forever,
All is calm and truly fair.

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "Religious Music."

Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by December Eighteenth. Names of prize winners and their contributions will appear in the March issue. The thirty next best contributors will receive honorable mention.

RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not have anyone copy your work for you.

When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

The Missing Instruments Puzzle

By Alfred I. Tooke

THE MEMBERS of the seven piece orchestra at Tooters Corners had a practical joke played on them the other day. Someone hid their instruments, and when they went to get them they were gone, and, like Little Bo Peep and her sheep, they "didn't know where to find them!"

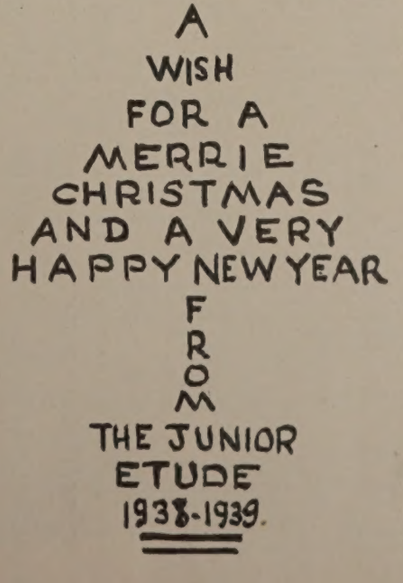
However, perhaps you can help them? The instruments are hidden in the following sentences—one instrument in each sentence. Can you find them all?

1. I told Mary I would mend her doll if I felt a break in its arm.
2. When I had put a fresh arm on I umpired a ball game.
3. If you have no pencil, char pieces of matches and keep score with them.
4. When the other umpire was in accord I once suspended a player.
5. His conduct only resulted in his team losing the game.
6. There were Indians on the team, also Boers from South Africa.
7. They had no car in a fit state to drive me home, so I walked.

DEAR JUNIOR ETUDE:

Every Saturday our class, called the Theory Class, meets for an hour. We are learning about the diatonic and chromatic scales and about different sounds. Although I am only a beginner in music I like it very much.

From your friend,
MARGARET ANDERSON (Age 13),
Ohio.



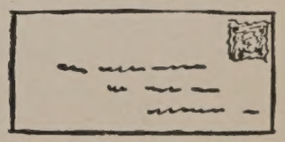
Musical Games

(Prize Winner)

MUSICAL GAMES, or that is, the idea of musical games, vary with different individuals. Music itself is a kind of game or puzzle, because we have lines and spaces and notes and each note represents a different letter with its own sound. When we can play each note correctly we have a musical tune. Therefore our puzzle has been worked—we have played the puzzle!

There are games consisting of scrambled letters, which when arranged correctly give musical names or terms, and this helps us to become more familiar with these names. There are others representing instruments, and so on. Musical games are a lot of fun and they are very helpful in the study of music.

JEANIE MARCHALL (Age 14), Class A.
Illinois



DEAR JUNIOR ETUDE:

I am interested in music to a great extent and am very fond of stamp collecting and model engineering and I would like some of Uncle Sam's sons to write to me.

I am in the South African Air Force and would be pleased to receive letters from any boy who is interested in my lines of hobbies and occupations. I am seventeen years old and am interested in the views of other people in the subjects mentioned.

From your friend,
CECEIL VAN BLERK (Age 17),
No. 5886, Bungalow 1527, S. T. T.
South African Air Force,
Roberts Heights, South Africa.

DEAR JUNIOR ETUDE:

I am a boy ten years old and I am studying the piano and love it. I also play violoncello in our school orchestra, and play E-flat horn in our Community Band, and love them all; but piano comes first and I hope some day to be a concert pianist.

I have taken THE ETUDE a year and expect to keep on taking it, as my teacher gives me solos from it and my mother and I have fun playing the duets. The Junior page is great!

From your friend,
RUSSELL WILEY (Age 10),
Massachusetts.

Prize Winners for September Puzzle:

Class A, Jeanette Van Os, (Age 15), St. Louis, Missouri.

Class B. Hilda Boswell (Age 12), California.

Class C, Louis A. Bonelli, (Age 9), District of Columbia.

Honorable Mention for September Puzzles:

Betty Madigan; Andrew Wilson; Johanna Torrel; Ivy Lamson; Lea Whittier; Elfrieda Price; Morris Collins; Sylvia Andrews; Leona Wohlston; John Miers; Ellen Hough; Margaret Lewis; Lorraine Ditmars; Anthony Burt; Nancy Lemar; Teddy Wolfe; Eleanor Turson; Rita Elaine Scogna; Adolph Strackmar; Leonie Dangroise; Marcia Wells.

Only a few Leading Articles are listed here. The Musical Index is Complete.

Concise Index of The Etude for 1938

To Save Space the Titles of Many of the Articles Have Been Somewhat Condensed.

Accordion Department ..... *Deiro*, Each Issue
Arranging for Small Orchestra. *Isaacs*, June 369
Australian Musical Life..... *Crooks*, Feb. 73
Bach's *Preludio in E* ..... *Osgood*, July 476
BARBIROLLI. Conductor and Orchestra.. Oct. 635
Beethoven's *Adelaide*, Romance of.... Nov. 753
Bel Canto, Key to ..... *Henley*, Oct. 680
Bork, Saga of Virgil W. ..... *Media*, Jan. 5
Bow, How Hold Violin ..... *Wolk*, Apr. 262
Bow, Repair of Damaged ..... *Kovach*, Nov. 759
Boys' Choir Runs Smoothly.. *Goodbrod*, May 332
Breaking into Print ..... *Editorial*, Feb. 85
Bugles over the Hudson ..... *Millner*, Mar. 151
Care of Stringed Instruments. *Edwards*, July 476
Caroling, Let's Go ..... *Smith*, Dec. 790
Cavities, Magic Transmitters.. *Rimmer*, Oct. 680
Child a Musician? Your..... *Pakan*, July 477
China, Music of War-Torn..... *Oakes*, Jan. 11
Choir Reverence, Teaching.... *Connell*, Oct. 683
Choir, To Succeed with..... *Caner*, Sept. 610
Choirmaster and Clergyman .... *Grant*, Oct. 682
Choral Prelude Voluntaries..... *Boyd*, June 404
Christmas in Many Lands, Recital
Mattern, Dec. 783
Church Music before Palestrina
Galloway, Feb. 116
Composers are Stylists..... *Dallam*, Apr. 216
Debussy's Principles in Playing
Dumesnil, Mar. 153
Diaphragm and Breathing.. *Armstrong*, June 402
Double Stops, First Position. *Saunders*, Apr. 262
Dressing Up Studio Performance. *West*, Apr. 230
Duo-Artist on Organ..... *Reed*, Nov. 755
Easter Carols, Romance of.. *Hemming*, Mar. 145
Ebenezer Scrooge, Awakening of
Hoover, Nov. 709
Editorials ..... *Cooke*, Each Month
Ensemble Playing, Art of..... *Busch*, Aug. 499
ETUDE Contest Winners' Letters..... Apr. 220
Face Audience with Pleasure
Wainwright, Aug. 538
Falsetto, Interesting ..... *Wodell*, Apr. 221
FARRAR. How Best Serve Students..... Sept. 563
Faults in Fiddles..... *Stagg*, Feb. 120
Fifty Years Ago This Month..... Each Issue
Fingers, Forgotten ..... *Skillman*, May 292
Folk Tunes of England..... *Baines*, Aug. 495
Forward Tone in Song..... *Harris*, July 470
Foster, Other Days of..... *Spaeth*, Nov. 711
Fretted Instruments ..... *Krick*, Each Issue
Gabrilowitsch, Lessons with. *de Horvath*, Dec. 781
Game of Rhythms..... *Rogers*, Oct. 689
Getting Most from Choir .... *Adamson*, July 473
Glissando Made Easy..... *Evarts*, June 366
Goal is Music, The..... *Menuhin*, May 285
Good Pupil? Who is..... *Furze*, July 486
GROFÉ. Carve Your Career..... July 425
Grunt, Terminal ..... *Henley*, Jan. 46
Gypsy Scale ..... *Knox*, Apr. 276
HAMBOURG { "Ballade, Op. 10, No. 1," *Brahms* ..... Nov. 722; "Contra Dance in C," *Beethoven* ..... Dec. 823; "Italian Concerto," *Bach*.. Mar. 158; "Mazurka, F-sharp minor," *Chopin* ..... Sept. 578
Hand and Memory..... *Balgue*, Sept. 574
Hardanger Violin..... *Rindlisbacher*, June 408
"Harmonious Blacksmith," Lowell's.... Dec. 834
Haydn, Happy Mr..... *Stevenson*, May 348
Henriette de France, Portrait..... Dec. 784
HERNDON { *Holy, Holy, Holy* ..... Jan. 84; *Saviour, More Than Life*... May 333
HIRSCHMANN. Great Music at Popular Prices ..... June 372
Hofmann, First Program ..... Feb. 80
"Hour of Charm, The"..... *Spitalny*, Oct. 639
Hymns, Origin of ..... *Marks*, Aug. 540
Hymns in Teaching Harmony.. *French*, Sept. 566
Hymn Tunes, Better ..... *Mead*, Mar. 186
Hymn Tunes, Sources of Famous. *Boyd*, Mar. 258
Ippolitoff-Ivanoff, Memory.. *Karapetoff*, Mar. 146
Irish Harp ..... *Fulling*, Mar. 202
Jaw, The Inflexible..... *Armstrong*, Mar. 184
JOHNSON. America Demands Glamour.. Aug. 538
Jungle to Symphony Hall.... *Rutledge*, Feb. 88
Junior Etude ..... *Gest*, Each Issue
LAUDER. Liszt's Hobby for Scales..... Apr. 226
Laying Span Ghost ..... *Goodwin*, May 329
LE COUPPEY. On Necessity of Technic.. Mar. 150
Left Hand, Righting the ..... *Tribull*, July 426
Legato Playing on Manual..... *Titus*, Nov. 754
LEHMANN. Overcoming Musical Crisis. Dec. 789
Lincoln's Choir Experience... *Manners*, Feb. 117
Lincoln, Music About ..... *Brands*, Feb. 77
Lind Cover, Jenny ..... May
Lost Chord Written, The..... *Welsh*, July 471
MACDONALD. Operetta and Sound Film. June 359
MACFARREN. On the Need of Culture.. May 294
MACKENZIE. Should Singing Teacher Sing? ..... Feb. 115
Madrigals in Days of Queen Bess
Bergman, Nov. 715
Making Most of Reed Organ..... *Ewer*, Jan. 48
Mandolin, The ..... *Krick*, Feb. 127
Marching Band ..... *Revelli*, Sept. 575
Marimba, Its Relation to Xylophone
Hiraoka, Sept. 569
Marimba Supersedes Xylophone
Editorial, Sept. 561
MARTINELLI. Care of Vocal Instrument. Oct. 650
Mendelssohn, A Defense of..... *Bengis*, May 293
Missed Lesson Cure..... *Georgns*, Feb. 84
Most Famous Song, World's *Whitlock*, Aug. 503
Motet, Spirit of Great..... *Buckley*, Sept. 610
Mozart's Great Romance... *Grevenstett*, June 365
Music "As in Webster"..... *Lingelbach*, Jan. 15
Music and Dancing in Siam. *Strickland*, July 440
Music Extension Study Course
Thompson, Each Issue
Music in Sing Sing Prison..... *West*, Nov. 713
Music of Marching Men..... *Peterson*, June 361
Musical Books Reviewed..... Each Issue
Musical Club, Once a Week..... Jan. 8
Musical Memory ..... *Dumesnil*, May 287
Musicians of Month's Birth.. *Gates*, Each Month
ONEGIN. Typist to Prima Donna..... Jan. 20
Open Mouth to Sing... *Herbert-Caesari*, Jan. 46
Operatic Spectacles Two Centuries Ago. May 286
O Promise Me, Story of..... *Barrell*, Apr. 222
Orchestra, Bands and... { *Grabel*, Jan. and Feb.; *Revelli*, Began March
OSBM { *Four Hand Music* ..... Feb. 75; *Social Dancing and Its Music*.. July 431; *Two Piano Pieces* ..... Sept. 565
Organ Questions Answered.... *Fry*, Each Month
Organ Registration ..... *Anderson*, Jan. 48
Organ Tutor, First ..... *Harris*, Mar. 186
Organist's Index ..... *Rustin*, June 405
Organist as Salesman ..... *Hamilton*, July 472
ORMANDY. Be Ready for Opportunity.. June 357
Paganini, A Personal View.... *Michel*, Mar. 191
Paganini's Secrets ..... *Dallas*, Dec. 830
Parent, The Rare ..... *Sharp*, Oct. 700
Parent-Teacher Coöperation... *Edgar*, May 340
Paris, Personal Trip..... *de Launey*, Apr. 217
PHILIPP. Recollections of Rubinstein.. Aug. 493
Piano Duets, More..... *Enevold*, Mar. 144
Piano Parties are Fun..... *Jackson*, June 363
Plato about Music ..... *Weber*, Oct. 637
Portals to Piano Playing..... *Morin*, Nov. 717
Portrait Series, Historical..... Each Month
Practice, Efficient ..... *Pittinger*, Oct. 686
Practice, Not Too Much..... *Tapper*, Jan. 13
Practice is Playing..... *Lachmund*, Sept. 636
Prague—Dvořák, Smetana ..... *Graves*, Sept. 571
PRINCE. Civic Value of Music Hobby... Mar. 147
Pupils Recitals, Fascinating... *Hobson*, May 290
Queen of American Pianists.. *Sterling*, Aug. 497
Questions and Answers .... *Gehrkens*, Each Issue
Radio Career, A ..... *Manners*, Mar. 143
Radio Flashes ..... *Girard*, Each Issue
Ravel, Maurice ..... *Dumesnil*, Apr. 215
Record Lessons from Singers.. *Henley*, Apr. 256
Record Releases ..... *Reed*, Each Issue
Registration on Unit Organ. *Anderson*, May 332
Rhythm Band for Mothers..... June 401
Rhythm for Clearness ..... *Koehler*, Oct. 646
RIVÉ-KING. Studies in Teaching..... June 368
ROSENTHAL. Apprentice Years of Master ..... Nov. 707
Routine of Practice, A..... *Halme*, June 403
Sayao. Art Means Preparation..... July 427
Scale Clock, The ..... *Pennell*, Aug. 554
Scale "Track Meet," A..... *Hunter*, Oct. 690
Scales for Little Folks..... *Russell*, Sept. 625
Scales, Sugarcoating ..... *Maskell*, Mar. 183
School Accompanist, The ... *Gherkens*, May 295
Schubert, Guitarist ..... *Krick*, Oct. 694
Scribe, Eugene ..... *Robinson*, Apr. 223
SENTER. Joy from Life ..... Feb. 81
Shifting, Art of ..... *Allred*, Oct. 687
SIBELIUS. Master Seen by Wife..... Oct. 641
Silent Practice ..... *Francis*, Jan. 53
Sing Well, Be Natural..... *Sheppard*, Dec. 824
Singer's Etude ..... Each Month
Singer's Nodes, the Cure..... *Henley*, Aug. 538
Singing through Listening.... *Hipsher*, June 402
SMITH. Folk-song Basis of Music..... Aug. 494
Song in Vocal Study, The.. *Armstrong*, Sept. 608
Amplification in Schools .... *Dickinson*, Sept. 607
Sound Post Setting..... *Sanger*, Oct. 686
Staccato Touch, Better..... *Stein*, June 360
Stage Deportment at Recitals.. *French*, Mar. 152
STEVENS. A Liszt Anecdote..... July 434
String Put On in "Jiffy"... *Jenkinson*, Apr. 263
Summer School, Starting a..... *Perry*, May 289
SZIGETI. Violin Art under Surface..... Jan. 9
Teacher, You are in Business.. *Tapper*, Aug. 508
Teachers' Round Table..... *Maier*, Each Month
Technical Devices ..... *Bilbro*, June 412
THAYER. The Art of Studying..... Oct. 640
Three Notes against Two..... *Smart*, Oct. 644
Threshold of Music.. *Abbott*, Each Issue but Feb.
Tone Deaf Violin Student..... *Stewart*, Jan. 52
Tone, Vowel Development..... *Huey*, Nov. 752
Value of Good Instrument.... *Norden*, May 337
Velocity, Steps to ..... *Wright*, Feb. 79
Violin, To Buy a..... *Hill*, June 408
Violin, Concentrate in Playing. *Bolgen*, May 336
Violin Construction ..... *Ellsworth*, Nov. 758
Violin, Masterworks for..... *Stoeving*, Jan. 52
Violin, Mother of ..... *Kenyon*, Aug. 544
Violins of Mittenwald ..... *Matthews*, Mar. 190
Violin Questions Answered .. *Braine*, Each Issue
Violin Student, Three Ghosts of. *Cassidy*, Aug. 545
Violinist's Etude ..... *Braine*, Each Issue
Violinist's Problems Solved.... *Masson*, Sept. 614
Vocal Abomination, A ..... *Parker*, Oct. 681
Vocalize to Song ..... *Grove*, May 330
Vocalist, Practical Helps.... *Luckstone*, July 433
Voice Method, Oldest..... *DeBruyn*, June 367
Voice, To Preserve ..... *Brainerd*, Sept. 609
Voice Questions Answered { *Wodell*, Jan. to Sept.; *Douty*, Oct. to Dec.
Voice Training in Schools..... *Kelly*, Feb. 114
Voice, The Well Placed..... *Gregory*, May 331
Volunteer Choir, Managing... *Walther*, Dec. 826
Wagner and Box Office..... *Bodanzky*, Apr. 219
Waiting Room for Pupils..... *Scales*, July 478
What Did Bach Mean?..... *Leonard*, Sept. 573
What for Music Teachers? (Symposium) ..... Dec. 787
When Child Won't Practice..... *Grant*, Aug. 504
WHITE. What Music Has Done for Me. Dec. 779
Winchell on ASCAP..... Feb. 83
Women in Orchestras..... *Petrides*, July 429
World of Music..... *Hipsher*, Each Month
Worth While Music in Movies. *Arvey*, Began Aug.

MUSIC

PIANO

Aaron { *Birdling's Chant* ..... Dec. 822; *In Far-Away Japan* ..... July 466
Adair. *Playing Hopscotch* ..... Sept. 606
Adler. *My Puppy* ..... Oct. 676
Anthony { *Dance of the Fairies*..... June 399; *The Old Wooden Clock*..... July 447; *Ruby Waltz* ..... Nov. 749
Arne. *From the "Sixth Sonata"*..... Apr. 242
Arnold { *The Hop Toad* ..... Apr. 252; *Tobogan Ride* ..... July 468
Bach. *"Italian Concerto." First Movement* ..... Mar. 167
Bagge. *The Cuckoo Sings Merry Lay*... Sept. 604
Baines. *March of the Caliph*..... Jan. 24
Beach. *Farewell, Summer* ..... Sept. 585
Beethoven { *Contra Dance* ..... Dec. 803; *Excerpt from "Sonata, Op. 27, No. 1"*..... Jan. 29; *Excerpt, "Sonata, Op. 101"* Aug. 518; *Minuet in G* ..... Jan. 44; *Valsette* ..... May 308
Bergé. *Valse de Concert* ..... Apr. 233
Berwald. *Hallowe'en* ..... Oct. 678
Bilbro { *Joe at the Circus* ..... May 328; *The Old Log Church*..... Nov. 726; *The Snow Storm* ..... Dec. 800
Brahms { *Ballade, Op. 10, No. 1*..... Nov. 730; *Waltz, No. 6* ..... Jan. 32; *Waltz, Op. 39, No. 7.*
Bull. *Shepherd Girl's Sunday*..... Nov. 729
Bryson. *In Sylvan Shadows*..... July 443
Cadman. *The Fountain* ..... Aug. 511
Chapman. *Broken Dolly* ..... May 326
Chauncey. *Carnival Dancers* ..... May 307
Chittenden { *Hurdy-Gurdy Man* ..... Feb. 110; *Let's Play Baseball*..... Apr. 254
Chopin { *Mazurka in F-sharp minor*.... Sept. 588; *Prelude, Op. 28, No. 4*..... July 451; *Prelude, Op. 28, No. 8*..... Oct. 661; *Prelude, Op. 28, No. 18*..... Feb. 98; *The Ringlet* ..... Sept. 590
Connell. *Reflections at Dusk*..... June 374
Cooke. *Hungarian Echoes* ..... Mar. 162
Copeland { *A Linnet Sings in the Lilac Tree* ..... Feb. 112; *Tit-Tat-Toe* ..... May 328
Cramm. *Glad and Gay* ..... July 467
D'Albert. *The Street Band*..... Jan. 43
Dallier { *Saltarello* ..... Aug. 516; *Valse Joyeuse* ..... Oct. 656
De Leone. *The Frog's Concert*..... Aug. 510
Endres. *March of the Crickets*..... Dec. 821
Dunhill. *Irish Reel* ..... July 446
Dunn. *Grasshoppers at Play*..... Jan. 42
Duport. *Mrs. Washington's Minuet*.... Mar. 161
Federer { *A Waltz in the Moonlight*... Sept. 583; *Sundown* ..... Dec. 801
Forrest { *Peach Blooms* ..... Aug. 535; *Swinging in the Treetop* ..... Mar. 180
Frick { *Balloons in the Air* ..... Feb. 89; *Dancing in the Garden* ..... Aug. 512; *My Lady's Gavotte* ..... Sept. 579
Friml. *Moon Dawn* ..... May 306
Ghys. *Amaryllis* ..... Mar. 182
Gilbert { *Humoresque* ..... Apr. 237; *In a Good Humor*..... Nov. 748; *Morning Song* ..... Nov. 748; *Rather Like the Cuckoo's Song* Nov. 748
Granfield { *June Waltz* ..... June 377; *Minuet* ..... Jan. 25
Grant-Schaefer { *Bunny Hops Along*.... Nov. 750; *March of Brian the Brave* ..... Oct. 654
Grey { *Boatman's Serenade*..... Oct. 653; *Fountains at Play*..... Dec. 802; *Moon Shadows*..... Sept. 581; *Tango Mexicano*..... Aug. 515
Gruber. *Silent Night*..... Dec. 796
Grunn. *Temple Dance*..... Feb. 94
Haberbier. *Scherzino*..... Aug. 520
Hamer. *A Canoe for Two*..... Aug. 514
Hansen { *The Dutch Tulips Dance*..... June 400; *One Happy Day*..... Oct. 678
Haydn. *Theme and Variation in F minor*. May 310
Heckman. *Through an Old Gateway*.... Dec. 796
Hopson { *In a Japanese Tea Garden*.... Oct. 655; *Indian Medicine Man*..... Dec. 822; *Spring Blossoms* ..... June 375
Huerter { *The Broken Promise*..... Oct. 660; *Flowerland* ..... Aug. 513; *Little Pierrette* ..... Apr. 236
Hyatt. *Little Caprice*..... Nov. 750
Imhoff. *Summer Twilight*..... July 441
Jewell. *Old Fiddlers' Contest*..... Feb. 93
Johnson, G. *Farmer Boy from Dublin*... Sept. 580
Johnson, W. *Distant Convent Bells*..... Jan. 43
Keating. *Dancing Fawns*..... Oct. 651
Kern. *The Fox Hunt*..... Sept. 584
Kerr. *Skipping Home from School*..... Sept. 604
Ketterer { *The Swing in the Orchard*.... Feb. 112; *Will o' the Wisp*..... Apr. 253
King { *Dancing Marionette* ..... Feb. 90; *Mireille* ..... Dec. 795; *Vivienne* ..... Aug. 509
Kohlmann { *Idyll of the Flowers*..... Nov. 726; *Twilight in Arcady*..... Sept. 580
Kramer. *At Evening*..... Nov. 723
Lane. *By the Brook*..... Aug. 534
Lehman. *Morning at the Mill*..... Sept. 586
Lemont. *March of the Lollypops*..... Mar. 160
Lerman. *Neapolitan Serenade*..... Jan. 26
Lieurance { *Lament* ..... Jan. 21; *Sunrise* ..... Nov. 724
Lindfors. *A Woodland Story*..... July 466
Liszt. *Ave Maria*..... Feb. 96
Lloyd. *Rolling Stones*..... May 326
Loth. *The Music Box*..... Mar. 164
MacLachlan. *Zuyder Zee*..... Sept. 605
Manney. *Volga Boatmen's Song*..... Mar. 163
Marial. *In an Old Manse*..... Dec. 797
Marshall. *A Dutch Poodle*..... June 379
Matthews. *Idylio*..... Apr. 232
Mendelssohn. *Boat Song*..... Oct. 667
Mero. *Believe Me, If All Those Endearing Young Charms* ..... Apr. 239
Miles { *Big Grizzly* ..... Jan. 42; *Fairies Awakening* ..... Dec. 821; *Out For a Stroll*..... Sept. 605; *Twilight Hour* ..... Oct. 676
Mitchell. *Crisscross* ..... May 327
Mozart { *Fragment, "Sonata, No. 7"*..... July 449; *Two Minuets* ..... June 383
Muffat. *Gigue* ..... Nov. 732
Munn. *In My White Boat*..... May 327
Nason. *Song of the 'Cello*..... Aug. 536
Nordman { *Columbine* ..... Mar. 159; *The Grasshoppers' Parade*... Mar. 302; *Reflections* ..... Jan. 22; *Old Man Scarecrow*..... June 373
Orth. *Wheel-Whirl*..... Dec. 798
Paganini. *Moto Perpetuo*..... June 380
Paldi. *The Gypsy Child*..... Apr. 252
Paridon. *Big Chief*..... Mar. 180
Peery. *A Day in May*..... May 303
Pendleton. *The Clown and His Donkey*.. May 301
Perry. *How Do You Like Your Eggs?*.. June 398
Pietsch. *Dolly's Lullaby*..... June 398
Poldini. *Gondolier's Song*..... June 378
Price { *Cabin Song* ..... Feb. 111; *Nobody Knows the Trouble I've Seen* ..... Oct. 659
Renton. *On the Midway*..... July 448
Richter { *Aquaplaning* ..... June 399; *Jolly Sailor* ..... July 468; *Sandman's Coming* ..... Mar. 181; *The Donkey* ..... Dec. 820; *Swinging on the Gate*..... Jan. 44
Robinson. *Parade of the Goblins*..... Aug. 536
Rodgers. *A Waltz in Springtime*..... Mar. 182
Rogers. *Little Flower Waltz*..... Apr. 254
Rolfe. *The Deep Sea Diver*..... Feb. 110
Ryder. *The Brooklet*..... May 309
Saar. *In Old Vienna*..... Jan. 28
Sarmolin. *Old Mr. Bass Clef*..... Aug. 535
Schuler. *By Moonlit Waters*..... July 442
Schumaker. *Dance of the Wood Nymphs*. Nov. 724
Schumann { *Album Leaf, No. 3*..... Jan. 31; *Blind-Man's Buff* ..... June 384; *Santa Claus* ..... Dec. 805
Stairs { *Gathering of the Pixies*..... Feb. 111; *Leap Frog* ..... Aug. 534
Steede. *Let's Be Gay*..... Sept. 606
Strauss. *Sounds from the Vienna Woods*. Jan. 23
Strickland. *Morning Reverie*..... Feb. 95
Terry. *Elfin Ballet*..... May 305
Tschaikowsky { *Love Theme from "Romeo and Juliet"* ..... Nov. 727; *None But the Lonely Heart* ..... Feb. 91
Wagner { *Album Leaf* ..... Apr. 238; *Good Friday Spell*..... Apr. 240
Wagness { *The Birds at Morn*..... Oct. 677; *The Cathedral at Twilight*... Aug. 512; *Dagger Dance* ..... Nov. 728
Ward. *Aquarelle* ..... Nov. 728
Weissheyer { *Charms of a Bygone Day*.. June 400; *Dragon-Flies* ..... Oct. 658
Weitz. *Bedtime March* ..... Mar. 181
Wiesemann. *Menuet Reverchon*..... Apr. 231
Williams { *Autumn Sunset* ..... Aug. 582; *The Busy Bee*..... July 444
Woodman. *Nocturne* ..... Mar. 165
Wright { *Copy Cat* ..... Oct. 677; *Round and Round*..... Nov. 749
Zachara { *Danse Ancienne* ..... June 376; *Marche Carnaval* ..... Oct. 652

FOUR HANDS

Bach. *Bourrée from Third 'Cello Suite*.. Feb. 105
Hodson. *Loyal Legions*..... July 461
Howland. *Sylphette* ..... Nov. 742
Kelberine. *Deep River*..... Mar. 177
King. *June Caprice*..... Jan. 39
Krogman. *Jack O' Lantern*..... Oct. 673
Ritter. *Garden of Roses*..... Aug. 531
Sanders. *Song* ..... Nov. 744
Schubert. *Ballet Music, "Rosamunde"*.. Dec. 816
Strelezki. *Wilhelmine* ..... May 323
Terry { *The Bees' Lullaby*..... July 463; *The Old Sun-Dial*..... Feb. 107
Verdi. *Anvil Chorus, "Il Trovatore"*.... Apr. 249
Williams. *March of Progress*..... June 395

ORGAN

Armstrong. *Prayer* ..... May 320
Bach { *Badinerie* ..... Sept. 598; *Prelude, No. 2*..... Jan. 35
Beethoven. *Andante from Op. 26*..... July 458
Brahms. *Cradle Song*..... June 392
Colborn. *Invocation* ..... Aug. 528
Gordon. *My Jesus, I Love Thee*..... Apr. 243
Groton { *Caroletta* ..... Oct. 670; *Meadow Song* ..... Feb. 102
Maryott. *Lo, How a Rose E'er Blooming*. Nov. 733
Mozart. *Pastoral* ..... Mar. 175
Nagle. *A Christmas Carol*..... Dec. 814

VOCAL

Ambrose. *The New Born King*..... Dec. 812
Barry. *Jeuness. Youth*..... Feb. 100
Cadman. *The Song of the Mountains*.... Oct. 669
Coverly. *This Day*..... July 452
Dressler. *Oh! Lift Your Joyful Hearts*.. Apr. 246
Edwards. *Stars and the Depth of Night*. Apr. 245
Farwell. *Laddie Boy*..... July 457
Flood. *Trifles* ..... Nov. 734
Harris. *Daylight and Dusk*..... Dec. 811
Lieurance. *Dreamtides* ..... Mar. 174
Londonderry Air. *Prayer of the Penitent* ..... Feb. 99
Mana-Zucca. *Because of You*..... June 389
Matthews, *Emmaus* ..... May 318
Moore. *Lord, Let Me Live To-Day*..... Oct. 668
Mueller. *Beloved, Let Us Love One Another* ..... Mar. 172
Nevin. *The Silver Moon*..... Aug. 525
Preyer. *The Lord's Prayer*..... Sept. 597
Riker. *Peace I Leave with You*..... Nov. 739
Roberts. *In Heavenly Love Abiding*..... Aug. 526
Steere. *The New Year's Coming In*..... Jan. 34
Strickland { *At Eve I Heard a Flute*.... May 317; *My Lover Is a Fisherman*... Sept. 596; *My Shepherd, Thou*..... Jan. 33
Tourjée. *Show Me the Way*..... June 390

VIOLIN

Brown. *Boat Song*..... Sept. 595
Chasins. *Prelude, in E minor*..... Apr. 244
Dandrieu. *The Fifers*..... June 393
Kesnar { *In Gay Seville*..... Jan. 37; *Rustic Dance* ..... Oct. 671
Lehrer. *First Mazurka*..... Feb. 101

ORCHESTRA

Bach. *Prelude in E minor*..... Apr. 250
Cadman. *Awake, Awake!*..... Dec. 818
Engelmann. *In Lilac Time*..... May 324
Kern. *Community Grand March*..... Jan. 40
Paldi. *Minuet* ..... Aug. 532
Rollinson. *Salutation* ..... Oct. 674

MISCELLANEOUS

Anthony. *Salute to the Colors* (Accordion) ..... July 458
Atherton. *Adoration* (Str. Qt.)..... Feb. 108
Engelmann { *Awakening* (Cor. and Pia.) . Aug. 529; *Melody of Love* (Accordion) ..... Sept. 599; *Taps* (Brass Choir)..... July 464
Handel. *Gavotte in B-flat* (Violin En.).. Mar. 178
Haydn. *Lovely Maiden* (Violin En.).... Sept. 602
Keats { *Dance of the Rosebuds* (Accordion) ..... May 321; *Dance of the Rosebuds* (Two Pianos, Four Hands..... Sept. 600; *March of the Noble* (Br. Chr.).. Nov. 746
Lieurance. *By the Waters of Minnetonka* (Accordion) ..... Nov. 740
Nevin. *Mighty Lak' a Rose* (Clarinet and Piano)..... Dec. 815
Peterson. *Waltz Continental* (Accordion) ..... Mar. 171
Protiwinsky. *Little Wooden Shoe Dance* (Violin Ensemble) ..... June 396

THE CUNEO PRESS, INC., U. S. A.